

THE TELEVISION

ANNUAL FOR 1954

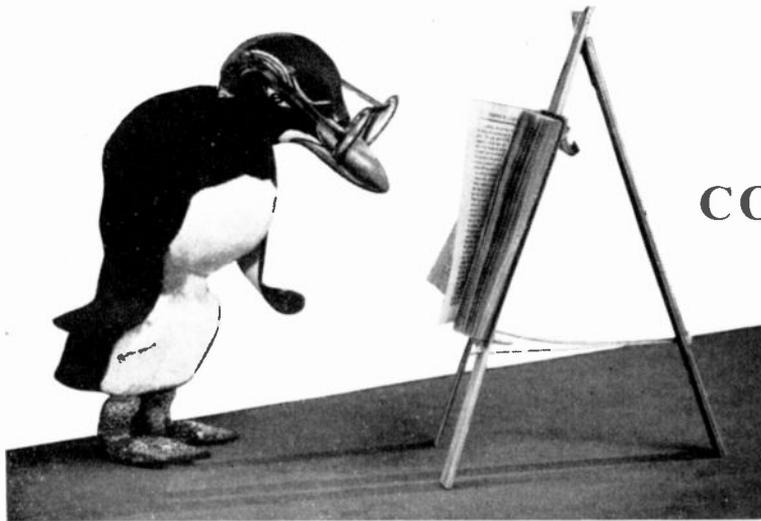
Every Viewer's
Companion, with Souvenir Pictures
of Programmes and Stars

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~~J. H. Hunt~~ Library
M. Daves.

THE TELEVISION ANNUAL
FOR 1954



A highlight of a great day—one of the many unforgettable incidents caught by the TV cameras during the historic Coronation broadcast on 2 June, 1953.

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The scene in Caernarvon Castle during the Royal Visit to Wales in July. One of the TV-camera positions is seen on the battlements. Regional television stations have led to an expansion of outside broadcasts.

THE NEEDS OF TELEVISION

*The
Editor's Review*



IT HAS, of course, been an historic year for British television. The Coronation alone saw to that. Although pioneer viewers turned to their pre-war TV sets to watch the Coronation Procession of King George VI as long ago as 1937, it was by the glory of 2 June, 1953, that TV established itself as the eyes of the people in the fullest sense of the phrase.

All that passed through the camera lenses, its spectacle and its significance, is recorded in this Annual by a set of pictures of historic value and by writers led by Richard Dimbleby, who was the Abbey guide to the viewing millions.

For the first time those millions included hundreds of thousands across the English Channel and North Sea. Televising the Coronation so that western Europe might also watch has forged a TV link between Britain and the Continent the future significance of which is socially and politically important.

Television as a home service, within our shores, has gathered to it an audience which increased by a wild leap for the Coronation; and the increase goes on, ever mounting, so that today a "peak audience" TV programme is watched by as many people as ever listened to a "peak" sound-radio programme, excepting the Sovereign's Christmas messages.

So much is this the case that it seems certain that the BBC will now soon need to make those first critical adjustments to its whole broadcasting service which the revolution from radio listening to TV viewing has steadily and ever more markedly foreshadowed. Television may never kill all sound radio, but it must change it; and it will be bad economics, as well as poor psychology, not to start the necessary modification of sound broadcasting more speedily than the BBC seems



This scene might be a part of a Continental carnival—yet it comes from an English cathedral city. It was caught by Television Newsreel in Salisbury during the West-country city's Coronation-day parade.

to expect. Only as the two media share out between them those things for which each is best suited will the Television Service gain the resources it needs.

Coronation Year saw TV become more of a national service, not merely in its distribution through regional transmitters but also in its programmes. An increasing number of these were based in the regions, and were interpretative of regional life and character. Although technical arrangements have been made allowing a more flexible choice of outside-broadcast locations, the Television Service is still without the equipment and personnel required to cover the country adequately.

There may be some justice in the lament of the Lime Grove pundits that regional programme offerings are sometimes too parochially conceived, and too amateurishly performed, to merit screen space for the whole of the viewing nation. But when they are mediocre it is solely because the regions have not the technical ability to comb a wide enough selection of subjects and events. With outside camera units and their staffs parsimoniously shared over wide tracts of the provinces it is im-

possible to select the best regional material, because so often the units are not available in the best place at the right time.

More often they are tied down for one perhaps worthy event in an area where, to justify their existence, they scrape around to find other events within reach, whether or not these are potentially good television.

Indeed, it is a paradox of television's Coronation Year, with its achievements outside the studios, that outside broadcasting in TV remains ill-served. It is ill-served primarily and basically by the programme planners, who continue to build a vision service based on plays and variety to such an extent as to make it appear that they want the service to be an illustrated copy of sound radio.

Television's strength is in the truthfulness and immediacy it brings to capturing reality on the wing of time; yet the major part of its screen time is devoted to studio production. It is fantastic that TV has to find over two hundred plays a year in order to keep itself going. It is fantastic because this is an impossible order to satisfy efficiently; and it is fantastic to spend so much camera time on fiction when the medium is best suited to showing fact.

Television plays are popular, and any reduction of their number would no doubt be received with a pained outcry. But the protest would be ill-judged, for a fully equipped and really mobile TV outside-broadcasting

Home-screen visitors from afar. Some of the interesting people visiting London for the Coronation were interviewed for viewers by Joan Gilbert and Leslie Mitchell. Left: A Malayan chief, Dato Panglima Bukit Gantang, talks to Leslie Mitchell. Right: Joan Gilbert with the Oni of Ife, a Nigerian chief.



service could soon replace some of the plays with programmes whose exciting veracity would please viewers every bit as much as drama.

But it seems that the BBC, used to drama being a main ingredient of sound broadcasting, cannot get away from the notion that it must also be a staple of vision. As an article in these pages points out, the ideal TV play is a very specialized kind of product, and it is doubtful whether it will ever be found fifty times a year, let alone two hundred.

Even *Television Newsreel*, for many years first favourite among programmes, has in the past year made next to no use of the outside-broadcast cameras to bring it live inserts which could give to the filmed record a breath-of-life happening. Yet the future of TV news reporting almost certainly rests in a skilful amalgam of outside broadcasting and filming; and its satisfactory development depends on the operation being courageously pioneered now.

With viewing hours limited—as they must be for some time yet—and lacking an alternative programme, the Television Service's chief fault, repeatedly spoken of by viewers, is a sameness. This is inevitable so long as so much store is set on drama and variety as programme subjects. These fields will never provide sufficient stories or sufficient comedians to ensure a real flow of original material on the number of

nights in each week now being allocated to plays and variety.

The answer, one would think, stares Lime Grove in its face. Go outside. Turn to life as it is.

In more ways than one it was a memorable evening when Sir Gerald Kelly (right), President of the Royal Academy, showed viewers the Dutch Exhibition. His uninhibited phraseology made news as artist Edward Halliday interviewed him.





The 1953 series of Test Matches with Australia gave viewers some tense moments. Here, in the Second Test at Lord's, on the dispiriting fourth day, England's T. Graveney is caught by G. Langley off W. A. Johnston.

Look at people as they are. The most ineptly produced mobile-camera visit to a regional location, or a corner of the metropolis, can always be certain of scoring on at least one ground—the ground of our human curiosity to know about people.

It may be said that if some of TV's drama output were cut away in order to make room for outside broadcasts, even given the equipment and personnel required for location work, there would never be found sufficient outside programme subjects. But the finding of subjects should be a creative job in itself. It is different from waiting for events to turn up. Behind TV's outside operations there should be a creative staff every bit as important as the mass of writers, script editors, producers and scenic designers whose labours provide the plays of a TV year.

The Television Service should have creative men and women abroad in the country, absorbing its life and not merely scheduling its preordained events. They should be doing nothing else but finding ways of translating life into TV programmes. They would be a type of TV worker hardly yet in evidence: journalist-minded detectives, capable of smelling out good television among people and communities whose normal occasions and activities are often extraordinary to their fellows elsewhere in the land.



In the News—controversy “tamed by the Party Whips,” says the Editor in this Review. This does not prevent the debaters from enjoying dinner in the West End before each programme!

Then, from the restaurant to Lime Grove, where the In the News protagonists find themselves in all the paraphernalia of a TV studio. To get those intimate pictures of gentlemen of politics making a point the BBC provides three cameras.



A Conservative “front bench” in the studio. In this session of In the News, Richard Law, M.P., is putting a view no doubt in support of his colleague, Walter Elliot, M.P.

The use of film would by no means be taboo in this; indeed, the *About Britain* series and the *Special Enquiry* documentaries have pointed the way to the fullest expansion of TV outside broadcasting.

But as it is, a meagrely staffed Outside Broadcasts Department has time only to organize a conventional diary of events, and hardly any at all in which to create out-and-about expeditions with the TV cameras, whether these be fifteen minutes in a village or an hour about a city.

The cost of providing outside-broadcasting equipment to cover the life of the nation in these ways—with all the micro-wave links necessary for across-country pick-ups—would certainly be considerable. But once laid out, the money would have equipped the Television Service for many years' work in a sphere naturally suited to TV exploration. If the programmes provided by this investment replaced a proportion of the plays at present screened, the saving on play production would in time repay the capital outlay.

Money, however, is at the root of all TV problems. The year has brought no real solution to the puzzle of how to find sufficient cash with which to develop the programme service so that it fully exploits the technical and human potentials it has now trained, and so that it gives to viewers a more varied service with less erratic standards.

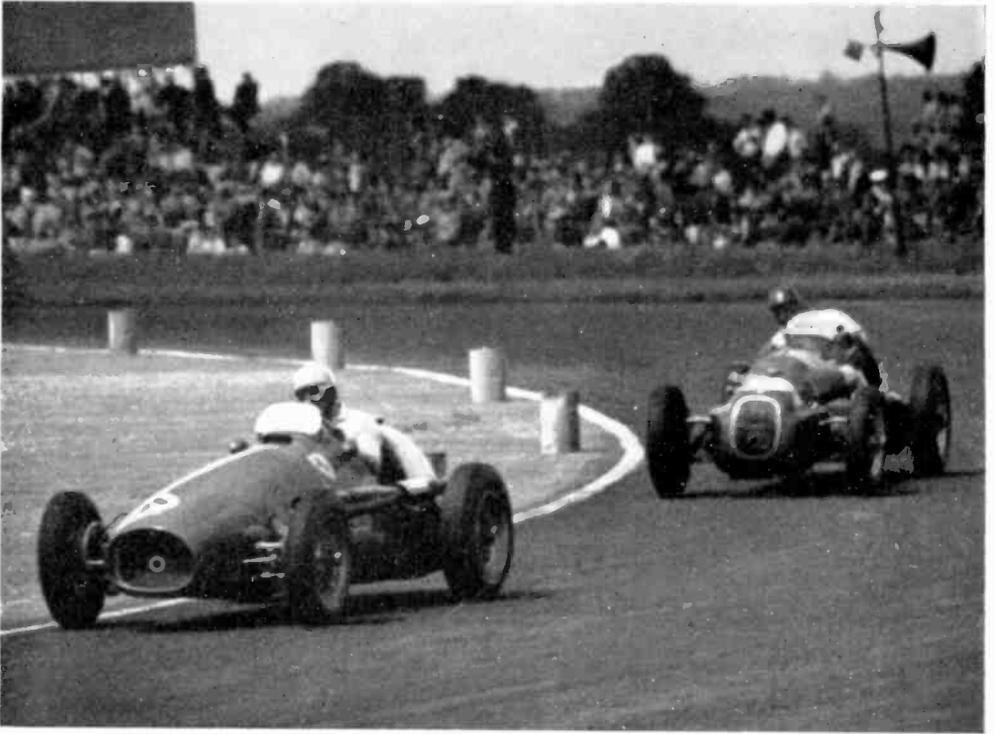
Under Sir Ian Jacob's direction the BBC is still making brave attempts to win from the Treasury moneys filched from radio and TV licence revenue for government purposes.

But TV has been spending over three millions a year and could use without extravagance all of any newly won revenue. For sound broadcasting remains an unreduced service, and the costs of running it do not lessen. Television deserves five million pounds in 1954.

It could spend all this, and still not have sufficient to equip itself really adequately for outside broadcasting, and for longer hours of better-standard programmes. In fact, any extra revenue going to TV is, as a matter of BBC policy, going to the improvement of the present limited output of the service. Expansion, inside and outside the studios, is still no more than a blueprint.

The BBC has realized, perhaps mainly by the pathetic yet prophetic manoeuvres of Mrs. Topham of Aintree Racecourse, that competitors can arise and bid for the right to broadcast sports events; and TV held many of its annual sporting relays during 1953 only by paying more for them than it had ever done before. This tendency has not run out.

A greater outlay on actuality programmes is welcome, but viewing in general would benefit if behind the studio programmes there was a budget fat enough to buy stars from the lucrative markets of stage and films. The topmost stars in these fields still remain outside the TV drama



For the first time TV covered an international motor-racing meeting in 1953. The outside-broadcast cameras followed the exciting events at the British Grand Prix Meeting at Silverstone, which abounded in incidents like this.

studios, and the day when the Oliviers, Gielgud, Ustinov, Edith Evans, Sybil Thorndike and the like will give up three weeks to the rehearsal and performance of a TV play seems as distant as ever it was.

Equity, the actors' union, will not let the BBC make many telefilms of dramatic productions; it still fears the stock-piling of such recordings and an ensuing unemployment of players. Or it fears that the recording fees offered by the BBC would not compensate for the resultant loss of live performances by actors.

Yet the use of telefilm recordings would enable many stars, who work almost all the year round in the theatre at night, to make TV productions by day, for screening later in the evening periods. So, here again, the lack of money big enough to buy stars, and the insufficiency of it to pay adequate recording fees, is holding up a development which would improve programme standards. The BBC has proposed a £3 TV licence fee.

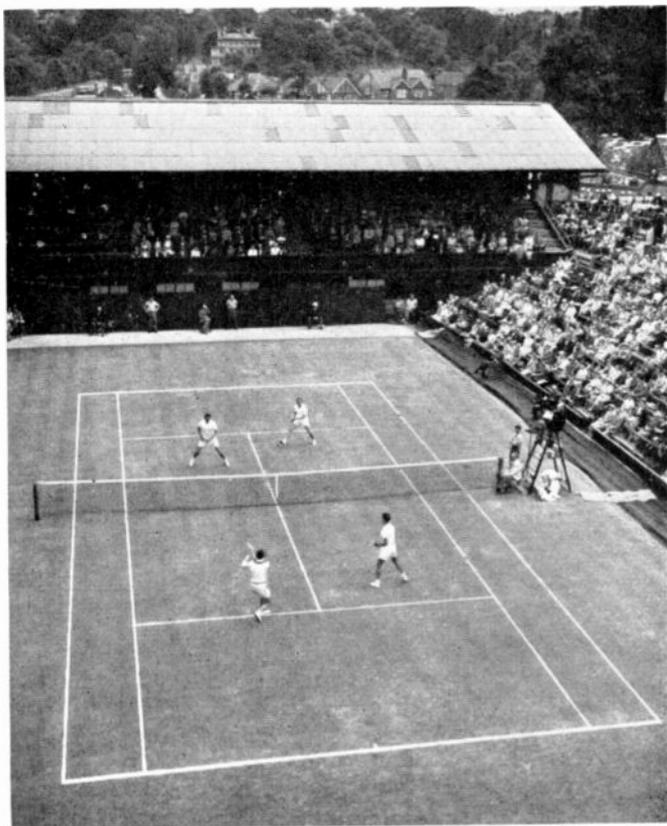
Perhaps the spread of TV abroad will help to resolve this problem. For the appetite of new TV services in the Commonwealth is going to be

so voracious that telefilms of BBC programmes of all kinds are bound to be very saleable material in many parts of the globe. When this happens the fees gathered from the sales made may give the BBC extra revenue. But the day is not yet here.

A freer purse behind TV would also enable it to buy the services of at least some of the most experienced writers and producers in West End show business. There is little doubt that, under the technical direction of the experienced staff variety producers at Lime Grove, several West End revue and musical-comedy writers and producers could contribute to TV light entertainment that originality and gloss it too often lacks. But at present such experts find the theatre, and the film studios, paying fees in an altogether different street from that in which TV has to ply its trade.

There is one popular sphere of TV programme-making, however, which asks not for more cash but for more courage, if it is to maintain its popularity and also add a further surprise element to programmes in general. This is the controversial field opened up by the talks and documentary programmes. The *In the News* series sparkled only by chance, when a subject happened to effervesce in it, and then despite the fact that this was a programme of tamed discussion under the remote control of the Party Whips.

The Lawn Tennis Championships. How the television cameras saw the play on Wimbledon's Number One Court during the many hours of televised championship matches. The latest TV lenses gave viewers close-up shots of the world's best players in action.



The diplomacy of the BBC in agreeing to the request of the political parties not to televise programmes about matters shortly due for parliamentary discussion is altogether a mistaken diplomacy. Remote as is Westminster's control in this matter, it puts the BBC in an obligatory position to the politicians; and more than once in the past year the parties have been able to stop controversial issues being screened which were not, in fact, due for consideration in the House.

As the TV audience grows, so the old BBC fear of annoying the orthodox leaders of State and Church has seeped into TV management. Its informational programmes could sparkle a great deal more than they do if a more defiant attitude were adopted towards the dismal jinnies in high places who fear the power of TV as a medium of public ventilation and discussion.

To all these problems an answer has not been lacking from certain vociferous prophets during 1953. At one go, they say, sponsored TV will clear away all these hesitations and financial frustrations.

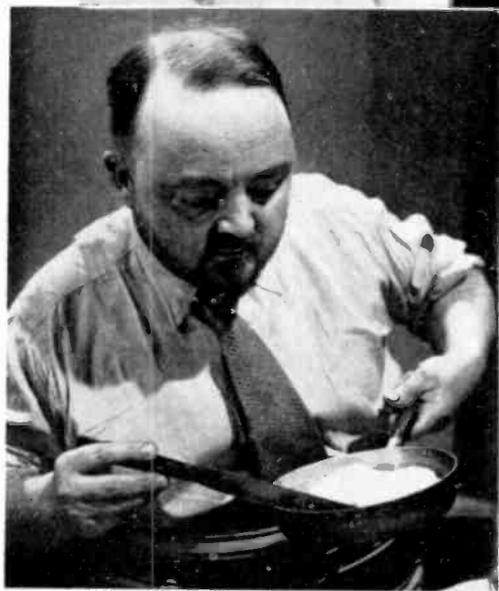
This Annual has never hesitated to say that because the BBC is a monopoly it has weaknesses. Competition would harry out complacencies at present hindering the full representation of talent, as well as the efforts of producers. Too many of the same artists are used too often; too many of the same ideas are "flogged" to death. Auditions are held, writers' ideas scrutinized, yet hundreds of artists remain on waiting lists, dozens of writers receive small or no encouragement.

Government inquiries into the BBC have never realistically accepted evidence on these matters, which so vitally touch the public's broadcast fare. As a cure, the shock treatment of sponsored competition is advanced. This may hit a new low in standard. It may breed greater mistakes than the insufficiencies in the BBC. If the framework of its organization is wide, however, there is no reason why the Arts Council, serious newspapers, and universities should not occupy some part of the sponsored wavelengths.

It does not follow that every organization with something to contribute in competition to the BBC is a "debasement" organization.

Whatever develops, the viewer will pay. He will have to adapt his receiver. In order to obtain the second alternative BBC television programme, to come in due course, he may have to buy a more expensive set. He will, in all probability, have to pay £3 for a TV licence, so that the BBC can properly develop its TV service to compete with the sponsors.

It all seems a mountainous operation to remove the molehills of complacency in the BBC. The BBC has brought the confusion on itself. It could have fought complacency at the programme-making level. Its subscribers are now faced with paying for its sins of omission.



Television's guides to home-making pursuits. Above: W. P. Meathew shows the housewife how to become a handy-woman. Left: Philip Harben has attempted to improve the cooking of the nation—even devoting a series of programmes to pizza. Below: Fitting expert James Scribny has persuaded model Audrey White to prove that the pattern works.





"The question of what the women announcers shall wear depends upon the character of the evening programmes," says Clive Rawes in the article opposite. Here, Sylvia Peters and Mary Malcolm select dresses in the announcers' wardrobe.

MANAGING THE ANNOUNCERS

By CLIVE RAWES,
*Presentation Editor of the BBC
Television Service*
(in an interview)



As with most jobs, there is more in television announcing than meets the eye. There is definitely more in an announcer than meets the eye. This is why good looks alone will never win anybody a job as a TV announcer.

In women, in addition to an attractive face, TV announcing calls for the kind of personality of which the viewer will not tire. This quality is more than a friendliness. The ever-chummy, bright and chatty person can be too much of a good thing in any circle.

In the TV announcer friendliness comes of the ability to appear always at ease before the camera, and this—I think—is a by-product of poise. The personality in itself has to be poised somewhere halfway between complete naturalness and the acting of a part.

The trained actress has assets of value in announcing, but she must overcome the tendency to act a spurious personality, of her own imagining, which she thinks is making the viewers believe in a "character." This looks false on the TV screen. On the other hand, a woman cannot merely walk in front of a camera and say an announcement, and think that she is being her ordinary self. That looks dull and robot-like.

Instead, the announcer has to *present* herself in a way which is attractive, has authority, and gives the desired effect to her announcements.

Much the same is required of a man announcer, except that the male voice has authority in itself, and to this degree the men perhaps have an advantage over the women in learning the art of announcing.

But when a television service has got its announcers it in its turn must give thought to presenting them to advantage. And this must be a three-fold advantage: to their own advantage, to the advantage of the viewer, and to the advantage of the service's needs.

Doing this is the job of the Presentation Department, and its work covers what the announcers say, when they appear, what they wear, and in what setting they appear.

Until the summer of 1953 the job of deciding how the announcers should appear was nearly always influenced by the availability or otherwise of studio space for them. With the Lime Grove studios nearly always fully occupied by transmissions or rehearsals, and with the one remaining Alexandra Palace studio often similarly occupied, the placing of an announcer in a studio often entailed fitting in with the work of scenic setting and lighting already going on there. On occasions it was impossible to fit the announcer in, and announcements had to be made in sound only.

This jig-saw arrangement also limited the use of backgrounds for the announcers, as well as influencing decisions as to whether they should appear in close-up or in medium-length shots. These matters always hinged on the amount of space and lighting available in the studio.

Now, however, the announcers have a studio to themselves all the time, in the new Presentation Suite at Lime Grove, which consists of control rooms through which programmes are linked together, and also dressing rooms and offices for the announcers and the presentation staff.

The question of what the women announcers shall wear depends especially upon the character of the evening's programmes. In the main, an evening gown is suitable for many evenings, especially as it can be simple or elaborate according to whether the programmes are straightforward or of specially grand moment.

But there are special occasions which require a quiet dignity of dress, just as there are others needing an announcer to look as glamorous and as scintillating as she can. It would not be the thing to have a woman announcer introducing a Sunday religious programme in a ravishing gown, nor would it do to have a gala variety show introduced by a woman wearing skirt and jumper.

There is, however, a complication even when types of dress might suit the tone of the evening's viewing, or of its main item. This is the awareness we have, in the Television Service, of the very real sense in which viewers regard our announcers as fireside friends. It is sometimes a problem to decide whether you want to see Sylvia Peters or Mary Malcolm in glamorous creations when they are so much a part of your homely circle. Simple yet attractive dresses may be more in keeping, and give you that feeling of homely ease with your announcer which is, we believe, one of the prime attractions of television.

In the main we try to please you by "mixing it"—not overdoing the glamour dresses, nor using them too often.



At ease, and away from the hustle of the studios, McDonald Hobley relaxes in his "den" at his Hertfordshire home, surrounded by the ornamental relics of his travels. Was that mask a pre-TV-era announcer's?

All along the line we also have to remember that the announcers are there for the very utilitarian purpose of passing information to you. The importance of the announcements, as such, often controls how much of the announcer you see in your picture.

If we give you a medium-length shot of Sylvia or Mary we feel we can safely bet that you—whether man or woman—will spend the first ten seconds of that announcement taking a good look at the dress worn. While you do this, your ears will not be one hundred per cent attentive to what Sylvia or Mary is saying.

There are times, then, when the importance of an announcement is such that we do not wish you to miss it, and we know that a head-and-shoulders view of the announcer will rivet your attention upon what she is saying immediately. When we have a moment or two to spare we can let you see more of the announcer, even though the announcement is vital, by deliberately giving her a throw-away sentence at the start of the announcement. This can be some relatively unimportant remark (perhaps about the programme just seen) during which you can feast your eyes

on the picture before you, while it will not matter if you do not altogether hear what is being said.

The mood in which an announcer appears before you is also important, and at times has to be studied. An event like the El Alamein Reunion in the Albert Hall, though concluding perhaps with rousing community singing of popular songs, may finally end with a reverent rendering of *Abide With Me*. It would be very wrong for McDonald Hobley to pop up on your screen and say that after all that jolly singing we are going to see a jolly variety show. He must instead bridge the gap between the reverent note of *Abide With Me* and the ensuing comedy show. He will do this with an announcement prepared and calculated to start seriously and then to become gradually a breezy introduction to the comedy.

It is this changing of mood between programmes which tests to the full a TV announcer's quality of adaptability and his sense of occasion.

The scenic settings against which the announcers appear are also planned to fit the occasion, and in the case of women announcers they have to blend with the dresses worn. We have found two rules necessary here. It is dangerous to dress an announcer's set with anything obtrusive—such as a startling ornament perched on a Grecian column; for this will steal the eyes' attention at the expense of the viewer's hearing.

Similarly it is unwise to change a background radically too often. If you frequently visit a friend in his drawing room, you know that room so well that immediately you enter it your whole attention is on what your friend has to say, and not on his surroundings. But if he suddenly changes all his furniture round, as soon as you go into the room your eyes are distracted by the changes and you probably will not hear what he says to you straight away.

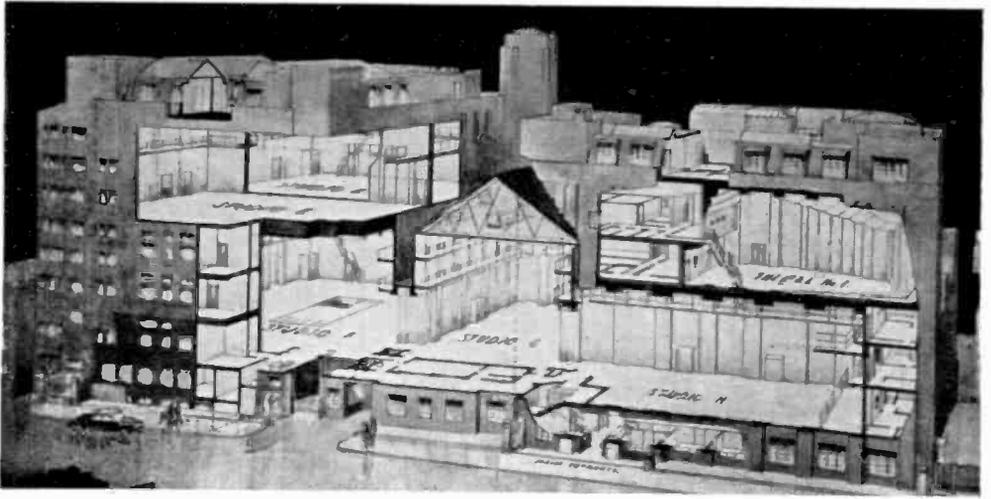
The same thing will happen if the backings to announcers are changed too drastically and too often.

All these demands in producing an acceptable yet efficient announcing service call for advance planning, and up to six weeks ahead we are seeing what programmes are coming up, evening by evening, and deciding which announcers should deal with them, and how the announcements shall be handled. But this kind of planning is limited by the need to give the announcers some regularity in their duties, and in general this is done by fixing a duty rota which gives them equal duties in each period of thirty days.

It must be remembered that announcers have to learn their announcements, see to their wardrobe and make-up, and get to know the "drill" planned for each transmission period, before you see them. Doing this, and attending to their mail—including many fan letters—takes up most of the morning and afternoon on a duty day.



Sylvia Peers undergoes her daily make-up routine in the announcers' dressing-room. Television make-up is a restrained tan, with lips painted rouge, and a delicate use of "eye-shadow." The announcers look after their own hair styles.



"The studios at Lime Grove are found at the heart of a conglomeration of corridors and staircases." This diagram shows the situation of the main studios. Below : Lime Grove, "a faded street of Victorian villas" at Shepherd's Bush, holds suddenly and surprisingly the building which has become the heart of television.



THE HEART OF TELEVISION

*Throbbing and
crammed with activity, Lime
Grove is described in this word-
picture by IAN FOTHERGILL*



LIME GROVE is a faded street of Victorian villas at Shepherd's Bush. Seeing its present-day drabness, one can only assume that a fanatical idealism gave it the name. Today, to increasing thousands of television viewers, the name connotes the source of the electronic magic which comes nightly to the glass screens in their parlours.

The television studios are two square and plain-fronted blocks, eight floors high, and they rear themselves suddenly and incongruously between the peeling villas on either side. From their upper windows the television worker's view is of a tawdry regiment of handkerchief-size backyards, with beyond the backcloth of industrial London, sprawled like a harsh montage of factory chimneys, water-condenser towers, tall warehouses, smoke and steam.

This jumbled exterior is matched by the fantastic paraphernalia of television production inside the studios, which are already overcrowded and unable to cope completely with the daily appetite of over two million gaping screens. Three-quarters of the producers are constantly having to evacuate in order to find room for their preliminary rehearsals. This they do in boys' clubs, gymnasiums and church halls, where chairs become scenery and ancient upright pianos fill-in for absent orchestras. And nearby, at White City, administrative blocks are rising which will free business offices at Lime Grove for still more programme staff.

The four large studios at Lime Grove are found at the heart of a conglomeration of corridors and staircases, 43 dressing rooms, 150 offices, 7 control rooms and 3 restaurants. A fifth studio has still to be brought into use. Behind the padded doors and walls of the studios television cameras move over rubber, noise-absorbing floors, nosing their



Programmes begin in rehearsal rooms, like this church hall in Chelsea. The Music For You team—producer Graeme Muir, conductor Eric Robinson, and dance-director David Paltenghi—study a studio plan while artists wait.

way through groups of artists and technicians, accompanied overhead by the elaborate aerial acrobatics of shining microphone booms.

The artists and technicians appear to stand at ease, casually indifferent to the complicated manoeuvre being directed by an invisible producer, stationed behind a window high up in one wall. His commands reach the "floor" through headphones worn by a studio manager and by each cameraman. Before him, in a range of screens, the producer sees the picture from each camera as he positions it to the requirements of his script.

Every change of picture seen on the viewer's screen—and in a play there may be scores—has to be considered as an individual operation. Its artistic appropriateness and its technical quality are the sum of a minute-to-minute working-out achieved between the producer, cameramen, lighting experts, scene-shifters, property men, artists and make-up girls. A few minutes of tricky action in a finished television play is frequently achieved only after half an hour's work by this sensitively co-operating team of a score of men and women.



Covered by a battery of cameras, and the microphone on its boom, a variety show goes into production in the studio. To the left, "extras" form a make-believe theatre queue. Several other scenic sets stand by ready for action.

This delicate balance of human skills and artistic intuition has not only to be perfected through hours of rehearsal but has also to be repeated—and repeated exactly, second by second—when the performance goes on transmission for the viewers. There can be no hesitation then, no going back to try some facet of the action again. For by then the performance is public, the unseen audience watching.

But this strange choreography of the television studio floor could not function without the ceaseless activity going on in the back-rooms at Lime Grove. Television production springs from a matrix of anonymous administrative and technical services. In the offices surrounding the studios have to be solved the unavoidable problems of cost and manpower; the deployment of personnel and materials; the payment of artists and copyright fees; the maintenance of equipment; the design of scenic settings, frequently entailing historical research; the supply and special hire of costumes; and the allocation of studios, rehearsal rooms and dressing rooms. In conference rooms, programme planners and producers are in almost perpetual conference, seeking to provide an

appropriate balance for all tastes in the composition and timing of the programmes.

This organization stays out of the public view, but the visitor to Lime Grove awakens to its complexity as he cons the official titles by which the BBC defines its back-room servants. He sees that there are a Senior Assistant, Television Finance; a Senior Assistant, Television Accommodation; a Film Business Manager; a Programme Organizer—with Clerk (Programme Routine); a Television Productions Manager; a Presentation Editor—with Presentation Assistants; some Clerks, Bookings, and some Clerks, Continuity; a Senior Supply Manager; a Planning Engineer, Television; and a parenthetic quartet—Assistants to Senior Engineer, Television: (Productions), (Lighting), (Vision), (Sound).

Not the least intriguing among the many departments is to be found in converted bedrooms in those villas adjoining the studio block. There, before tilted drawing-boards, the scenic designers work. With rulers and T-squares, compasses, pens, pencils and paints they create, with mathematical precision and artistic flair, the backgrounds against which the players of TV play, and before which its clowns clown. Their designs are working drawings of imagined places, wild or beautiful or wondrous, yet worked out with deference to the mixed techniques of architecture, dramatic movement, TV lighting, and the advantages and disadvantages of the TV camera's lens.

The specification of the colours for the completed sets, which the carpenters and painters will finish, is in itself a new technique, only at its beginning. For while a naturally colourful effect spreads the atmosphere of a scene helpfully amid the players, there are times when the TV camera can aid the viewer's realistic impression of a background more by the use of unnatural colours in the studio sets.

First cousins to the scenic designers are the wardrobe experts and the property men. In the wardrobe room a dream-like picture is presented, perpetually mixing jumble sale with exotic theatre backstage. Here, pairs of differently sized and orthodox shoes, piles of gloves and hats and caps intersect a glorious disarray of ermined robes, capes, jack-boots, helmets, jewelled bodices, tiaras, jerkins, doublets, ruffs, and chorus girls' two-pieces.

In the property store, antimacassars share shelves with chromium clocks, antique furniture jostles tubular, gew-gaws surround kitchen sinks, carpets hang and curtains drape, shelves hold dummy books, and ornaments plain and coloured, real and made of papier-mâché, pepper the place, looking abjectly uprooted from their appropriate niches.

It is the unseen system of administration between these departments, a ceaseless flow of memoranda, vouchers and docketts, which sees to it



Before tilted drawing-boards, TV scenic designers work on settings for forthcoming programmes. Their offices are converted bedrooms in villas adjoining the Lime Grove studio block. Left to right are designers Richard Henry, Stuart Marshall, John Cooper and Michael Yates. Below : As the productions pass, so the pile of used scenery mounts up. In the scenic store an odd collection of remnants from past shows is carefully stacked away. Many pieces are used again.





In the Lime Grove property store, "ornaments, plain and coloured, real and made of papier-mâché, pepper the place." A TV producer may want anything from an egg-cup to Sheraton chif-fonnier for a play! It is the job of "Props" to supply the countless articles required, in the right studio, at the right time.

that the imagined rooms and vistas of drama, comedy, ballet and opera do in fact meet harmoniously, in the right studios at the right time, with their appropriately dressed players, and their appropriate trimming of knick-knacks, real or make-believe.

These departments, and more beside, with the production staff, the secretaries and manual workers, add up to nearly two thousand people, each one, it is to be assumed, necessary if but four to five hours of television are to reach the air every day.

Included in this total is the outside-broadcasting staff, whose province is the arena of life to be found beyond the Lime Grove studios. There are some students of television who think that its major development will be with the outside-camera teams. So these men, though shortage of equipment at present limits their peregrinations, may look to exciting horizons.

Though they may be frustrated and blasé, they have that gay indifference to place and time which marks all young men whose work is venturing in new fields. They wear an assorted all-weather garb of mufflers, sweaters, windbreakers and dungarees. They care for their precious equipment with bluff, understated affection. Their talk is unintelligible with the new jargon of television technique, and spiced with badinage about each other's bungles and triumphs.

Out of their venturesomeness, and out of the precision-work team spirit of the studio staff, television is being created—by a new breed of artist-technicians, for which the language has yet to find a satisfactory professional label.

THE THEATRE BY YOUR HEARTH

MICHAEL ACKWORTH *discusses*
the special requirements of
TV drama



To accommodate all its television staff the BBC has had to occupy some Victorian villas adjoining the Lime Grove studio building.

In an office converted from the kitchen of one of these houses works George Kerr. Nearby, in a similarly transformed domestic quarter, is Nigel Kneale. Both are members of TV's Drama Script Unit: and in these strange surroundings they have cut and trimmed and adapted many plays for viewers.

During 1953 this Script Unit, under the direction of Sir Basil Bartlett (who is husband of TV announcer Mary Malcolm), probably contributed more than anything else to a steady improvement in televised plays.

At the viewing end, the only sign of this may have been the direct one of more and more people being more satisfied by the plays which came to the screen. But it is a safe bet that if they looked better it was because they were more suited to a TV performance. It is for turning dramatic stories into good *television* stories that the Drama Script Unit exists.

A great deal of the talk about "the technique" of TV drama may well have been the over-elaborate theorizing of BBC young men enjoying their first ride on the invigorating TV horse. If you ride a new breed of animal you are liable to consider even your riding unique. But however much of this early enthusiasm is properly discounted, the TV production of a play does in fact require some kind of special technique.

In many situations this technique is the business of the producer and director, for it involves peculiar uses of the arts of acting, scenic-setting and lighting, and camera movement. A script unit cannot, therefore, claim all the credit: but its value is often a basic one, for if it can



Tom Fleming and Greta Gynt face a moment when romance conflicts with duty, in It is Midnight, Dr. Schweitzer, a TV play based on an incident in the life of Dr. Albert Schweitzer in French Equatorial Africa.

One of the easy, natural-as-life scenes in The Troubled Air, with Patrick Barr and Joyce Heron as the American radio executive and his wife. This play, about the anti-Communist witch-hunt among radio-programme workers in the United States, ranks as one of the most gripping dramas to have reached television.



supply the producer with a script already fitted to his TV technique, then a good half of the battle should have been won.

Doing this is not a matter of taking a stage play and writing in directions as to the placing and manoeuvring of cameras. The producer frequently prefers to work that out himself. The script work involves the original choice of story, and then the modification of that story to fit a medium which presents the drama on a small screen; a medium which lends itself to more use of the close-up than does the film; and more use of dialogue to speak thoughts than does the stage; and which plays to a universal audience, ranging from sophisticates to ploughboys, from families to lonely old people, from married couples to spinsters.

Indeed, the audience factor is probably the most decisive of all—or should be. There are many plays which are successful on the stage but do not fully satisfy on the TV screen, watched by three or four by the hearthside. To engage and satisfy an audience of hundreds, all gathered in playgoing mood, and all susceptible to a sense of herd enjoyment, a dramatist uses different dialogue, and even different situations, from those which will satisfy a family gathered in its mundane, everyday sitting-room.

Probably some of the stories of good stage plays could be rewritten successfully for TV, with the exception of farcical comedies. But where a dramatist originally sits down to write a play for TV, with the aid of the Script Unit and a producer, he will be more likely to supply a real viewing winner than when he relies on a TV "refit" of one of his stage pieces.



"No . . . No! I can't go up to bed! There are too many things on the stairs,"
cries the chronic alcoholic father in *Shadow of the Vine*. From left to right:
Robert Brown, Catherine Lacey and Arthur Young.

The Script Unit, therefore, can contribute most to successful TV drama by finding new plays specially written for television. It can achieve something by drastically trimming stage plays. But, in either case, the choice of story has to be conditioned by the hard facts that the thousands of old people who may be watching any TV play may feel affronted by what is "daring"; that thousands of spinsters may be hurt by certain dramatic elements, common in stage plays; and that the majority audience—the mixed family—sitting in its own privacy, can be neither bamboozled by herd-emotion, as in a theatre, nor left easy-minded by dramatic brutality, as it could be on a visit to an "advanced" theatre.

It looks as though morbidity in play themes is something to steer clear of most of the time. It is quite clear that farce, though it may have people splitting their sides in a theatre audience, looks and sounds too daft to be funny when a few watch it between tea and supper at home. The erotic, the daringly passionate, and the realistically sadistic, are also types of story which TV very properly usually avoids.



Laurence Harvey played Orlando to the Rosalind of Margaret Leighton in TV's memorable production of As You Like It. Outstanding support was given by Kenneth Connor as Touchstone and Vida Hope as Audrey.

When the Script Unit has presented a producer with a play script which avoids such disadvantages, and contains a story suited to the TV medium and to the studio technique of production, it is the players who must convert that technique into the kind of performance which will look like a flesh-and-blood performance though it is presented in black and white, in two dimensions only, on a small screen.

It is the producer's job (or the director's) to tell them how to achieve this. He will be concerned that the acting performance is one of TV acting, and not stage acting, nor even film acting. Some actors and actresses are better than others at finding the right shades of emphasis, by voice, looks and gestures, which will appear authentic and credible in the different camera shots used—such as the changes from close-up to medium-length and full-length distances.

Though this particular problem is similar to one facing players in a film studio, there is a psychological difference between TV and film production which is so fundamental as almost to discount the value of



Before TV casts reach the studios they work in bare rehearsal rooms. Above: How a "knock-out" blow was practised for Whistling in the Dark. Lionel Murton is on the receiving end, from John Sherman, while Pamela Humphery is held back. Below: Rehearsing Asmodee, with Elizabeth Henson addressing Michael Meacham and Eileen Peel; Peter Cushing and Maureen Pryor behind.



film experience to an actor in TV. This is the simultaneous shooting of a TV play. A film is played on the studio floor in a number of little bits of separated acting—the “takes.” These may last from a minute to five or six. Each is rehearsed, and there and then shot—perhaps two or three times. From the “rushes” of these shots the film director and editor select the scene which will later be incorporated, along with all the others, in the final editing and make-up of the film.

For reasons of convenience and economy these film “takes” may often be unrelated. This is to say, if a balcony set is being used in the film studio, then for a whole day, or more as need be, every scene in the story, large or small, which has to take place on that balcony is shot, one after the other, although in the complete story several other settings separate these pieces of action.

A film player, therefore, never acts the story straight through in sequence. He does not experience it as a whole until he sees it on the screen.

But in TV the play has to be acted straight through. It is a live performance, not an assembled one of bits previously shot on celluloid. Once the thing has started, the viewers are watching, and obviously it cannot stop.

Rehearsals, therefore, though they may be interrupted for several attempts at perfecting an isolated scene, are devoted to running through the full play in sequence. This is made possible by having in the TV studio all the scenic settings the story requires, so that the players may move in and out of them as the story demands.

It is this consecutive performance required of the TV actor which can undermine any film experience he may have had. The film-camera’s needs for subtle changes of emphasis are, however, not unlike the TV camera’s. Even so, a modern TV camera, coupled to the most up-to-date screen, cannot yet provide the depth of focus possible with a film camera, the pictures of which are reproduced on a screen of very much greater dimensions.

For this reason the most powerful, or significant, parts of an actor’s TV performance are nearly always shot in close-up, or in a “two-shot”—that kind of picture which is wholly devoted to the heads and shoulders of two players. This “close-up acting” needs to be played with extreme sensitivity. When the actors are able to move about, in a longer-distance shot, their playing must use a different emphasis, in order to “get over” in the less defined picture which the longer shot gives on the television screen.

Between these two limits are to be found the proper shades of TV acting. It is a range of technique vastly different from that called for on



Raymond Huntley, a favourite with many drama viewers, had to play a man of evil designs, with pretty Elizabeth Sellars grimly threatened, in the thriller Take Away the Lady. For the mixed audience of family viewers "strong" plays have to be chosen with care. "The erotic, the daringly passionate and the realistically sadistic are types of story which TV very properly usually avoids."

a theatre stage. Television close-up acting would count for little indeed when watched from the back of the stalls or the gallery. Consequently, stage acting has a broader performance; even in its most sensitive pas-

sages all the shades of emphasis have to be stronger if the significance of what is being said and done is to reach all parts of the theatre.

An actress who has played in over a score of TV plays, and is also a valuable asset to the stage, is Ursula Howells. Of TV acting she says: "It is something between stage and film, and much quieter. Since drama was moved from the original Alexandra Palace studios to Lime Grove, the use of the most modern cameras there has meant that one needs to 'play down' even more for TV, and even in the long-shots."

Miss Howells prefers to play "quiet and sincere parts in thoughtful plays" on TV because she knows full well that these are more often than

not the most successful roles for the TV player, whose audience is the few at the fireside.

For the experienced stage player the loss of a mass audience when he first plays in a TV studio can be disconcerting. So accomplished a TV actor as Robert Eddison admits that he was "very much at a loss" throughout his first TV performance for lack of the live-audience reaction by which theatre actors gauge their performances.

Of TV acting he says: "You have to convince yourself the whole time that you are in fact playing the character given you to play; in a theatre the audience convinces you. This, I think, is especially so in comedy in TV: you cannot work for laughs—because you won't hear them! In any case, I doubt whether the viewing audience does laugh outright; I fancy it chuckles."

Mr. Eddison believes that modern plays make better TV acting vehicles than the classics, because—as he says—"It is easier to convince yourself in the modern idiom." One of his favourite TV plays was *The*

Ursula Howells says TV acting is "something between stage and film, and much quieter." Here (centre) she played in a story set in an atomic research plant with Philip Guard (left) and Jack Watling (right).





Robert Eddison, seen in The Affair at Assino, a comedy, says of TV acting: "You cannot work for laughs—you won't hear them! In any case, I doubt whether the viewing audience does laugh outright; I fancy it chuckles."

Affair at Assino, a piece of quiet humour; and despite what he says about classics, he would turn to Oscar Wilde for the play he would most like to do on TV, *The Importance of Being Earnest*.

It should now be seen that not only the TV audience of three or four, and not only the peculiar mechanical set-up of a TV studio, can be exploited by special qualities in the stories chosen for acting in TV; but also the kind of acting TV requires can in itself exploit certain kinds of story, in some cases better than the film or the stage.

The TV Script Unit is therefore always looking for stories having subtle shades of emotional conflict, and having highly personal situations in which the intimacy of acting for the TV camera can pay a high dividend. Because of this, action—people on the move and doing things physically—though obviously necessary in TV drama, is by no means its most rewarding ingredient. Face-to-face drama, the expression of thought and feeling, is more often likely to provide the successful TV play.

GILBERT IN SEARCH OF HARDING

A Close-up Profile by

KENNETH BAILY



GILBERT HARDING is a bachelor. He is devoted to his mother, who lives at Hereford, which he regards with affection as his home town. His father was superintendent of a workhouse; he died when Gilbert was a boy. His mother was matron in such institutions. He has begun a number of careers, including schoolmastering at home and in Cyprus. He entered the BBC as an administrative assistant. Today he is not on the BBC staff, but works as a freelance broadcaster, as a newspaper columnist, as a film actor, and as a public speaker.

Among BBC folk there is a saying that Gilbert Harding is a legend. The implication is that the growing mass of stories about the man are not quite authentic. There is an insinuation that many of them are fictionally titivated, and an allegation that Gilbert himself is a fair titivater of his own "legend."

These things are said unmaliciously. For though many in broadcasting circles have suffered Gilbert's whiplash tongue, he remains held in a steady affection.

The harm of the legend theory is that it clouds the fundamental fact that Gilbert Harding, like any other man, must exist in reality! To hear some talk about him you would think that he is merely a radio and TV character, scripted and produced, with no existence outside a programme. Perhaps the truth is that he is a man who arouses in us one of those subconscious cravings few of us can escape taking through life.

Plenty of us harbour a deep dream of going through life being magnificently rude whenever we want to be, regardless of the pay-off. This endows the Harding character with a glint of heroism, yet because we cannot be as outspoken as he sometimes is it also stirs in us an element

of jealousy. From there the mad race of self-pity can soon have us denigrating Gilbert, while at the same time we wait with bated admiration for his next outburst. In this psychological confusion it is comfortable for us to turn Harding into a kind of myth, around which grows a mythology of outrageous anecdote!

In the complex public reaction to Harding the essential Gilbert becomes more and more lost from view. A man of acute insight, he knows this full well, I believe. I also believe him to be glad of it. He welcomes it as a shield. "What is he really like?" is the constant cry of his public. And though he is often frank about himself at the public microphone, it is a cry that can terrify him. In this he is like anybody else; for none of us would happily allow our real selves to become public knowledge.

But once a man has become a public man the limelight exacts from him a certain levy of self-explanation. Those who are clever enough to become famous are often intelligent enough to explain themselves favourably. Gilbert Harding can do this as nicely as a film star—but, unlike the film star, he cannot do it all the time. This is because it is not in his nature to be a *star*. He is built for an altogether more serious and more substantial career.

It irritates him to be under the obligation to do what his public expects of him. So he will from time to time rebel, override showmanship and calculated self-presentation, and talk straight from the heart. He is probably the only celebrity who can do this and, unwittingly in the doing, increase the regard in which he is held.

As good an example of this as any came to me when I was associated with Gilbert in a campaign he conducted for a Sunday newspaper. The newspaper challenged him to stop bombasting about people from "the cosy seclusion of BBC studios," and to go out and about as the champion of people with problems. He accepted the challenge, for it was right "in character."

What more fitting than Gilbert Harding jousting with authority and officialdom on behalf of people in difficulty?

As the deluge of letters from the newspaper's readers fell into his office he grew more and more incensed at "the ineptitudes of officialdom" which were keeping overcrowded families out of decent homes, which were delaying the delivery of invalid chairs to cripples, which were forbidding bus services for country schoolchildren, and the rest of it. But after a week or so he came to me one day pitifully depressed.

"I am getting the most awful letters," he said. "Appalling things are going on. They expect me to wave all their hardships away. This is wrong. I cannot set myself up as a saviour. It is not right."

The Harding touch in What's My Line? — an attitude familiar to millions of viewers for whom the Sunday-night TV quiz became almost a national institution. Gilbert Harding's contribution to this programme was provocative, whichever way you looked at it. He provoked viewers to argument. He amused them, or irritated them. He beamed charmingly, or showed scathing scorn. He must have provoked many of the challengers, too!



For a day he walked about with pathetic letters stuffed in his pockets, seeking companionship through which he could take his mind off those appeals on cheap notepaper.

As I walked with him out of Broadcasting House, in the dusk of a January evening, a young man came to us out of the shadows. "You're Mr. Harding," he said. "I've been following you all day." The lad had travelled by night train from the North, determined to find Gilbert and to ask him if he could do anything with a hospital authority which was forbidding him to visit his sick sweetheart.

Gilbert took the young man to his club. He quickly got down to the bones of the case. The lad was not all in the right. There were special circumstances, and hospital regulations. But the boy wanted compassion. Gilbert discovered him to be a Roman Catholic. He sent the lad back to his north-country home—then by telephone talked to his priest up there.

The fact that something constructive had been done, though not all that the lad had asked—which was in fact impossible—cheered Gilbert. He saw then, I think, that he was no saviour, but a mediator, who had on his side the capacity to sift through a problem and make the best of it.



The year is 1943. As a BBC commentator Gilbert Harding was already displaying the marks of a great broadcaster in the making. Above: Interviewing the staff at a sea cadet training centre. Right: At an R.A.F. Training Command station.

He came out of his depression. He hustled to, seeing that those sad letters were dealt with.

During that newspaper campaign Gilbert went all over the country. He saw people living in hovel-like conditions. He met the maimed and underpaid, the victims of personal vendettas, the overcharged, and the many who suffered only through misfortune which no law, no petition to authorities, could remove.

He gained entry to officialdom—ministries, town clerks, great business companies, hospitals, and the rest. Sometimes problems were completely and promptly solved; often they were eased so far as justice and official regulations would allow.

Depressed he often was; but deflected by an official, never. His depression arose partly, I believe, from his realization that he himself might suffer great misfortune too; that the bubble of fame might evaporate; that the comforts which money can buy might become no longer purchasable. The kaleidoscopic life of six unfinished careers behind today's Gilbert Harding makes him fearful of the future. This, after all, is human enough. It is this which gives his work in broadcasting

something of the hazards of the tightrope-walker's job. For, the BBC being what it is, a too vitriolic outburst might find him suspended from BBC employ. Yet, unless the outspokenness continues, his stock-in-trade at the BBC goes.

Behind all the fanfare of fame around Gilbert I regard this dilemma as his tragedy. Not solely because his whiplashery on the air may some day end his living there, but because his real talent for broadcasting does not lie merely in a tendency to trenchant utterance. The great number of radio listeners who heard him sum up the human emotions of Coronation Day, on the night following, must have recognized a far more powerful Harding than the man of *Twenty Questions* and *What's My Line?*

Listeners who remember his radio commentary at the funeral of Archbishop Hinsley probably recall the tears he brought to their cheeks. That was in his early radio days, before the peppery Harding had evolved. He was then a straight commentator; and during the war, when he broadcast a great deal to America and the Forces overseas, describing the war effort at home, he was displaying a command of language and a human touch that were regarded as the marks of a great broadcaster in the making.

Today the nearest he seems allowed to get to serious radio work is in *Round Britain Quiz*. So long as this is the position, the greater part of Gilbert's talent is unused. This he knows very well. It irritates him, especially when he is broadcasting in *Twenty Questions* and *What's My Line?*, knowing that both programmes are sub-standard compared with his intelligence, his culture and his worldly knowledge.

Indeed, here the tragic-cynical thread in Harding's present phase comes full circle. For it is his irritation at the frothiness of quiz programmes which provokes his temper. Yet it is on that provocation that his future as a celebrity seems to depend!

But why express regret on his behalf? He has fame. He has success. He enjoys his publicity. He is bowed and scraped to; adored and lampooned; always in demand. Even his newspaper campaign for worried people was "a good story" and enormous in "publicity pay-off."

All his circle have heard him frankly admit to having been too rude; and to having, at times, been exasperatingly difficult. Fame has come to him on the wing, and he keeps it easily. He lives well, and appears to give scant attention to age leaping on ahead of his years. Before an audience he waxes in self-confidence, yet he can wilt in his own company.

He was a brilliant boy scholar, a promising undergraduate. In him, many thought, were the makings of a great barrister. But he was deflected



Another phase in his career. In 1948 Gilbert Harding was question-master in the BBC's famous Brains Trust. On this occasion he conversed with (left to right) Robert Boothby, the late Dr. C. E. M. Joad and Dr. J. Bronowski.

from his study of the law. For a time he studied theology; then to school-mastering, which he relinquished. He began at the bottom in the police force, on the beat, and did not stay long enough for promotion. He won BBC administrative posts of considerable responsibility and favour, but left the staff.

His bed is of his own making, and his way, if not of his own finding, certainly of his own keeping. Why regret it?

Because all who know him have known him be generous and sincerely compassionate. Because, when he does not exploit it, his pride in his humble family forebears is a genuine pride. Because he has great good-humour, in the old English tradition. Because he has taste, and enjoys cultural pleasures full-bloodedly and not academically. Because, in the assorted deal life has dealt him, he knows the cards he has failed to play, the chances he has missed. In his own heart "stardom" must seem tawdry recompense.

In his Sunday newspaper column he once wrote that the greatest career for a man is happy parenthood. Whatever else he may have said in that column, that I am sure he meant. By the same token, probably only a Mrs. Gilbert Harding could really find the complete Gilbert Harding. Whether by that means, or by some other, only completion of the frayed, dissociated parts of this man will bring him happiness. At forty-seven completion still escapes him, and so long as it does there is the danger of fickle Fame having the last laugh.

A GIRL IN A NICHE

PETULA CLARK

*confesses
to a TV ambition*



WHAT is it that establishes a television artist with the viewing public? To my way of thinking it is the ability—or good fortune—to make a niche for yourself. Or, in other words, to be *different*.

The most obvious example of this is the much discussed Gilbert Harding. His is a very large niche indeed—that of the man who always says what he thinks. Were the BBC to permit anyone else to invade Gilbert's domain I feel sure his niche would disappear! The novelty which viewers accept in one person, in one programme, becomes a bore in more than one.

Look at just a few personalities who have made their own niches in TV. Norman Wisdom, with his wonderful combination of pathos and knockabout comedy. Terry-Thomas, suave, smiling and saucy. Perky, cheeky and irrepressible Arthur Askey. All different.

Philip Harben, that super-chef who makes fish-frying look and sound like a high adventure. Jeanne Heal, with her wonderfully sensitive approach to difficult subjects. These are TV personalities because they are stylists, from whom viewers expect a specialized performance.

Apart from a few odd spots on other programmes, my own work on television has been mainly in fifteen-minute *Starlight* features, and with the series *Pet's Parlour*. My own approach to TV has been with the object of trying to establish a style of quiet friendliness. I have tried to avoid the spectacular. No big orchestras. No dance routines, and no more movement than seems natural.

In fact, I have endeavoured to create the impression that my pianist and I are guests in the viewer's own home. If I could feel that I have succeeded in doing this, and have carved a tiny niche for myself in TV, then indeed I should be a happy girl!

BALLET IS MAKING NEW FRIENDS

By ALICIA MARKOVA

*The world-renowned Ballerina
welcomes TV*



ONE of the greatest and happiest surprises I have had is the way in which television viewers have rallied to the appeal of ballet. I have always contested the idea that ballet is a closed-shop for the exclusive appreciation of a minority group of highbrows. But until I danced in TV I had not seen how it could come to terms with the great majority of people who can never see it in a theatre.

What a splendid surprise it was to find a great mass of viewers, to a strictly commercial programme, wanting more ballet after I had first danced for them, in America!

This is what happened in the great peak N.B.C. show in the United States, *Your Show of Shows*, which runs for thirty-nine weeks, every Saturday night, sponsored by some of the shrewdest and hardest-headed business concerns. When I was introduced in ballet into *Your Show of Shows* my sponsor was one of the great insurance companies. My viewing audience was thirty million of the mass American public, watching in bars, drug stores, tenements, cheap apartment houses, and the small towns out West. This was not the fastidious, sophisticated audience of the ballet theatre.

I was to be given seven minutes, but the run-through went to over eight. I was anxious about keeping that mass of viewers from the more "popular" fare on the programme for even an additional minute. But the programme director let me have that extra time. The result, as I say, was a viewer-reaction which made the sponsors happy to have me back in the show twice. And they want me to do more.

When I danced *Les Sylphides* for BBC Television, last Easter, again there was an overwhelming response. The BBC viewing figures showed

this, and so did my own mail, which came from every part of Britain. Television takes ballet everywhere, and people who have never seen it find it appealing to them. Of this I am now absolutely convinced.

This has been happening in the last two years, both here and in the States. But even before that I was always anxious to co-operate with TV. In the BBC's very first experimental TV studio, a tiny basement in Portland Place, I danced in a flickering beam of light on a tea-tray-size floor marked in black and white squares. I had to go down on my knees and crawl under the piano to move out of the picture!

That was several years before the war. Then I danced when the Alexandra Palace studios were first used. A great occasion up there was the first time they managed to give me a full orchestra; but as it had to be accommodated in a different studio from the one in which I performed you can imagine the difficulties and drawbacks.

However, shortly after this I danced for the first time in TV in the United States, and found their experimental set-up more primitive and far behind the BBC's. Then, when I went back to the States in 1952, I

The poise and finish of a great ballerina. Alicia Markova in Les Sylphides, one of the ballets she danced for BBC Television during her 1953 visit to Britain. Her other TV appearance was a beautiful interpretation of The Dying Swan. Then she returned to America to take up a long TV series.





Ballet for Beginners rehearsal, with Felicity Gray demonstrating what is required to Hazel Wiscombe, Margarita Tate, Yvonne Cartier and Marjorie Woodhams. This series of programmes has enhanced the popularity of ballet in TV and won a legion of admirers for Miss Gray.

have to admit that I found them ahead of us. In *Your Show of Shows*, for instance, there is a programme staff of three hundred, counting in the permanent orchestra, choir and dancers. The programme has its own choreographer, James Starbuck.

With this backing I was able to dance the Snowflake Ballet (*Nutcracker Suite*) of Tchaikovsky as the composer originally intended it to be performed—with full choral accompaniment. In the ballet theatres today that would be commercially impossible.

For my third appearance in this programme they gave me special production facilities for my interpretation of *The Dying Swan*. Tremendous pains and care went into the preparation of this single spot.

The greater space now available for ballet at the BBC's Lime Grove studios is a tremendous asset; and the production technique there, though not so lavishly backed with expert staff as in America, is now as efficient and as imaginative as in the States.

But what I think is essential for full-scale ballet production in British TV is a proper theatre. I think BBC Television is too studio conscious.

In the States I work on a great stage, in a massive theatre, with an audience. The cameras, running down the aisles, can concentrate in close-up on detailed gestures every bit as easily as they can in the BBC studio. But the ample space of the theatre stage enables the long-shots to gain in spaciousness and movement—both so important to ballet.

This theory of mine is liable to be misunderstood. People may conclude from it that I favour putting TV cameras into ballet theatres to take a normal theatre performance. I do not. That is not TV ballet. Ballet has to be danced in a special way for TV, even when it is played in a theatre. There are all kinds of subtle and slight gestures which can be made the main picture on the screen and would be lost in the ordinary theatre.

But the great theatre stage, and I believe the presence of the audience, add to this special TV technique qualities of movement and occasion which cannot be created in the ordinary TV studio, however big it may be.

I think, also, that the next stage for TV, so far as ballet is concerned, is for it to create its own special ballets. I would like to help in this in BBC Television. The future in this connexion seems exciting and full of promise.

Concerning the appeal of ballet in American TV, so far as I have had part in it, I should perhaps admit to having had the advantage of being known to viewers there before they saw me dance. I first appeared in a popular TV programme there in which people are interviewed. I spoke of ballets I had done on tour in South America, and of my plans for the States. This, to my utter surprise, seemed to score a great success with the viewers.

It led to my being asked to be the Hostess in *Your Show of Shows*—a position given to a different artist each week, often a film star. Whilst I was over there both Michael Redgrave and Glynis Johns took this position.

This fact of being known, to some degree, before I danced for the viewers, points, I think, to another important aspect of ballet in TV. The intimacy of the medium shows the ballet dancer's personality much more distinctively than it is revealed in the theatre. This gives to the viewer a kind of close association with the ballet dancer which must add to the life of the ballet as watched on the screen.

This being so, TV producers have a great opportunity to build ballet dancers into rounded personalities, as it were, to rank with the most popular TV stars whom the viewers feel they know almost personally.

There may be weaknesses in the "star system" in some fields of entertainment, but in my view TV ballet can only gain from it, so long as the talent is found out of which to create the TV ballet stars of the future.

FUN AND GAMES

HILTON HEWS

*puts TV Variety Under
a Microscope*



LET us be fair. But, like Eamonn Andrews when he is refereeing *What's My Line?*, it shall be justly fair, with favouritism out of the ring.

Nobody can deny that TV variety brings good cheer to a great many people. The glass screen often enough puts carefree laughter into homes where there would be little of it otherwise. The lonely aged find Mr. Harding amusing and Miss Allan delightful. The harassed and often over-worked middle-aged forget worries as they bathe themselves in Askey's frolicsome nonsenses. The awkward and restless teen-agers find Carole Carr the harbinger of dreams and Frankie Howerd the impersonation of rude flippancy.

A sociologist can no doubt deduce all manner of awe-making conclusions from the fact that *What's My Line?* is the most popular TV show on the lighter side. It is not, however, *variety*. For variety, in its show-business sense, is a compact of artistry and studied presentation. It demands all the techniques of clowning, and of verbal, musical and physical dexterity. The quiz show is none of these; it is a new thing, a growth upon broadcasting, which has found TV promising soil, as it first found radio.

The humanity and the provocation of our natural curiosity about our fellows, both inherent in *What's My Line's* challengers, are responsible for its success, as well as the varied attractions and piquancies of the panel.

Down You Go! lacked that humanity. It held no human mystery; only a set of abstract ones. Its main mystery was in why it was allowed to run so long. If we had the answer to that we should also be more able to define the weaknesses in TV variety as a whole.



Above: Maurice Chevalier finds himself—appropriately—in Café Continental. The great French star gave one of the longest acts ever in this programme—to the jubilation of the viewing audience, and the Café (studio) one.



Right: Before Your Very Eyes, recalled here, was the comedy series in which Arthur Askey came to terms with TV. Not before had the famous radio and music-hall comedian had a sustained opportunity in television.



“Those mammoth programmes, The Passing Show.” This was Charles B. Cochran Presents, a reconstruction of the impresario’s life. Frank Lawton played Sir Charles Cochran, here seen with Melissa Stribling, who played Lady Cochran. The scene is at the first night of Cavalcade.

For the dogged persistence with which *Down You Go!* was kept on our screens hints at a degree of wooden-headedness at Lime Grove; and other variety outpourings carry the same suggestion.

There is a too stubborn desire to substantiate the variety notions of the inner Lime Grove circle against the judgment of public and critics. About this there is a whiff of self-delusion. Because the “audience-research” statistics—the veracity of which has never been independently examined—show something over fifty per cent of a “cross-section” of viewers “liking” a show, Lime Grove becomes a groove in which too much of the same thing is carried on for too long.

Plenty of viewers “like” *Café Continental*, and plenty always will—especially while legions of new viewers are being added to the TV audience. But to remain on its now well-worn legs the *Café* has to repeat one act after another previously viewed more than once. Its scenic-set has become so familiar that it looks like old wallpaper; its mock hilarity must by now be watched by thousands of pairs of glassy eyes waiting to see a new act.

Here is no progress in finding a good form of TV variety. The achievement of the *Café* is a static one—in being able to stay the same for so long.

Because those “mammoth” programmes under the generic title *The Passing Show* are long in time-table time, and use big casts, Lime Grove always seems to expect that they must be received as glorious events. The Marie Lloyd one certainly brought us the artistry of Pat Kirkwood, especially in some of the dramatic sequences. But for the rest of its long-winded session it produced a set of old music-hall songs, presented on phoney-looking reconstructions of old music-hall stages—an exercise better done in many an unpretentious half-hour on sound radio.

The C. B. Cochran life-story effort, heralded by a pretentious fanfare spoken by his now middle-aged "Young Ladies," drew out the ageing of Frank Lawton for so many minutes that even the make-up department appeared to have gone off-duty and left his facial transformation halfway through. The middle-aged section of the viewing audience may have enjoyed the nostalgia evoked by echoing the Cochran years, but to get the pleasure they had to sit through "link" scenes which creaked with far-fetched device.

Twice have I used the word pretentious in surveying *The Passing Show*. The Lime Grove attitude to variety is too often just this—pretentious. There is a bemusement with bigness; only it has to be concocted "big," and not left to the flowering of greatness in talent capable of scoring "big"—whether on the screen for ten minutes or two hours.

This outlook is at variance with the viewer's. However splendiferous the scenic mounting of a "big" TV show, the man at home is still looking at a *small* screen. However wondrous the pageant of story the scriptwriters want to tell, if it is to last two hours the man at home is in danger of being let down. He will think, from the generous time allowed to it, that it is going to be "big." He will sit glued to his screen hoping that it will reach greatness, and so become worth all the time he is giving it.

Yet it never can be great. For it has been concocted big wholly artificially, and not pruned to a safety-limit of time in which it will not greatly matter if the talented spirit of bigness is not, after all, there.

In short, TV variety should be short. An hour is enough time in any

Another memory from The Passing Show series. Pat Kirkwood portrays the great star of the halls, Marie Lloyd, in Our Marie. Pat also played Marie in a Coronation programme recalling old music-hall days.



The Television Toppers. This team of twelve girls made BBC history in 1953 by winning individual contracts by which they went "on the staff" for twelve months. Each girl gets £1,000 a year from the BBC.



viewer's evening in which to oblige him to leave everything else on the off-chance of seeing sustained and entertaining artistry well presented. But the doggedness with which those at Lime Grove pursue the mirage of "the big show" seems to indicate that they will not face the fact that TV is a

small-size medium. Intimate is, of course, the word, if an overworked word. This is why Arthur Askey, "Reggie Little," and before these Eric Barker and Terry-Thomas, have put more fun into viewing than anybody

else. In some of their shows, also, they have provided melody, dancing and the other ingredients which the bigger shows so labour to lavish. Done this way, in thirty or forty-five minutes at a time, the whole concoction does fit the screen and the home-viewing time-table.



Frankie Howerd is a comic who has scored his own highly individual success in TV. Here he is entertaining the guests in a television studio party, held at Christmas-time. In another TV show he teamed up with Gilbert Harding.



Criticism of variety is nearly always countered at Lime Grove by a moan about the scarcity of good talent and new ideas. In the four comics I have mentioned TV has found good talent, and if it can win Norman Wisdom from the theatre, and find a *short* but regular vehicle for him, it should be able to make out quite well for a while—what with Frankie Howerd, Max Bygraves and Richard Hearne's "Mr. Pastry" never far from the place, too.

The search for new ideas is the most critical hazard of all show business, and the TV boys must not grumble about its difficulty. The right talent—as in the case of Arthur Askey—can revitalize old ideas for quite some time!

Television has aped an old sound-radio tradition by having Saturday-night *Music-Halls*. Erratic as the quality of these is, Lime Grove rightly claims that there is a large audience for them. Certainly Richard Afton is tireless both in seeking acts and in devising work for those Toppers. His *Music-Hall* reputation might be enhanced if he were asked to produce the shows less frequently. At present the talent available is spread over too many Saturday-night slices.

With his other promotion, *Toppers About Town* (and at the seaside), Afton is working better TV ground. Though too often let down by the type of act that was, unfortunately, in town at the same time, the producer here has the advantage of moving into actuality, away from studio artificiality. Indeed, light entertainment in TV may yet be developed more satisfactorily by the outside-broadcast cameras than by those in the studio.



Down his own way—Richard Dimbleby takes time off from commentating, with his happy family. They are seen at the farm which is their home, where Sussex, Hampshire and Surrey meet, fifty miles from London. With his wife, Dilys, are the boys, David (14), Jonathan (8) and Nicholas (6), and five-year-old Sally.

COMMENTATING ON ROYAL OCCASIONS

*The Secrets of a
Famous Commentator's Trade*

By RICHARD DIMBLEBY



THIS year we have seen the biggest calendar of public events ever covered by cameras in the whole history of television. For the first time the amount of state ceremonial and the number of parades, news events and sporting fixtures brought into the home have made people realize that TV is no longer a novelty. It becomes a force in national life.

Events that once were pictures and columns of type in a newspaper, read about casually the day after they happened, have now come right up to the armchair. The man in Streatham or Bristol, or Scotland or Wales, who once would have had a tiring journey to watch a Coronation—and perhaps see only a soldier's head at the procession's edge—now sits at home and watches the Queen being crowned. It is really something of a revolution.

The significance of this tremendous development of TV has not been lost upon those in the public eye who are now affected by it. Last spring the Lord Chamberlain's office, which arranges many Royal functions, advised the BBC that a particular speech of Her Majesty's, made to the Household Cavalry, could be televised "live" but not broadcast simultaneously. It must be recorded for subsequent transmission overseas, and not heard in Great Britain.

While it is true that this may have been an *amende honorable* for a previous occasion when, due to a misunderstanding, the reverse situation had arisen, it was an indication that the official world now reckons on coping with two BBCs—the one that sees and the one that only hears. A further example, of course, was the original decision that the crowning of Her Majesty might be broadcast, but not shown on the TV screen; another, the sudden reversal of this decision at a later date, enabling the

splendid ceremony of 2 June, 1953, to be seen by millions, not only at home but on the continent of Europe as well.

What I have heard so often called "this television business" is now firmly established; it is here to stay. Nor can it be ignored much longer by sporting and other promoters who fear its influence, and who surely would be better advised to come to an understanding with it while it is still young and flexible. That, however, is another matter, and perhaps not within the province of the commentator.

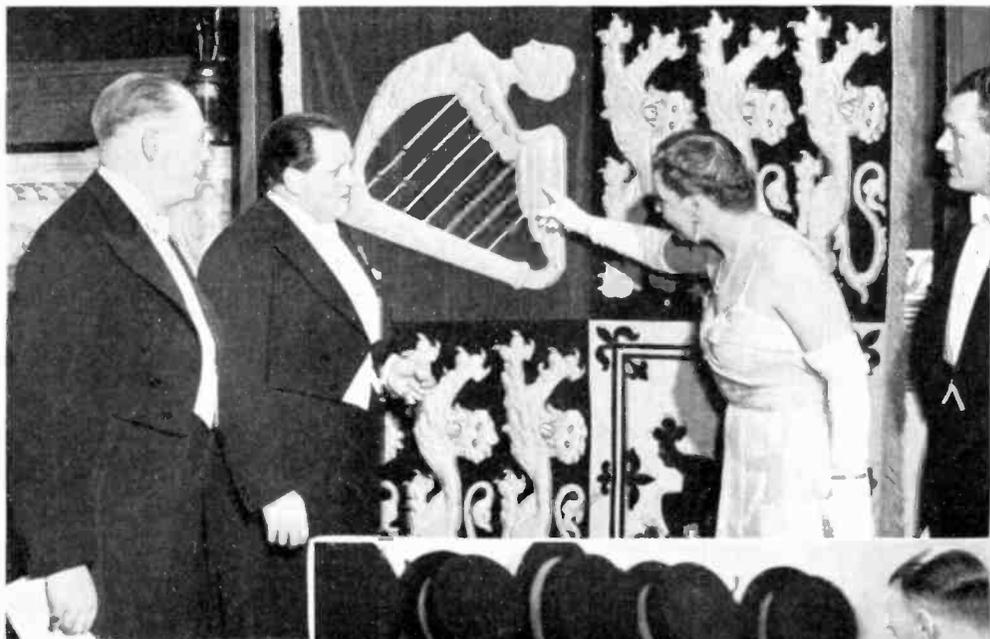
The development in the past two or three years of what may be termed the public-service side of TV—the relay of great events as they happen—has brought with it a host of problems for the producers, commentators and engineers who handle such programmes. Long practice had taught their opposite numbers in the field of sound broadcasting exactly how such events should be "produced"—how to place microphones to catch the relevant sounds, particularly those which meant something and contributed to the picture built up by the commentator; how to choose the most suitable parts of long ceremonies that could not be broadcast in full; and, in the case of the commentator, how to compile a mass of background knowledge of the event in advance, as a mighty reserve from which to draw the most telling points in building the scene for the listener.

It was an intricate business, demanding an understanding and love of state events, a comprehensive knowledge of personalities, officials and traditions. I can vouch, after seventeen years of this work, for the fact that all of us engaged in it were still learning. We knew the technique, but there were always slight improvements to be made in the light of experience.

Then, suddenly, the TV camera appeared on the scene. Though, in fact, I had delivered my first TV commentary back in 1938, when Mr. Chamberlain waved his famous piece of paper at Heston Airport, I felt that I was embarking on a new career.

How much greater were the difficulties, how multiplied the pitfalls, and how much more there was to remember! I felt sorry for the sports commentators describing a fast game, who in sound only could afford to lag slightly behind and catch up when the opportunity offered, adroitly paraphrasing during a break in the play. Now their listeners were watching the game, too, and although they would not need to fill in so many of the details their identifications must be immediate—as fast as the play.

The state commentator, a title which, though not bestowed upon anyone, best describes the type of outside TV in which I have had most experience, is faced by equal difficulties. He may not need speed, but he does need impeccable judgment. He must know, instinctively, when



A Coronation Year incident viewers will remember was when H.M. the Queen Mother spoke to Richard Dimbleby while he was describing the Royal School of Needlework exhibition of Coronation robes. Here he is with the Principal of the School. Right: A Yeoman Warder from the Tower explains his job to Richard.



explanation or identification is needed. He must be able to work in a sort of telepathy with his producer who is controlling the cameras, sometimes leading him by the implication of his words, sometimes following the movement of the cameras.

He must never talk of things that cannot be seen; he must never lag behind in his filling-in of detail, nor jump ahead, nor explain the obvious. He must know everyone likely to come within camera range, and he cannot hesitate—as he can in sound radio—while deciding exactly which personality is which.

Perhaps an explanation of the mechanics of the TV commentator's job will serve to illustrate its complexities. Let us take a typical Royal



A planning conference before the Coronation, with commentators Chester Wilmot and Bernard Braden, and TV chiefs Peter Dirmmock, S. J. de Lotbiniere and T. H. Bridgewater. Left: Equipment arriving at the Mall.



Right: Richard Dimbleby in the TV commentator's cubicle provided in the Triforium of Westminster Abbey. Below: Where Peter Dirmmock controlled the flow of pictures from the Abbey cameras: a control-room erected beside the Abbey.



AT THE CROWNING OF ELIZABETH II

*Television Welded the Nation
as Never Before
By the Editor*



IN MOST parts of the country, in the towns and cities, streets were deserted on the morning of Coronation Day, 2 June, 1953. In the residential quarters, and in the suburbs, groups of cars were parked, here and there, in the silent roads. They stood outside houses where the H aerial of TV had drawn neighbours and friends inside—to take part in what became, as hour passed hour, the greatest day of viewing in television's short and remarkable history.

That day the TV audience, for the first time, was almost double the sound-radio audience. Of the adult population of Britain, numbering about 36,500,000, fifty-six per cent watched the Coronation on TV—20,400,000 viewers. Sound radio had 11,700,000 listeners.

In the longest-established TV areas the TV audience exceeded the listening one to an even greater extent; in London and the Midlands there were three times as many viewers as listeners. More than half the viewers all over the country watched in the homes of friends. About a million and a half watched big-screen relays in cinemas and other public places.

As befits the coming generation, two hundred children saw the Coronation procession by the TV of the future—in colour. They were at the Great Ormond Street Hospital in London. By closed-circuit they received pictures from three TV colour cameras overlooking Parliament Square.

The first real throb of Coronation excitement came to viewers on the eve of Coronation Day. Cameras stationed at the Victoria Memorial, at the head of the Mall, opposite Buckingham Palace, showed the unbroken line of pavement squatters preparing to spend the night in the



"These incidents were etched, one by one, on a nation's mind. Television so found the way to do its rightful duty to religion, tradition, Queen and people."

open. Barrie Edgar interviewed some of them—including an Australian family which had sailed all the way in a ketch to see the Coronation, and a Swiss Alpine guide.

On Coronation Day morning, Sylvia Peters, looking happy and elegantly though quietly gowned, opened the historic transmission. Three cameras at the Victoria Memorial then showed the procession leaving the Palace. Surprisingly quickly came the viewers' first view of Queen Elizabeth on her Coronation Day. In close-up, the gold-encrusted window of her coach was held in a long pan of what seemed to mount to thrilling minutes, as she smiled beautifully and happily on her people. Wisely, commentators Berkeley Smith and Chester Wilmot let this exciting picture tell its own story. No words of theirs could have aided either the privileged intimacy or the beauty of that TV moment.

On the Victoria Embankment, Max Robertson, beside three more cameras, found himself shouting against the full-throated cheering of thirty-thousand school children, as the Queen passed on her way. Then, high on the massive, covered stands opposite the specially built Annexe to Westminster Abbey, two cameras picked up the unfolding story at its first crescendo—as the Queen's procession arrived at the historic place of Coronation. Here Michael Henderson and Mary Hill assisted the rapid flow of exciting pictures by which viewers saw royalty, statesmen and dignitaries arrive at the Abbey. A third camera, perched precariously on the slated roof of an eight-storey building, helped; while yet another, inside the Annexe door, gave glimpses of the Queen Mother and Princess Margaret stepping from their coach.

Now it was the turn of TV's men inside the Abbey. In a cubicle perched high in the Triforium, directly overlooking the Coronation Theatre, Richard Dimpleby took up the great story. Beside him was one of four cameras placed discreetly inside the Abbey, occupying such small



Over twenty million viewers have pictures like these stored in their memories. The Queen and her Consort during moving moments of the Coronation Service.

spaces that their attendant cameramen had been chosen for their slightness of build.

A camera over the West Door surveyed the Nave as the procession of royal and ecclesiastical splendour moved towards the place of the historic ceremony. Two more cameras watched the Theatre from the organ screen and South Transept. In a special TV control-room, raised adjacent to the Abbey's outer wall, Peter Dimmock took up the task he performed with such faultless sensitivity—the mixing of these cameras' pictures into a rhythmic pattern of sympathetic interpretation.

Of that Coronation ceremony every viewer must hold his own special memories. The screen's framing of Queen Elizabeth, full length, to the cry of "*Vivat Regina!*" The shot of shoulders and head as she replied "I am willing" to the Archbishop's query: "Madam, is Your Majesty willing to take the Oath?" The tactful watch of cameras as she turned the pages in her copy of the order of service. The screen filled again with the slight and solemn figure as she was divested of bejewelled ornament. The glimpse of little page-boys carrying in coronets as the moment of crowning neared. The camera's capture of the Queen Mother tenderly bending over the peeping, curious child, Prince Charles. The Duke of Edinburgh's proud and serious mien as he approached to do homage to his wife, that day so much a Queen.

These incidents were etched, one by one, on a nation's mind. As TV so fittingly found the way to do its rightful duty to religion, tradition, Queen and people, it brought a new experience of national unity into life. And as the great procession moved back to Buckingham Palace, past three more cameras in Hyde Park, still came the revealing glimpses of human idiosyncrasy within the ordered pageantry. The newly crowned Queen's simple, white handbag, on the seat before her within the golden coach. The joyous defiance of pelting rain by Salote, Queen of Tonga,



The golden coach returns, and on the Palace balcony Prince Charles spots the Queen's Armill. These TV-screen shots were captured by photographer John Cura.

in her open carriage. The long-held, wheeling close-up, again, as the Queen smiled from the coach window on entering the Palace. The inquisitive outreach of the young Prince Charles's hand to the golden Armill, still about the Queen's wrist, as they stood on the balcony.

And later still, by a stroke of most fitting genius, TV took viewers back to the Abbey, to look down on the emptied Coronation Theatre, quiet in such tremendous memories—an epilogue sublime, touching and human as had been the great day itself.

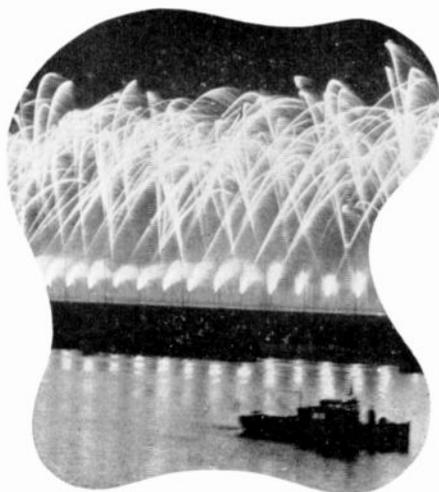
The significance of televising the Coronation of Elizabeth II will be scored in the history of TV, as it is written coolly and objectively in the years to come. The Archbishop of Canterbury himself admitted that the televising of the Abbey ceremony had assured him at last of TV's appropriateness at times of religious observance. Of the Coronation Service, as seen by viewers, Dr. J. W. C. Wand, Bishop of London, said: "I do not suppose there has been so great a stirring of the religious imagination of our country since the time of the First Crusade. I cannot help feeling we may now have the possibility of raising the whole standard of worship in a way not possible before."

A million people at least saw the Coronation in France, Belgium, the Netherlands and Western Germany. In the United States viewers watched telefilms, flown first by helicopter from Alexandra Palace to London Airport, thence in relays of Canberra jet-bombers.

In the two months preceding the Coronation more TV sets were bought than in any other two months. At least two and a half million sets were in use—giving TV in 1953 a family audience of about eight million people. To say that the Coronation put TV on the map is trite. On 2 June, 1953, TV unleashed a binding power through the nation, the significance of which to national life, at times of joy or of strife, is going to be immense and historically important.

GAIETY AND SPECTACLE FOR ALL

*How TV Marked Weeks
of Celebration*



THE cost of the BBC's television operation on Coronation Day itself, 2 June, 1953, was £44,000. But in the weeks on either side of the Coronation extra money was spent on programmes to mark and to reflect the celebrations.

The TV Film Unit had made special preparations well in advance. It produced three documentary films designed to provide a background to the Coronation. In *When the Queen is Crowned*, dealing with Coronation preparations, viewers saw peeresses' robes, designs for the London decorations and the Westminster Abbey choir practising. *The Second Elizabeth* was a picture biography of the Queen; and *What is the Crown?* explained the Regalia and the Abbey ceremony.

English tradition, with a flavour of the days of the first Queen Elizabeth, was echoed in a production of *Will Shakespeare*. Clemence Dane's "invention" about the early career and love of the Bard, with Elizabeth Sellars playing the "Dark Lady," Mary Fitton, memorably. Tradition of a more realistic, and indeed historic, kind was represented in the play, *The Passionate Pilgrim*, the story of one of Florence Nightingale's nurses in the Crimea.

But the most ingenious attempt by TV's Drama Department to live up to the occasion was the commissioning of a play about a Cockney family going to the 1953 Coronation. In this, *All on a Summer's Day*, playwright R. F. Delderfield created several amusing characters, two being outstandingly played by Henry Oscar and Muriel Pavlow. He also used filmed scenes of the actual Coronation procession. Humour was also provided by Terence Rattigan's farce, *Harlequinade*, starring Eric Portman, Mary Ellis and Marie Löhr.

The fanfare trumpets and big drum of "gala variety" were much in evidence. Ted Ray and Terry-Thomas together compèred a show which mixed the humours of Arthur Askey, Michael Bentine and Jon Pertwee, with the music of Winifred Atwell, the Luton Girls' Choir and the bands of Billy Cotton, Mantovani and Her Majesty's Coldstream Guards! Another big show, *Commonwealth Cavalcade*, scoured the Commonwealth for its stars, finding Joan Hammond, Ram Gopal, Bernard Braden, Joy Nichols, Shirley Abicair and Albert Whelan; it even managed to work in Olympic sprinter McDonald Bailey.

A special effort was made to capture the light entertainment of five Coronation years in a "Passing Show" called *All Our Yesterdays*. This had Roger Livesey, Jack Watling and Michael Trubshawe as several generations of one family, and provided excuses for the special talents of Vanessa Lee, Pat Kirkwood and Clifford Mollison. Making it smack up to date were stars from current West End shows: *Guys and Dolls*, *Love from Judy*, *South Pacific* and *Airs on a Shoestring*.

Eric Robinson provided *Serenade for a Queen* on his popular *Music For You* framework, scoring with Alicia Markova, Elisabeth Schwarzkopf, Harriet Cohen and Dennis Noble. Television gave the première to a musical work by Vaughan Williams, *The Bridal Day*, a masque conducted by Stanford Robinson and produced by Christian Simpson. A

A scene from a Coronation-week event in TV programmes: the première performance, in the studio, of The Bridal Day, a masque composed by Dr. Vaughan Williams, and adapted from Spenser's poem Epithalamion.





All on a Summer's Day was a play about a London family watching the Coronation procession. In this scene are Charles Hawtrey (extreme left), Henry Oscar (left, centre), Gladys Henson (right, centre) and Muriel Pavlow (extreme right).

peak of musical delight was reached when Yehudi Menuhin played with the London Philharmonic Orchestra, under Sir Adrian Boult.

Thoughts evoked by the Coronation were spoken in talks programmes, including an interesting series by young men and women, of about the Queen's age, looking forward to the "new Elizabethan era." A tele-recorded sequence of interviews with leading Americans included one with Mrs. Eleanor Roosevelt.

It was, however, the outdoor TV cameras which necessarily caught up the sweep of spectacle attending the Coronation. Added to this there were outstanding sporting occasions which gave excitement to the continuous flow of outside broadcasts.

The most venturesome of the outside operations—after Coronation Day itself—was the coverage given to the great Naval Review at Spithead. Here ship-to-shore TV was achieved in order to bring to viewers pictures of the Queen's yacht, the *Surprise*. Cameras were posted out to sea in the great aircraft-carrier *Eagle*, and also in H.M.S. *Reclaim*. Perched one hundred feet above the water, on *Eagle*, cameras watched the *Surprise* enter the lines of warships and sail down them to the cheers of their crews. Two more cameras, high on the signal tower in Portsmouth Dockyard, assisted, and were later moved to Fort Gilkicker, to scan the Fleet illuminations and fireworks display.

The pageantry of the Royal Tournament at Earl's Court was well covered for viewers, over three hours of screen time being given to this on different occasions. Trooping the Colour, attended by unprecedented crowds of visitors to London, gave us a morning TV event—with an

evening telerecording—made memorable by the high spirit of the Duke of Edinburgh's horse.

Royal Ascot, with its four days of Royal Drives, gave more glimpses of the Queen and Royal Family, and showed a defiance of mediocre weather by the ladies' fashions.

To racing were added cricket and tennis. Both the First and Second Test Matches against Australia came into what could be fairly called the Coronation season. The First Test, at Nottingham, did not live either to gain England her promised victory or to fill the TV time allotted to it. Rain was the villain. The Second Test, at Lord's, well made up in excitement. The Wimbledon Tennis Championships were covered day by day during their exciting course, and evening newsreels devoted to them were a much appreciated feature.

Television Newsreel itself provided an enterprising Coronation-period coverage of places and events beyond the scope of the outside-broadcast cameras. Particularly outstanding was a newsreel packed with scenes at provincial Coronation Day celebrations.

The *About Britain* series, guided by Richard Dimbleby, painted in the background for the Queen's visit to Edinburgh, as it had introduced viewers beforehand to "Royal London." At Edinburgh itself a "minor Coronation Day operation" was undertaken by TV, using ten cameras to cover most of the Royal occasions held in that magnificent city. The State Visit to Wales was followed with similar enterprise and faithfulness.

Television followed the Royal progress in Scotland. The picturesque scene at Holyroodhouse when H.M. the Queen, with the Duke of Edinburgh, prepared to present Colours to the First Battalion the Argyll and Sutherland Highlanders.



TV OUTSPAN

*Development on the
Outside-broadcasts Front*

By PETER DIMMOCK, *Assistant
Head, Television Outside
Broadcasting Department*

(in an interview)



THE outside broadcasts connected with the Coronation of Queen Elizabeth showed to the full the point reached in the steady development of the Television Service's mobility. Not only was more equipment used than ever before, for covering Coronation scenes in London; but also the special events in the provinces used to the full the facilities so far built up for extending TV's eye through the regions.

The basic "TV grid" to which all provincial outside broadcasts have to be linked is the main network laid down to join London with the four regional transmitters at Wenvoe, Sutton Coldfield, Holme Moss and Kirk o' Shotts.

Between Alexandra Palace and Sutton Coldfield the link can be worked by both coaxial cable and radio relay. The radio relay is carried by midget relay transmitters along the route, each automatically controlled. The coaxial cable then continues from Sutton Coldfield to Holme Moss. The link onwards to Kirk o' Shotts is by radio relay, the line of transmission going via Pontop Pike, near Newcastle, where a temporary low-power station was installed for the Coronation.

A further link will eventually connect Holme Moss with Northern Ireland. A temporary radio link between Kirk o' Shotts and a low-power transmitter in Belfast was set up for the Coronation.

The link between Alexandra Palace and Wenvoe is provided by coaxial cable; and later on there will be a further link to a low-power station in the Plymouth area.



Television's outside-broadcast cameras are deployed to cover a motor reliability trial held in the Chiltern Hills. The set-up includes two cameras mounted on specially constructed platforms; the micro-wave transmitter, seen on top of the van in the background; commentator's tent, and mobile control-room.

To join a regional outside-broadcast location to this main network it has been necessary to lead the transmission to the most appropriate of the main regional transmitters. An O.B. from Scarborough, therefore, would have to be led all the way to Holme Moss; and one from Stafford, say, to Sutton Coldfield. In the West, a programme from Swindon would have to be taken to Wenvoe, across the Bristol Channel.

These long hops connecting O.B.s to the regional stations in the network are achieved by specially installing mobile micro-wave transmitters and receivers between the points to be linked.

Since high ground normally breaks the line of TV transmission by radio, these micro-wave stations have to be sited on hills, or reasonably high ground, along the route. This system is not cheap in manpower or equipment. Every new route to be laid down, for joining up a new O.B. location, has first to be surveyed. Tests with micro-wave equipment have to be made to find the best way across the new stretch of country.

The micro-wave sets then have to be erected, the number brought in varying according to the distance to be covered and the contour of the terrain. Under normal conditions a micro-wave station can span thirty to fifty miles. Indeed, seventy-five miles have been covered successfully in one hop.

There is, however, an alternative method for joining O.B. locations to the main network, and in the past year work has begun on the installations necessary for this. This method is by the use of "injection points" fixed along the main network. In effect, these are "taps," at regular intervals along the network, which can be opened up to receive from the transmitter van on an O.B. location which is within range of the "injection point."

The installation of these points is being undertaken by the Post Office, and when they are complete a band of country on either side of the main TV route up the centre of England, and across the southern Midlands to Wenvoe, will be within range for outside broadcasts, without the necessity for long micro-wave chains.

By this system Scarborough, for instance, might well come within one lap of an injection point between Holme Moss and Pontop Pike. Stafford should be within a few miles of an injection point on the Sutton Coldfield to Holme Moss line; and Swindon near one on the line to Wenvoe.

This will mean that engineers and micro-wave transmitting gear will be freed for deployment still farther afield, away from the country adjacent

At the same motor-trial location commentator Raymond Baxter receives his cue to begin talking, from stage-manager Dennis Monger. Baxter, who is every motoring viewer's TV expert, shares with all outside-broadcast commentators the hazards of weather conditions. Rain, wind and thick mud were present on this occasion.





Some of our most enjoyable viewing evenings come when the outside-broadcast cameras move into a theatre. Here a music-hall show is being televised from the Theatre Royal at Leeds. A camera position has been rigged up in the stalls, with TV lights and another camera up in the circle. By adjusting lenses, of various focal lengths, both cameras can bring the stage artists into close-up. Quiz for Puzzle Corner fans—find Ronnie Waldman!

to the main network routes. More and more of Britain will inevitably come into the O.B. producer's already widening "parish."

By the end of 1953 the BBC will have eight micro-wave sets in the regions and three based on London. The London teams can, of course, go out to strengthen any of the regional outfits when a specially long distance has to be covered for bringing in an O.B., or when a number of outside broadcasts close together within one area call for a good muster of linking equipment.

Some of the micro-wave equipment will no doubt be required in the North and Scotland despite the injection system, because the Holme Moss to Kirk o' Shotts link is by radio, and injection into a radio tie-up is more difficult than into the coaxial cable lines.

The regions—Midland, Northern, Scottish, and Welsh-West—each have a mobile camera squad, of three to four camera strength. These too are interchangeable, and, in fact, the Midland cameras frequently move up to help out in the North, and the North's help in Scotland on occasion. It was by bringing all these units together in London that twenty-one cameras became available for televising the Coronation spectacles.

An historic picture of a scene from one of the first cross-Channel outside broadcasts. This is the scene captured in the Basilica of St. Denis, on the outskirts of Paris. Programmes built around TV camera tours of historic buildings, castles and cathedrals have become increasingly popular. Detailed planning enables beautiful effects to be won by lighting and camera movement. Television men term such programmes "built O.B.s."



For an outside broadcast entailing the laying on and maintenance of a micro-wave link, up to thirty-five staff are required. For a "straight" O.B., say from a boxing ring, the number may be twelve to fifteen.

Development in the future is not only a matter of increasing the camera units throughout the country, but is also one of improving the communications system which is so vital between locations and base. During a visit to the United States I was struck by their communications system, which is such that wherever an O.B. is sited a technician can telephone for a spare camera, or any other extra gear which may be needed in an emergency—and be sure of getting it in time!

Much has been heard, also, of America's "travelling eye," a mobile TV camera which has complete freedom, within its operational range, to go off by car, train or ship, without cables attaching it to the control point. I saw this in action, and found it an elaboration of the scheme we used for televising from a moving tram at Blackpool—the system, in fact, which we have long used for following the Boat Race from a TV launch.

The development of this refinement is not so much a matter of camera

equipment as of the method used for transmission from the moving eye to reception points along its route. The BBC's research technicians are very actively engaged on work on this problem.

In our O.B. units we now have cameras whose focus can be electronically controlled from the producer's control van. These are useful for locations where a moving camera traverses through changing light values; as, for instance, in looking round a cathedral. The cameraman then has his hands full manoeuvring his camera; and it simplifies his work, improving the accuracy of the pictures, if the producer's team takes over the focusing as each difference in light intensity is met.

Two other aspects of outside-broadcasting development should be mentioned. The original impetus behind outside broadcasting in TV was to go out and watch something which was happening. This, the coverage of actual events, will of course remain the prime aim; but it has been found that viewers also appreciate programmes in which the mobile cameras are used to examine a place of beauty or interest. The features in which cathedrals and historic buildings have been shown are in this category.

These are termed "built O.B.s," a description which acknowledges a certain degree of creative if not artistic planning in their arrangement. It would seem that these have a rightful place in TV programmes, and their future development is under consideration; for it obviously leads



Another boon of outside broadcasting For millions TV made more memorable the Test Matches between England and Australia during 1953's Coronation summer. Before the matches began the Aussies' skipper, Lindsay Hassett, was interviewed by commentator Brian Johnston in a programme from the nets of the cricketing school at Alexandra Palace.



The strange-looking gadget fixed to Blackpool Tower is the "eye" of a micro-wave transmitter. Outside programmes are taken across country by these midget transmitters, stationed on high points between the location and the main TV station.

to fields where the TV documentary and the TV talks-feature meet. There has been a foresight of this unity of certain TV departments hitherto separate in such programme series as *Special Enquiry* and *Britain in the Skies*, where studio production techniques were wedded to outside broadcasts used as part of the programmes.

The other development is on the commentating side. The talent for commentating is rare, and highly prized when found. Furthermore, only experience can really develop a good commentator, for he grows to the job and gradually gains confidence. It is therefore hazardous to risk entirely new commentators on the viewing audience: for though they may have the talent, it may not be apparent at the first go, and initial failure to please might well rob a potential commentator of the chance to prove himself.

We have therefore instituted a scheme of "shadow commentators," by which candidates for commentating jobs are placed on an O.B. location beside an established commentator. In this way, through a series of programmes, the "new boy" can learn the business involved, while on rehearsal he can test out his commentaries on the producer.

Through this scheme it is hoped gradually to add to the number of people proficient in TV commentating, and so avoid any tendency—which has at times been a necessity—to over-work those whose talents in this difficult art have made them both popular and famous.

SOME FIRESIDE FAVOURITES

A Selection of TV Personalities

WHEN it comes to people's television favourites any selection is going to be invidious to somebody. The Editor is aware that the gallery of TV favourites in the following pages lacks some of those personalities whose long-standing contribution to viewing pleasures remains steady, year by year. To them this Annual has paid the tribute of its profile chapter in previous editions. Detailed profiles of them are omitted this time to avoid the repetition of material already on the bookshelves of our regular readers.

But *Television Annual* does not forget the longer-established stars of TV, and for the old-friend-like glow they bring to each year's viewing we here and now pay tribute to:

ANNETTE MILLS, who brings to screen-life the childlike mind so perfectly and consistently with Muffin the Mule and his gang. The sister of film star John Mills, Annette has behind her a full and eventful life—as acrobatic dancer, singer and popular-song writer. She has a grown-up daughter, and is herself an ever-youthful grandma.

GEORGE CANSDALE, whose touch with animals is one of the seven wonders of TV. A man who spent many years in forestry work in West Africa, where he collected a private zoo about his home, he is perhaps the best bridge of understanding which has ever materialized between the human and the animal kingdoms. Married, with two growing boys, a pet dog and a pet owl, Cansdale is a devoted churchworker and energetic boys'-club lecturer.

JOAN GILBERT, whose irrepressible and unscripted charms make every TV interview with an "interesting personality" something like an uncharted expedition. But this kind of thing has been Joan's BBC career since her days as a backroom assistant on radio's *In Town Tonight*,



George Cansdale puts some giant turtles in the TV limelight. The Cansdale way with fish, flesh and fowl has won him fame. Left: Annette Mills, wisely keeping Muffin from getting a swollen head, has also established Prudence Kitten and Primrose Kittycat.

and right through the years of her TV *Picture Page* series. Unmarried, Joan was in BBC employ from the time she started her career as a Broadcasting House secretary until the summer of 1953, when she left to become a free-lance.

ERIC ROBINSON, who has worked as musical director of every kind of TV show from music-hall to ballet and opera, finding time on the way to give *Music For You* the touch of fireside friendliness that is the true magic of TV. A Yorkshireman, Eric played in theatre and BBC orchestras before reaching the conductor's dais.

And tribute, as well, to our regular announcers. McDONALD HOBLEY, ever debonair, whose career as an actor was interrupted by the war and whose post-war adventure was applying for an announcer's job—along with a hundred other handsome young men. A cricketer—skipper of BBC teams—and a lover of country life, including village-pub darts-playing, Mac is the son of a clergyman.

Taking the two ladies alphabetically, with a strict editorial sense of neutrality, we bow our yearly homage to MARY MALCOLM, born to



John Slater, the fireside story-teller of Cockney humour and fancy. Though Slater is a straight actor, television saw to it that national acclaim came to him as a spinner of yarns made up by himself.

flower among what used to be called "London Society," in private life Lady Bartlett, and domestically engaged as the mother of three growing girls. And, equally, to SYLVIA PETERS, the actress-soubrette who won her announcer's test—they do say—by telling a nursery story ever so winsomely. Married to TV studio manager Kenneth Buckley, Sylvia lives near Wimbledon Common and delights in cooking rare delicacies.

John Slater

TELEVISION spins fame or failure with the unexpectedness of a roulette wheel. Those who stake their talent on it never know whether it will bring them good fortune, and, even when it does, the fortune is not always of the kind they sought. The actor can succeed in TV as a viewers' actor; or he can use TV in the hope of making it a stepping-stone to film or stage fame. In John Slater's case it did neither, directly. Instead it made him a fireside story-teller.

Such are the twists of opportunist show business that his popularity as a tale-spinner is now an asset to the box-office of any theatre where he appears as an actor. And when panels of viewers sat down at the end of 1952 to select the TV "actor of the year," for the *Daily Mail* TV Awards, they chose John Slater, although the bulk of his TV appearances had been as a story-teller and not as an actor in plays. In fact, he had appeared in two children's plays, and in the Saturday-night thriller serial, *Eight in a Bar*.

Yet John had earned his living for years on the stage. Stratford's Memorial Theatre had seen him as Iago and as Bottom. He had worked in a dozen West End plays, and many at the Arts Theatre, including the rare season of Shaw's one-acters. Concurrently with his *Kaleidoscope* stories in 1953 he was playing the sergeant in that rip-roaring comedy, *Reluctant Heroes*, at the Whitehall Theatre.

Indeed, after twenty years as an actor he still says there is no shortcut to fame. Viewers, on whose acclamation he has become famous as a story-teller, might disagree with this. But John will tell them that he was writing stories twenty-five years ago! Then, at the age of twelve, he won a children's story prize in a newspaper. Until TV caught up with his writing, and caused publication of his stories, that children's piece was his only printed work.

He has always written—unfinished stories, bits of stories, the ends of stories for which he has no beginning.

A Londoner through and through, the life and people of London have always inspired his writing. To move around with him in London

is to be constantly interrupted as he cocks an eye and ear at some unsuspecting character on the pavement, through the open service door of a café, or in the corner of a bar.

In the heart of London the family business is an antique shop. There, and all about it, John Slater grew up. His family were active in Sunday-school work. They knew the people of their grey, built-up locality as well as any villager knows his neighbours.

For John there was no drama-academy training. His was the direct way in—doing everything he could to help his father in amateur Gilbert and Sullivan shows, and then, bit by bit, working his way in among the professionals, lured by the stage, theatre-drunk in the grand old romantic tradition.

He married a girl who had been a professional cookery demonstrator. They have two young sons. His recreational activity is cricket, to which he takes the same energetic seriousness with which he acts—and writes.

The Beverley Sisters

VOCALIZERS who have the looks to appeal one hundred per cent under the scrutiny of the TV close-up are rare. An act which can produce this result threefold is obviously going to score heavily, and for charm, picturewise, the Beverley Sisters are pre-eminent in TV light entertainment.

Joy, who takes her position in the centre of the trio, is the eldest; on either side of her she has her sisters, twins Teddy and Babs. They are the daughters of a one-time music-hall act, Coram and Mills, and were born at Clapton, in London's cockney east—a strange yet harmonious coincidence being that the twins were born on Joy's second birthday.

In the war, when they evacuated to Northampton, a photographer took their pictures as they strolled in a park and asked out of interest what their hobby was. When the girls expressed their enthusiasm for singing together, he suggested they sing to Cecil Madden, then producing sound-radio shows for the Forces, and now a high-up administrator in the Television Service.

A cautious father had forbidden them to return to London while bombing continued, but Mother aided and abetted and smuggled them to town for the Madden audition. Broadcasts followed, and Father could no longer resist the lure of a show-business career for his girls.

Their rise to Palladium rank among British music-hall acts was due to two or three years of studied practice and much patience. Offered jobs with touring dance bands, they steadfastly refused, in order to remain on the spot in London so that they would always be ready for



The Beverley Sisters who are sisters. Joy is in the centre; on either side are Teddy and Babs—and they are twins. Moreover, as befits a harmonious trio, the twins' birthday is the same date as Joy's.

concert engagements. Perfecting their act meanwhile, they began to filter into the cabaret world.

But this was slow and haphazard progress. So, taking a leap in the dark, they made their own way to New York. When a top-rank photographer of pin-up girls wanted to put on his own TV series in New York and could not find one of his pin-ups worth including—as singers—he chose the Beverleys.

From that engagement on, the sisters never looked back in America. In New York they have a Fifth Avenue apartment, to which—with Mum and Dad—they move for a few months each year while they maintain their top-rank position in United States radio and TV.

After their first spell in the States, however, they had still to become as well known at home; and they got their first top-class West End night-spot engagement only because the boss of the place thought they were Americans.

Unlike some sister acts—genuine or otherwise—the Beverleys do not drift into their own separate ways once they are off the stage. They are always together. So much so that when touring and three rooms are reserved for them at hotels they usually end up by moving the beds into



Noëlle Middleton has done so much relief announcing on TV that she has become quite one of every viewer's family. This attractively voiced Irish actress came to London after radio-announcing experience in Ireland.

one of the rooms. By a strictly business agreement they have an arrangement whereby if one gets engaged to be married she gives the other two a year's notice of her intention to tie the knot. This, say the girls, is not purely to protect the act, but more to ensure that the sister gives a year's serious thought to marriage before she marries!

Love has a way of breaking all resolutions, and nobody can tell what will happen to this close-knit singing sisterhood when it really steps in among them. Their pious hope is that it will come to them all at once; that they will marry together; together take a year off to have a baby each; and then go on working. Sweet notion—but quite unrelated to the opinions of three as yet unknown bachelors!

Noëlle Middleton

COUNTLESS young women are drawn by ambition to London. They live in anonymous bed-sitters, or in twos or threes take rooms from which to base their unanimous campaign for fortune and—who knows?—fame. An air hostess, a theatrical agent's secretary and an Irish actress make up one such unit of hopeful endeavour. The actress already has fame, by face, if not—ironically perhaps—as yet by name. She is the most televised of the BBC's relief announcers, Noëlle Middleton.

If the kind of career which we are here touching upon was logical, which it rarely is, Noëlle Middleton would automatically become the next recruit to the permanent TV announcing staff, whenever an addition was deemed necessary—and supposing she wanted the job. The BBC's selection of her from a bevy of tried-out relief announcers is substantiated by the growing affection in which viewers hold her.

She is, perhaps, the first TV announcer to have been originally spotted by a variety producer. For it was Richard Afton, of *Music-Hall* fame, who suggested to the BBC that she be given an announcer's camera test. On the showing of that Noëlle was given two days announcing the afternoon programmes—oddly enough, out of vision. Now, whenever Sylvia Peters or Mary Malcolm is on holiday, or the announcing staff is otherwise short-handed, they send for Noëlle.

From an Irish family, without any theatrical past, and with their home in Sligo, Noëlle went to Trinity College, Dublin, for academic studies, with a staid, professional career in view. But the dramatic talent showed itself, and she began to act with the Ulster Group Theatre—a fellow player being Joseph Tomelty, now in films.

Noëlle performed at Dublin's famous Gate Theatre, and from there started doing relief radio announcing for Radio Eireann. For this job

she should have known Gaelic, but as she did not she got by through learning the Irish announcements phonetically. She acted in plays for the BBC in Northern Ireland, and then sailed for England and London with a daring glint in her eye.

Her acting ability has been seen in TV in two children's plays and one evening play. But it would seem, on present showing, that it is the announcer's studio which is going to claim most of her television appearances and not the Drama Department.

Lind Joyce

SHE'S the girl with the radio name who came back to broadcasting the TV way. Lind Joyce was attempting to break into the highly competitive market of popular vocalists when scriptwriter Ted Kavanagh took her to an audition at the BBC.

This was when they were trying out singers for a new series of *ITMA*, then reaching the height of its fame as the most successful radio comedy show in broadcasting history.

From then until the tragic death of Tommy Handley ended *ITMA* for all time, Lind Joyce was well known as a radio name, along with the other members of Tommy's memorable team.

Oddly enough, the popular notion that such fame would provide an everlasting pay-off was shattered. For some time following the end of *ITMA* Lind—and others of its artists—were so



Away from studio lights, Lind Joyce takes exercise with a four-legged friend. He is obviously on good terms with Lind's little boy, whose golden curls are the family's pride and joy!

much associated with the dead show that work was not easy to find. It took her time to establish herself again as an artist in her own right.

She found that cabaret was the way back, and by dint of hard work and patience began to get engagements in West End night clubs.

From there the producers of TV's *Kaleidoscope* selected her as the vocalist who should give melody and feminine interest to this old-stager of vision's magazine programmes. Her joining in the dancing capers of the *Kaleidoscope* ensemble was, however, totally unplanned. At Lime Grove she found that the choreographer in charge of the dance routines had trained alongside her at dancing school. He it was who persuaded Lind to dance again. So into fish-net tights she went, qualifying for a new TV title, "The Voice with Legs."

For Lind Joyce's first venture into entertainment business was as a dancer. Though she had trained as an actress, with one of the leading schools of juveniles, and had played Wendy in a Jean Forbes-Robertson tour of *Peter Pan*, she made her first real job the variety stage—in a dance act, partnered by an American boy.

Lind's delight is foreign travel, and it is also her dream, because professional life combined with family life leaves her with little time for holidays.

She is married to Rex North, gossip columnist on a popular Sunday newspaper, and they have a two-year-old boy with a mop of golden curls which have already type-cast him as "Bubbles."

Ronald Waldman

THOSE winning viewer-competitors who visit the *Kaleidoscope* studio often express surprise when they meet Ronnie Waldman and find him shorter than their TV impressions of him had led them to suppose. This stocky, rapid-speaking character with the Charles Boyer-ish face runs true to the legend that the short in leg often go far. He is a regular BBC career-man in that for him promotion has been steady since he took his first radio job, as a junior sound radio producer, fifteen years ago.

For though by public appearance he is regarded as the *Puzzle Corner* compère of *Kaleidoscope*, Mr. Waldman is in fact one of the departmental heads of the Television Service. At forty-one he is in charge of the entire light-entertainment output of TV. To his direction work the producers of *Music-Hall*, *Café Continental*, *Music For You*, and all the comedy shows.

He came to this position from the Variety Department of sound radio, where he had reached the status of a senior producer. He joined that department in 1938, and in his junior position was broken into BBC



Ronnie Waldman, though Puzzle Corner has made him a TV personality, is a leading executive on the BBC staff behind the screen. He heads the Light Entertainment Department, with power to mould all TV variety.

work by assisting Harry S. Pepper with that frolicsome feature of sound, *Monday Night at Seven*. It was in this context that he started dabbling in puzzle programmes. (For that particular story, see page 109.)

Before that Ronnie Waldman was actor and producer. In a repertory company at Brighton he shared the stage with a young actor who now shares the *Kaleidoscope* screen—McDonald Hobley. Ronnie became theatre-struck when he was at Oxford, where he took a classics degree. He was a member of the renowned Oxford University Dramatic Society.

But it was in sound broadcasting that he was to develop and was to find what only a few find, the key to success on the payroll of the British Broadcasting Corporation. This key is vouchsafed to men who gain the confidence of the great high chiefs of the BBC, the mysterious, high-domed élite in the thick-carpeted backrooms of Broadcasting House. At a steady pace, Ronnie was recognized in this quarter, and passed muster. He was accepted as a candidate for jobs of importance and title.

The value of his ascent on the BBC scale was in the tactical knowledge it gave him of BBC policy, and of the high-ups who make it. When he joined TV in 1950 he was in a position to calculate the moves the management might make, and the moves they might welcome being made, in the organization of a TV department.

This thorough grounding in BBC ways may have fitted him for bigger jobs yet; but it might also be a weakness in handling a revolutionary medium like television, which in many ways proves recalcitrant to

Eamonn Andrews is equally at home before microphone and TV camera. This energetic young Irishman reached the peak of his form as chairman of the famous What's My Line? show. He was once a boxer.



traditional measures of BBC control. Certainly, if sponsored TV comes to challenge the BBC brand of television, Ronnie Waldman's future should be as intriguing to ponder as any *Puzzle Corner*.

In 1953, in the way bachelors of forty have, Ronnie "surprised" his fans by marrying. His bride was Lana Morris, film actress. Wickedly, McDonald Hobley called this Ronnie's irrevocable deliberate mistake.

Eamonn Andrews

HARDING can grumble. Elizabeth Allan can charm. Jerry Desmonde can be winsome. Ghislaine Alexander can remain an enigma. But *What's My Line?* could never be the same without Eamonn Andrews in the chair. In this position the thirty-one-year-old Irishman has reached the peak of his form as a genial broadcaster with everything under perfect control and yet without a sign of artifice.

His freshness on the screen is all the more to be admired since his life is a hectic one, running him hard through crowded hours as sports broadcaster, newspaper columnist, cabaret compère, and film commentator. And all this within half a dozen years of arriving in Britain!

Eamonn—who has a brother and three sisters—was put to the job of fire-insurance surveyor in Dublin. Boxing was his hobby. The bruises this left about his handsome face did not go down well in the insurance



Julia Shelley brings both charm and an excellent voice to the Music For You series. A young singer with operatic experience, she worked as a typist while breaking into "the profession."

world; so, against everybody's advice, he left securities for risks and entered the entertainment business.

He tried acting, and this gave him the entry to the Irish radio studios. On a visit to England, at the time when the BBC was seeking a successor to Stewart MacPherson as chairman of *Ignorance is Bliss*, Eamonn was talked into taking an audition for the job.

From that start in British radio, sports commentaries and topical interviewing soon built up his position here. His choice as chairman of *What's My Line?* was haphazard, inasmuch as the BBC had a short list of names for the job anyway. Though soon one of the most attractive bachelors in British radio circles, Eamonn remained faithful to the old country, and went home to find his bride. His wife, Grainne—you say it "Gror-gna"—was an old teen-age friend.

A graphologist, shown Eamonn's signature, pronounced that he is one who is ready when opportunity knocks.

Julia Shelley

ERIC ROBINSON'S programmes, *Music For You*, have brought to the fore the young Miss Shelley, as an accomplished singer and also as an attractive addition to TV's gallery of beauty.

The dawn of 1953 saw her make the most of a big chance when she was given Elizabeth Webb's part in the TV version of *Gay's the Word*, which was a feature of the Christmas—New Year festivities.

You will find the dark-haired, blue-eyed Julia living behind a white-painted street door in a Chelsea by-way. This house is a nest of young musical ambition, since she shares it with three young women, each of whom is storming the music profession as, respectively, violinist, clarinetist and pianist. Round the grand piano, which monopolizes practically the whole ground floor of the house, this foursome and their friends play music late into the night.

Julia, who is of an Irish family, was at school in England and was moved to the country during the air-raids of the war. She was billeted on a professional singer, whose motherly and musicianly interest in her started her off on her singing way. She had already mastered shorthand and typing, and in the immediate post-war years lived between her first engagements by working as a shorthand-typist.

She also took stage training at the Royal Academy of Dramatic Art, and worked as an actress in an Old Vic tour. Opera was obviously her aim, and still is. She early on won the position of principal soprano with the New London Opera Company, playing *Bohème* for a year.

Radio listeners heard her in *Melody From the Stars*, and in many of Tom Jenkins's light-music programmes. It was James Turner, musical associate in the *Music For You* series, who asked Eric Robinson to audition Julia for TV.

She likes knitting jumpers, reading travel books, and loves all music excepting be-bop. Music and travel were excitedly welded together for her when she went out to sing to the troops in Korea.

Irene Worth

IRENE WORTH is taller than viewers of her plays might suppose. With brown eyes she regards her interviewer boldly, weighing up the unknown. This instinct really to understand character has made her a good actress, whose reliability in a wide range of roles is by now a studio by-word.

But how many of her viewer admirers will readily believe that Irene Worth is an American? Yet California was her birthplace, and in a university there she was educated. The "workshop theatre" of the latter was her stage birthplace; and theatres in the American West, and in New York, were her training ground. Indeed, Broadway saw her in *Escape Me Never* and in *The Two Mrs. Carrolls*. In the second of these she was the

only American in an English cast; and a playgoer from England, meeting her, told her how nice it was to meet "someone from home." Irene was already well on the way to being anglicized!



In The Lady from the Sea Irene Worth added to her standing as a firm favourite with play viewers. The "stranger" who came back from the sea for her was played by Douglas Campbell.

Her chance to come to England came with a film offer. This did not materialize, but she won stage parts and became fired with the ambition to become a good English actress, despite her nationality and what trace of accent she had left. Soon she was playing leads in the West End, this success blossoming still further, to the acclaim of international critics, when she played in T. S. Eliot's *Cocktail Party* at the Edinburgh Festival.

Her refusal to commit herself to any "favourite" type of part is amply substantiated by the variety of dramatic experience she has given viewers. Whether in an idyllic fancy about *William's Other Anne*, or in an emotional *tour de force* as in *The Lake*, Irene Worth always rings true.

An excellent cook, she finds another interest away from the stage in designing her own clothes. She is fascinated by aeroplanes, loves motoring, and inside the theatre and out enjoys a full life in the truest sense.

Arthur Askey

"Is HE funny all the time?" The query frequently arises when a comedian of seemingly irrepressible humour is under discussion. Moreover, the legend of "Laugh, clown, laugh," dies hard, and more than one comic has been known to lead a deadly serious and even miserable life outside the limelight.

Nobody could believe this of Arthur Askey. Certainly as he goes among the people he works with, off-stage, there is no sign of it. Humour bubbles up at the slightest provocation, and though he may sit in a corner off-stage, seriously worried about the way a rehearsal is shaping, his next encounter with a fellow artist is likely to develop into a piece of outrageous gagging and foolery.

The truth is, perhaps, that humour is the natural coin of Askey's personal exchange in human relationships. At school, as the most diminutive boy in his class, he must have been everybody's joker, the schoolmaster's included.

At home, a shrewd business man, while dealing astutely with the opportunities which crowd in on a famous artist, he reserves himself judiciously. He will take a few days' rest in the country or on the coast whenever possible. In the promising start to a stage career made by his daughter, Anthea, he has a justified family pride. The Askey family is as serious about the breadwinner's work, and the daughter's career, as is any content family.

The Askey humour was first exploited in Liverpool—at about the same time that the same city observed an office clerk called Tommy



An Askey caper they didn't televise! But viewers know both his fellow players in this scene from the Arthur Askey radio series Arthur's Inn. That's Brian (P.C. 49) Reece on the left; and pretty Sally Ann Howes heads the soup queue.

Jeanne Heal steals a moment from domestic chores to settle down with the large mail her very human TV programmes bring her. Jeanne has shown an understanding of all kinds of human problem and an ability to present them in a universally acceptable manner.

Handley. In Askey's case the office intended to mould his career was the City Corporation's. The job, like Handley's, was clerking.

A City Corporation, however, does not levy an extra penny on the rates to support an office jöker; and before very long Arthur discovered that the satisfaction gained from amateur entertaining in the Rates Department corridors might be more fully achieved if transferred to a place with a box-office.

He therefore transferred himself to a seaside concert party on the end of the pier at an Isle of Wight resort. With pride, last year, he announced that daughter Anthea had gone to the same resort in her first show—"but she's in the posh theatre up in the town!"

Radio's *Band Wagon* coined Big-Hearted Arthur, and, exploiting the overnight fame, Arthur coined his success. As a music-hall top-of-the-bill, as a star of comedy musicals, as a top-price Sunday concert performer, his future was assured in all directions all at once.

Perhaps only in films has his humour remained uncaught. But many comedians share this deficiency with him. Moreover, Arthur can take that with a grin, as when he reported hearing a woman watching one of his films say to her neighbour: "Of course, he's deformed, isn't he?"

Jeanne Heal

JEANNE HEAL'S most regular television appearances are in the *Leisure and Pleasure* afternoon features for women. But her unique contribution to TV, and the one which established her as a pre-eminent personality, was in two daringly serious series, *Struggle Against Adversity* and *Case Book*. Daring, because these programmes were deliberately designed to probe the circumstances of people whose lives had suffered misfortune.

To Jeanne Heal fell the task of exposing before viewers the full facts about such grim and tragic matters as paralysis, blindness, alcoholism, illegitimate children and unmarried mothers.

Introducing and interviewing people whose lives had been burdened with experiences of that kind, Jeanne Heal won a following of viewers as great as that gathered by any popular entertainer.

In her presentation of those hard-luck cases she walked a tight-rope between the sentimental and the ghoulish into which the programmes might so easily, and fatally, have slipped. The popular word for Jeanne Heal is "sympathetic." But it is an inadequate word for the tough job of work her TV commission involved.

Sympathetic she may be, but there is also an intellectual astuteness and toughness without which it would be impossible to encroach on the

private circumstances of personal suffering without parading the facts mawkishly. Instead, Jeanne Heal brought out the facts, hard and straight, and yet as though they were the most natural and uninhibited truths. The subject matter was sad, yet the programmes were warm, inspiring and in no way so grim as some of the more clinical and impersonal *Matters of Medicine* features.

It was through provincial journalism, and working in a London advertising agency and on a London magazine, that Jeanne Heal came into broadcasting. It was also, to a degree, through the chances of war. For during the war she was in the Land Army in Gloucestershire and at week-ends used to hitch-hike to London.

She wrote to the BBC suggesting a radio talk about these hitch-hikes and telling Broadcasting House quite plainly that if they wanted to try this idea they would have to have somebody meet her when she arrived in town early one Sunday morning. To her surprise, the BBC did this.

Her radio talk attracted the attention of the Ministry of Information, and she was commissioned to broadcast about life in all the women's services—a job which involved living with each service in turn.

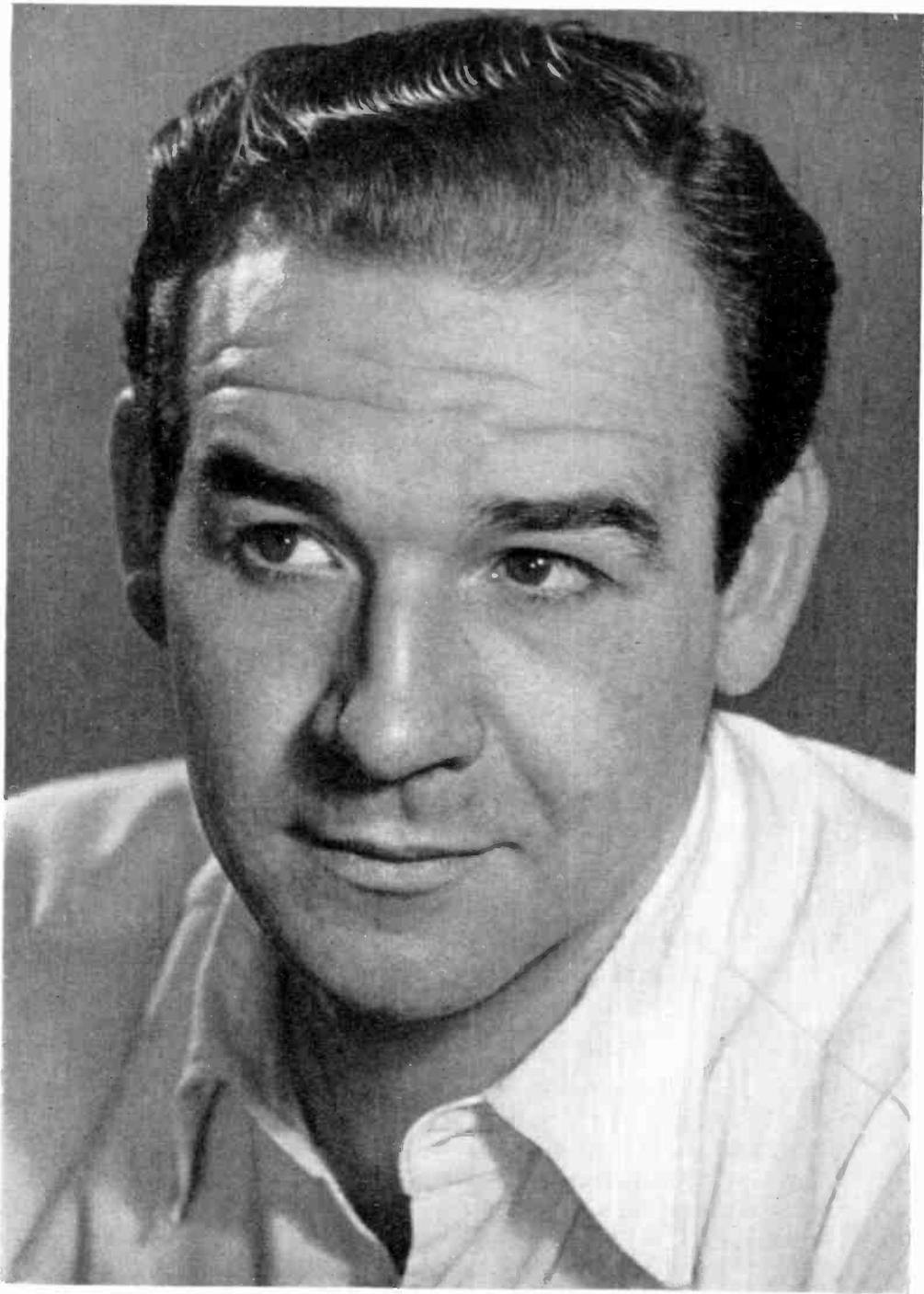
After the war, devoting her journalistic talent to writing on fashion topics, she was called on to assist in a TV programme about millinery. She expected that Alexandra Palace wanted her to help prepare the programme, but found to her surprise that she was expected to appear in it. At this short notice she acquitted herself so well that she was soon given a regular women's programme.

The Television Service's handling of Jeanne Heal has been erratic; for it is certain that the evening-programme audience has not seen enough of her.

As Mrs. Philip Bennett, Jeanne Heal is the wife of an architect. They have a school-age son and daughter, Christopher and Louise. They live in a Nash-designed house in a leafy backwater near Regent's Park, being near neighbours of that popular TV actress, Helen Shingler.

Robert Brown

WITH a handsomeness which is strong, solid and steady-looking, Robert Brown has sometimes thought that he was in danger of becoming part of the Lime Grove furniture. No actor has been in such demand for TV plays, and he has played most kinds of part ranging through forty different plays. He need not have worried, however, since, like the repertory theatre star who is held by his audience in something near to family affection, Bob Brown has remained a favourite with the drama viewers.



Robert Brown, "strong, solid and steady-looking." No actor has played so many parts in TV plays as this young man who rebelled from the family calling of seamanship—yet always craves for the sea.

When a film contract took him away from TV for most of the summer in 1953, it only meant that his return to the home screens was so much welcomed as to enhance his popularity. In the film he played the leading villainous part. Though this may shock some of his TV fans, others no doubt will be impressed; for there is a fierce and hidden-fires kind of quality about Bob's acting which TV has not fully exploited.

In fact rebellious decisions, which provoked fierce courses of action with surprising results, marked Robert Brown's early career. The son of the coxswain of Swanage lifeboat, Bob grew from boyhood under the parental training of seamanship. "I never want to be too far from the sea," he says today. "There are times when I need it." Yet he rebelled against the family tradition of seamanship, going off to London in his teens to sit for a Civil Service examination!

This he passed, but he was not long at a government office desk before he protested about the preordained course his career in the Civil Service was expected to take. Off he went again, therefore, and entered a Fleet Air Arm examination. This he failed, and, rebel though he continued to be, the early pressures of the war threw him into the Navy at Scapa Flow. Whether it was rebellion, promotion or discreet posting is not clear, but in the end he got to Gibraltar, where he fell in with a group of Forces players headed by Anthony Quayle.

There Bob Brown started acting, and in the course of twenty-five shows found the rebellious excitement he always seems to crave in smuggling theatrical costumes across from Spain! Soon after he was out of the Forces he was fortunate enough to get into repertory, at Oxford; his first part was in *Arsenic and Old Lace*.

Lichfield Rep saw him in *Juno and the Paycock*, and a chance of West End recognition came with a London contract as an understudy. As is oftentimes the rough justice of the theatre, this chance did not materialize, and after it thirteen weeks out of work saw his savings dwindled. He then met TV producer Douglas Allen, and although he had no part for Bob he offered him the stage-manager's job in the TV production of *Edwina Black*.

Once he was inside the TV studios, bit by bit the parts came Bob's way. He played a Roman soldier in a Nativity play. When Allen put on *Cheapside* and wanted a Hampshire lad for a key part, he told Brown to go and read the part to the author of the play, James Parrish. Bob's native Dorset became Hampshire enough for Parrish, and he got the role. Then, procession-like, followed more than thirty other parts in television plays.

These brought him to the notice of the film producers, and he played in the pictures *Noose for a Lady* and *Time, Gentlemen, Please!* Robert

Brown lives in Chelsea, not far from the river, where he can get an approximate whiff of the sea he loves. At Swanage, where his dad, Coxswain Brown, has also kept a pub, Bob will push a boat down the beach and take to sea in any weather. But it is doubtful whether the sea will ever succeed in winning him back from the drama now.

Rachel Gurney

"I HAVEN'T the face for films. The bones are wrong," says Rachel Gurney with disarming honesty, and possibly inaccurate self-assessment. That she has the face for TV drama is by now nationally recognized. For perhaps half a dozen vision shows in a row it was a face which the Lime Grove producers seemed to value exclusively as a mirror of quietly suffered emotional conflict.

Then, in *Spark in Judea*, TV's Easter play in 1953, we saw Miss Gurney as a sophisticated Pilate's wife with a distinct sense of humour. She was glad of the change—as befits a young woman whose natural personality has a pixie-like sense of fun, especially in laughing at herself.

She has a daughter of three years, and found her coming very convenient, as during those months she was playing on the stage the part of a woman due to have a baby. Now she fears the possibility of any play taking her away on a long tour and so depriving her of the joy of watching her child develop.

Rachel Gurney, a popular and accomplished TV actress whose parts have been mostly of women doomed to long suffering. She likes TV work because it keeps her in London, and she can then see plenty of her three-year-old daughter.



Rachel Gurney's mother was a musician, and the daughter was the first member of the family to crave for the stage. She worked first with the Liverpool and Birmingham repertory companies. During the war she was swept into ENSA, under which she played the same small part for two years. To get out of it she wrote to the only producer she knew, then running a company at Stockport. She went there.

In the West End she graced the casts of *Black Chiffon*, *The Clergyman* and *The Guinea Pig*, in the latter playing a schoolmaster's wife—a role not far removed from her pre-married life as a schoolmaster's daughter.

On the stage, and in TV, she finds her greatest temptation is to want to "work against" lines which are not as good as they ought to be. It can be said that she had to fight this tendency in TV's *The Dark Wood*, the play where she was a minister's wife in love with a vital Welsh evangelist. Viewers recalling her fine performance will find that hard to believe.

She finds the extremely limited time for TV rehearsals with cameras and scenery a nerve-testing experience. But the hitches this can cause give her amusement in recollection. In *The Dark Wood* she was to go out of a room and leave a door into an entrance hall open, for the producer to get a telling long-shot through it. She closed the door. She was also to fumble in her handbag for change for a taxi-driver. When it came to the point, she had left her handbag outside the room. Both occasions were to her awful moments. To viewers they passed unnoticed—a tribute to her alertness in covering them up.

Young Miss Gurney—younger than the hazards of TV casting have sometimes made her appear—is an accomplished actress, whom stage and TV between them may well take a long way yet.

Duncan Ross

HE NEVER appears on the screen. His is one of the names among the "credits" which flash by at the end of a programme. But as a scriptwriter Duncan Ross has paved the way for a kind of TV production which is not only ahead of anything American TV has done, but is also paying off big in viewer appreciation.

Documentary is an unattractive word, yet it covers those programmes which show us life as life is, with the significance of people and institutions dramatically explained.

The Course of Justice series has explained, to millions who did not know, not only what it is like inside our courts of justice but also what both crime and the law affecting criminals do to people. It has shown us

He never appears on the screen. But Duncan Ross, as documentary scriptwriter, has provided viewers with some of their favourite programmes. His series, The Course of Justice, portraying the work of the courts, is a classic TV production of the kind which shows life as life is.



old lags, shop-lifters, magistrates, judges, probation officers and policemen in the context of the human forces which make them what they are.

As always when he is writing documentaries, Duncan Ross had to go out and see for himself the life of the courts in all their aspects. This collection of human detail and the translation of it into a script which will be as dramatic as a play, yet never looks anything but authentic, is a unique task, and Ross was one of the very first to prove it possible.

A Scot, as handsome and as braw as any imagined picture of a Scot, Duncan Ross has worked close to "pictures" for years. As a young man, work as the manager of a Glasgow cinema showed him the power of pictures. He became possessed by the urge to capture life in pictures, and the founding of the British film documentary movement drew him into that section of "the trade." Working on government and official films, he learned from the master of documentary, Paul Rotha. Rotha, in 1953, became Duncan's boss again, as Head of TV Documentary Programmes.

Ross will talk of life in pictures as long as his best friends can stand it! Loquacious, emotional, dogmatic, he will sit into the small hours, putting back a dram or two, giving life a philosophy made up of "frames, cuts and dissolves." These times are his mental exercise. When off on his own, looking at life, noting, observing and building a new script in his TV mind's eye, he is quiet, dour, a conscientious craftsman on the job. Married, with a lusty young family, Ross plays golf—and the bagpipes.

FILM WILL GET TV AROUND

A Vital BBC

Television Development



LIME GROVE gets all the publicity. But that original BBC television building, Alexandra Palace, is by no means dead. There a minor film empire has been built up by the BBC, without publicity, virtually unexplained, and all but undiscussed.

It has a staff of a hundred and forty, and a changing legion of scenarists and commentators on short-term contracts. It is growing all the time, and in mid-1953 was producing as much as seventy thousand feet of new film every month.

The canny BBC does not enter such a commitment as this merely to provide a kind of backyard accessory to the work in the "live" TV studios at Lime Grove. The fact is, film is going to mean every bit as much to TV as sound recording has meant to radio.

The development of TV internationally is fully possible only by means of filming TV programmes for exchange between countries where there is insufficient live talent to keep TV stations on the air. The BBC's TV Film Section is not merely aware of this; it is actively campaigning and fixing its market prices in the growing number of countries now opening up TV systems. The project is being planned strictly commercially, and eventually the sales of filmed TV programmes will add to the hard-pressed coffers of the BBC Television Service.

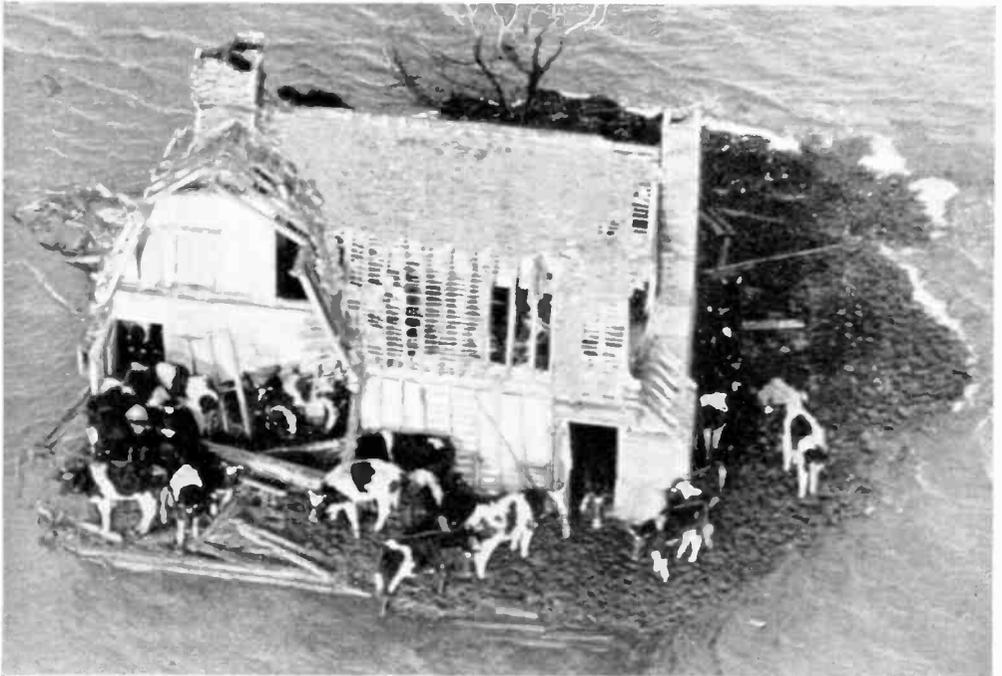
This international exchange of TV films was begun between the BBC and the National Broadcasting Company of America a few years ago. A friendly arrangement was made to supply NBC with any *Television Newsreel* stories it might like to screen in America. In return *Television Newsreel* would take any NBC news films of interest to British viewers. This was a free exchange, no money being passed.

But NBC, overwhelmed by the rapacious appetite of day-long television programmes in the States, took far more *Television Newsreel* sequences than the number of stories the BBC wanted from America. So, suddenly getting hard-headed, the BBC put this exchange on a commercial basis. America now pays for all the *Newsreel* stories it takes; the BBC pays for the few it wants from NBC.

The BBC's television film sales service offered to other countries is being scaled according to the economic situation in those countries. The poorer countries will pay a lower rate for BBC TV films than the wealthier ones. Holland, for instance, with a limited TV service of three nights a week, will not pay as much as the United States. In addition France, Italy, Germany, Australia, South American countries and Canada are entering the market for TV films, and the BBC is pressing its film-making facilities hard in order to meet the demand.

The films required are news films, easily recognizable and readily appreciated in many lands, and also special documentary-type films of international appeal. The language difficulty will be overcome by making TV programme films which are easily "convertible," either by dubbing new sound or by adding captions. To start with the demand is more for

By means of film, taken from the air Television Newsreel gave the public some of the first pictures of the flood disaster in East Arglia and the Thames estuary early in 1953. Overseas TV stations are buying TV's Newsreel stories.





The Coronation of June, 1953, kept TV's Newsreel cameramen busy. This is what they saw when they "shot" the Naval Review at Spithead for viewers. Special attention was paid by the Newsreel to provincial Coronation celebrations.

newsy films, and in these often enough all that is needed in a foreign-speaking country is a local commentator to replace the original English-speaking one.

So great is going to be the appetite for TV programmes all over the world that only three centres appear likely to have the resources to provide the supply of films. These are London, New York and Paris. In New York the continuous demand for day-long TV programmes seems likely to absorb a great deal of the TV film production going on there. Paris, though having specific and specialized artistic resources—in drama and ballet, for instance—has not the breadth of talented output of London. London, therefore, with its Television Service limited in hours, and needing less help from filmed programmes at home, is in a fair position to become the TV-film-producing centre of the world. Already a number of commercial organizations have been set up in London to make and sell filmed TV entertainments to other countries, especially to the United States.

The marketing teeth being put into this development by the usually uncommercial BBC are significant. In TV, at least, the BBC is throwing overboard the patriarchal propensity to distribute largesse around the world, in the form of broadcast programme material—as it has always done by issuing free-of-cost radio transcriptions abroad. In many parts

of the globe radio stations have lived off this free distribution. Where TV is concerned this happy charity will never begin. It is not too much to assume that the heavy cost of running the Television Service, coupled with the threat of sponsored TV competition at home, has led the BBC to take a realistic, cash view of world TV.

The almost unsung emperor of the Alexandra Palace film colony is Philip Dorté, a cinematograph pioneer who, before the war, became a pioneer of TV outside broadcasting. In the war he was a Group Captain, three times mentioned in dispatches and decorated with the O.B.E. Soon after the war he made a foray into the unreconnoitred territory of filming for TV, and, finding the prospect of immediate advance promising, quietly built himself an organization remarkably independent of both Lime Grove and Broadcasting House.

He promoted *Television Newsreel* to its leading and popular role in the British viewer's evening life, and has built up the many services which film supplies to the Lime Grove producers of plays and documentary programmes. He is building a BBC reputation for straight documentary films—made with an eye on suitability for TV screening—such as the prize-winning film on the work of sculptor Henry Moore, and the trio of Coronation Year films issued in 1953. He made TV history, also film-production history, and even film-communication-by-air history, in administering the TV coverage of the Coronation, which depended to a large extent on film when it came to spreading it beyond the homeland.

(Details of this are given on page 68.)

The BBC Film Unit at Edinburgh, making a film inset for Richard Dimbleby's About Britain programme. The cameraman is watching Moray McLaren fishing in the Water of Leith, in the centre of the city.





It would be difficult to stage this scene adequately in a television studio. So this realistic accident, in the Sherlock Holmes Saturday-night serial, was filmed "on location," in a quiet London by-way.

The rosy horizon of Dorté's TV film-land is not without its prickly foreground, however. There are many snags in building a TV film-producing empire. Even *Television Newsreel* cannot be given a clear run. This is because the Association of Cinematograph Technicians will not allow the BBC to use its film-processing workers over week-ends. This is why viewers get no *TV Newsreel* on Saturday and Sunday nights. Once Philip Dorté did get a hot story processed at the week-end—by flying the films to Holland and back!

Also the Musicians' Union and Variety Artists' Federation, and to a lesser extent Actors' Equity, will not permit musicians and actors to work for any TV programme which is film-recorded for later use. Equity has made an exception in the case of plays which the BBC wants to have ready for use in a national emergency, when normal TV programmes might have to be abandoned. The international need for television programmes on film will call for union and production-agency agreements, sooner or later, on questions of copyright and performers' fees, when the artist's original performance is to be available for film-recorded repeat at home and abroad.

Laboratories costing £1,500,000 are to be built near the Lime Grove studios to accommodate the processing operation which Dorté's TV film empire is going to need in the years immediately before us. Film is coming into its own in TV, and only by using film can TV come into its own internationally.

THE STORY OF PUZZLE CORNER—

*or how radio's first quiz became
a TV high spot*

By RONNIE WALDMAN



THERE is sure to be somebody who will want to contradict me—there always is—but nevertheless I am going to claim that *Puzzle Corner* was the first broadcast quiz programme ever in this country.

Twenty Questions, and all the other puzzle variants and panel shows, came after 1937, when, believe it or not, *Puzzle Corner* was introduced in that radio programme of many memories, *Monday Night at Seven*. Harry S. Pepper was producer of that show, and his assistant was Douglas Moodie, who ran the first *Puzzle Corners*, introducing them at the microphone himself.

The puzzle feature was Harry Pepper's own idea. I, then a very junior variety producer learning the ropes, was hauled in when Douglas Moodie had to leave the programme. I took on the devising of *Puzzle Corner*, but I did not appear in it. Indeed, it was then my fond idea, having been an actor, and having become a producer, to avoid "performing" ever again. So we had Lionel Gamlin as the *Puzzle Corner* man at the microphone.

Very early on the Deliberate Mistake made its *début*—though it made it, oddly enough, as a genuine mistake, in no way planted, and made unconsciously. Through my oversight a mistake crept into *Puzzle Corner* one night, and when Broadcasting House was besieged by telephone callers putting us right, Harry Pepper concluded that such "listener participation" was worth exploiting as a regular thing. "Let's always put in a mistake," he suggested. That's how that happened.

In October, 1939, the programme became *Monday Night at Eight*, and Lionel Gamlin left us. From then on I coped with *Puzzle Corner* at the microphone—mainly because the restrictions on manpower following the outbreak of war left us with few actors.



In a Kaleidoscope programme Ronnie Waldman contacts the viewer selected to answer his questions in Puzzle Corner. "A great deal of local pride is stirred up by this Viewer Competitor business," says Ronnie. "The manner in which the viewer acquires himself always becomes big news in the areas concerned."

After one night's Deliberate Mistake a listener sent in his correction of the error in verse form. From that time on the mania for replying to the Mistake in novel style got a hold on listeners. Our mail of putting-it-right postcards reached the four-thousand mark, most of them in verse.

This development was the progenitor of the model-making and picture-drawing enthusiasm which is now such a feature of the reaction to the Mistake in the TV version of *Puzzle Corner*.

In the sound programme, too, we first introduced the puzzle of the Mystery Voices. Familiar radio voices were made to disguise themselves, and listeners had to identify the owners of the voices. On the first occasion, announcer Stuart Hibberd had just arrived in the studio building and was almost forcibly dragged into the studio to be the Mystery Voice. He baffled most of the listeners by singing—and singing beautifully.

When I became an air-crew cadet, during the war, I still devised the *Puzzle Corner* spot—often sitting on my barrack-room bed—and sent it along to the studios. There it was coped with at the microphone by a Squadron Leader, which might seem appropriate; and, indeed, was so, for his name was Richard Murdoch.

I think it was just after the war that we complicated the Mystery Voice idea by having two radio celebrities in it, each trying to guess the identity of the other. Doing this meant smuggling both of them into the studio so that neither saw the other. Also, about this time, the "Monday Night Accumulator" was invented. This was a system of allure for the "Listener Competitor," forerunner of today's "Viewer Competitor." If sufficient of his answers were correct he won a money prize. If he

failed to score the necessary target the cash remained to be added to the prize for next week. I believe the highest jackpot to be won by a listener in this way was £14.

Puzzle Corner came to TV in 1948. It took on its visual form, and what appears to be an undying lease of life, in the *Kaleidoscope* series, then introduced as a magazine "interest" programme, under the production of Stephen McCormack, and later Bill Ward.

For TV our Mystery Voice characters were grimly hooded, so that viewers could fully participate in the guessing. I must say the customers we had in this spot put on the most puzzling disguises—to their voices, I mean. Very few of the pairs chosen guessed each other. But a startling exception was the Joy Nichols—Dick Bentley duo, who immediately recognized each other from no more than their own giggles as soon as they were placed side by side.

In TV the Deliberate Mistake soon started bringing in the most fantastic and ingenious models and drawings. The fortnightly collection of these grew so big that we had to organize a rota of children's hospitals to which to send them after the programme. This is still done.

Very early on those star model-makers, the gentleman from North Harrow and the other one from Clifton Campville, started their most



ingenious contributions. The first of these wizards is a shopkeeper and the other is a draughtsman.

The first "Viewer Competitor" was, I think, a viewer in Tooting. When the Sutton Coldfield transmitter opened up, more districts were of course open to us in which to find the "Viewer

An early feature in TV's Puzzle Corner was the Mystery Voice spot, where hooded celebrities had to guess each other's identity. But — says Ronnie — Dick Bentley and Joy Nichols found this no trouble at all.



A few moments before the Puzzle Corner camera turns to Ronnie a TV make-up girl brings in the "repair rag," to touch-up TV make-up which can "wilt" under the hot studio lights. Announcer McDonald Hobley looks on.

Competitor." Twice the "Competitor" has been seen on viewers' screens—when, for the opening of Holme Moss, we had the individual before the camera in Manchester Town Hall; and on another occasion when the "Competitor" took part from our TV studio on the Festival of Britain site.

A great deal of local pride is stirred up by this "Viewer Competitor" business, and the choice made, and the manner in which the viewer acquits himself or herself in answering the puzzles, always become big news in the areas concerned. On almost every occasion today, it seems, a rare old party of relations and neighbours is gathered in the households where the "Competitors" are selected.

A number of old friendships have been renewed through "Viewer Competitors" being recognized by former friends in various parts of the country. A very happy reunion of this kind took place between a nurse who was our "Competitor," and a former patient of hers who happened to be looking in that night.

During the TV run of *Puzzle Corner* I have been indebted to three personalities who have taken on the job of handling the feature when I have been away from the studio myself. These excellent deputies each brought a highly individual approach—Richard Dimpleby, Lionel Gamlin and Mr. Pastry. Mr. Pastry's was perhaps the most individual!

“I DON’T KNOW HOW IT’S DONE—YET!”

*Says JEANNE HEAL of her
unique ability to put people at
their ease in front of the
TV cameras*



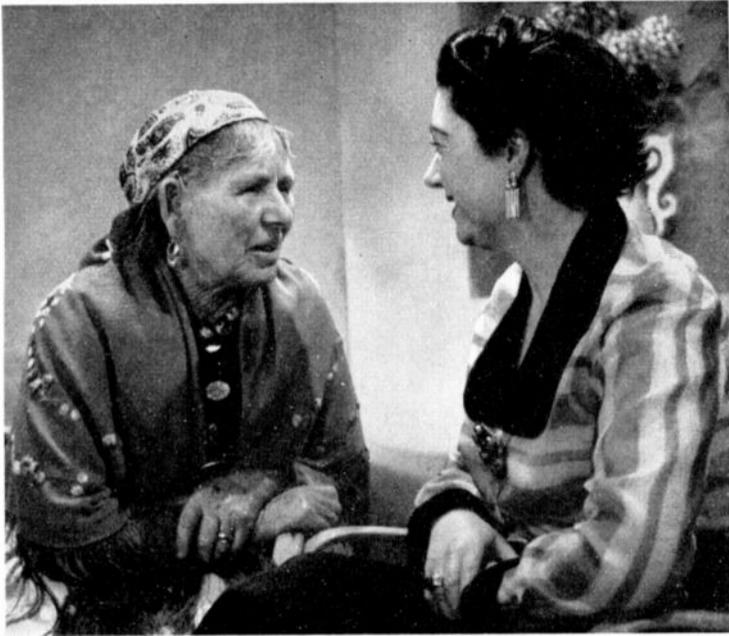
How do you put people at ease in front of a television camera? How can you put them over to the very best advantage in a television interview?

These are questions I am constantly asked, and so far I have spent six years trying to discover the answer. If only I knew it, how simple life would be!

One of the fascinations of working on television is this fact that there are virtually no hard-and-fast rules about anything. Right through from the technical to the human side of the job all are learning, modifying and changing their ideas all the time. All I know is that every time I interview someone I feel convinced beforehand that this is going to be the most exciting interview of all time. Afterwards I am usually so depressed I find it difficult to be even ordinarily polite to my victim, because I realize this should have been an outstanding interview, but somehow I failed to make it so.

I remember once in despair asking Leslie Mitchell if he had ever interviewed anyone as well as he felt he could do. He said there had been just one occasion. It was a broadcast from a party. In the middle of it he interviewed one of the guests. It was altogether perfect. He went home feeling very elated, only to be met by a severe look from his wife and the acid comment: "That was the worst broadcast you ever did. I suppose there was plenty to drink."

The only thing I feel I have learned so far is that usually interviews are better if a very great deal of work has been done beforehand. When I know I am to interview someone I try to get to know them and spend a lot of time finding out about their views on every question we could



In her Case Book series Jeanne Heal talked about gipsy life with a dyed-in-the-wool example, Mrs. Betsy Smith. "The fact that we are not tied to scripts in TV is very much in our favour," says Jeanne. "I also dislike rehearsing TV interviews." She thinks most people sound better when answering questions spontaneously, the first time.

discuss. Then I leave the journalist in me to decide which of those answers are going to be most interesting to the viewers. Never in any circumstances at all do I use a script.

Personally, I think the fact that we are not tied to scripts on television is one point very much in our favour. It is very difficult to read one's way through a radio script as if the conversation is entirely unscripted and spontaneous. I also dislike rehearsing television interviews. Obviously this is sometimes necessary from the producer's point of view, or where a great deal of visual material is going to appear on the screen during the interview. But I think most people, talking about themselves and their own interests, sound better the first time they reply to a question, when it is fresh and challenging to them.

Would Dame Sybil Thorndike, for instance, have twice given me the spontaneous reply to my question: "Isn't your part of the embittered old lady in *Waters of the Moon* very trying?" "On the contrary. I just sit there loathing everybody. It is most relaxing. I go home purged."

And I remember another occasion when I was asking Flora Robson about her early days in the theatre. One of her reminiscences was so moving that she and I both found our eyes filling with tears. That could never have been repeated.

This applies even more strongly to an interview with an ordinary person discussing an extraordinary event in his or her life. It takes very real courage, for example, to describe, even once, how you felt when

you heard that your child was mentally defective and would never grow into a normal adult. It would be impossible to repeat this several times.

There seems to be a quite widespread idea that the best people to choose for television are the best-looking ones. Obviously this may be true in some forms of light entertainment. The pin-up girl, for instance, must look the part. But in the kind of show I do features not only do not matter at all, they even look quite different on the screen, coloured in the viewer's imagination by the personality behind them.

I shall never forget a particular social worker I interviewed. Looked at dispassionately she was probably just about as plain as anyone could be.

Jeanne Heal and her family outside their attractive house, designed by the famous Regency architect, Nash. Her husband, architect Philip Bennett, lends a hand before the children, Christopher and Louise, set off on an outing.





Jeanne Heal's first impact on TV was as a commentator on women's interests. Her afternoon programme, Leisure and Pleasure, has run for some years. Here she shows a collection of antique jewellery to afternoon viewers.

She hadn't even the distinction of ugliness. She was also quite one of the most thoroughly nice people I have ever met. This very sincere goodness came across on the television screen so strongly that, when I arrived home in the evening, the first remark my husband made was: "What a beautiful woman that social worker was." I found, later, that this was the general opinion among viewers. She was a beautiful woman, but not in features.

I should add that this business of putting people at ease can be overdone. On one occasion I interviewed an old lady who was so thoroughly at ease that, by the time I had completed my opening announcement and turned to ask her my first question I found to my horror that she had gone peacefully to sleep! The problem then was a rather different one. How do you wake someone up while interviewing them, without giving away the fact to the viewers?

I suppose the answer to that is the answer to every dilemma on television. Honesty. Viewers are nice people, and surprisingly forgiving. The unexpected is still one of the attractions of television and the honest mistake or bewilderment of someone on your screen can be quite entertaining.

(A "profile" of Jeanne Heal appears on page 97.)

SPEAKING PERSONALLY

— *in which*

GHISLAINE ALEXANDER

says more than

usual



“WHAT do you *really* think about television?” So many people ask me that and, of course, the quick answer is simply “I love it.” Easy to say and quite true, but when I try to analyse just why I love it the answer doesn’t seem quite so simple.

What is it about the whole complex, fascinating business that has such a tremendous appeal? The fact that it provides a new medium of expression? Partly, yes. It is always exciting to work at something that is still in an experimental stage; one never knows what may lie just around the corner, and the lure of a new world to conquer is as old as the human race. But that isn’t everything. I think what I really like best about television is its wonderful friendliness. Every time I face the cameras I know that by some strange magic I am going to enter the homes of millions of people whom I shall never have a chance of meeting in the flesh, and yet they know me and look on me as a friend. It is the lovely warmth of this feeling that prevents my ever being nervous; the glare of the lights and the bustle of the studio fade completely into the human element.

I am firmly convinced that in this intimate approach lies the great future strength of television. It bears no relation to the theatre, the cinema, the concert platform or the lecture hall; it is something unique and as yet only partially developed. Its potentialities are enormous. One has only to visualize an election campaign, when a good-looking candidate with a persuasive manner and a charming smile may be swept to the poll by the female population, regardless of party or creed, to realize the dangers as well as the delights of a successful “fireside technique.”

Of course, it is inevitable that intimate programmes have lagged behind the spectacular side of television. The novelty and excitement of



Left: *Ghislaine Alexander* in her familiar TV place with the *What's My Line?* team, on this occasion including *Barbara Kelly*, with *Jerry Desmonde* and *Gilbert Harding*. Journalist and professional photographer, *Ghislaine* was asked by chance if she would like to "have a go" on TV in *What's My Line?* Now she finds TV "fun" because "it's exciting to work at something still in the experimental stage." Below: *Ghislaine* and the panel sign diplomas for successful challengers.



seeing great public and sporting events in one's own home has a universal appeal that has always been the main blood-stream of the industry. Obviously, too, as technical methods improve the popularity of these programmes will increase until cinema newsreels become as old-fashioned as hansom cabs.

Yet the very fact that intimate programmes are still in the embryo stage gives me an excited belief in them. This is largely personal: to people like myself who have had no professional stage training, the simple, domestic approach is bound to make a special appeal. Not being an actress, I am not tempted to act; my aim and ambition is to be myself. Naturally, it would be foolish to pretend that this does not need technique. To project one's own personality in any medium is always a highly technical business, but unlike the theatre it does not depend on audience reaction. As I see it, one has all the advantages of sound radio without its limitations. So much has still to be tried, so many experiments are still to be made, that it is difficult to see where this personal approach on television may ultimately lead, or what influence it may have—but of its importance in the field of entertainment I have no doubt whatever.

It is obvious that a great deal will depend on mechanical improvements. In spite of the brilliant work of the technicians there are still a great many hampering restrictions in the way of presentation that are bound to improve with time. Clothes, for instance. I love clothes and, like most women, I take a great interest in them, but when I am appearing regularly every week it is very difficult to ring the changes. In a short time, I believe, lighting will become so improved that it will be possible to wear sparkling jewellery, glittering sequins and all the other delights that are now barred.

I also hope they will find a way to spotlight the important features of a dress in the same way as a photographer picks out the highlights of a gown for a fashion magazine. In fact, the whole question of lighting is of tremendous importance. We all know the miraculous effects that are achieved by clever lighting in the cinema, and I long for the day when television will be able to do the same.

Talking of clothes reminds me of a small point in connexion with *What's My Line?* If only we could walk on to the screen instead of being discovered seated! After all, a clever dress designer designs a dress to be seen as a whole—not chopped off in the middle—and the top part of a dress really gives no idea of the complete effect. One would not dream of cutting a picture in halves, because it would throw the whole thing out of balance, and so it is with a well-designed dress. This is not just a personal fad; I have had a number of letters from viewers saying how exasperating it is to be confronted by a group of sawn-off bodies, and

since the majority of women enjoy looking at clothes it seems a pity not to give them at least a glimpse of the team at full length.

In spite of my enthusiasm for television I don't believe it must necessarily kill sound radio. Programmes which appeal chiefly to the ear don't take kindly to vision. Music—especially serious music—is a case in point, and although it may be argued that one can enjoy watching an orchestra in a concert hall I don't think the concert-hall atmosphere can be successfully transferred to the limited space of the screen. To me—and I know a great many musicians agree with me—the result is merely fidgety and distracting.

All the same, I do feel that the time is ripe for including programmes with a more intellectual approach. Television has already proved itself in the field of popular appeal, but a great deal could be done to attract the more intelligent type of viewer.

I don't believe that either the theatre or the cinema has anything to fear from what is still apt to be regarded as the bogey of television. The history of entertainment is strewn with false panics. Apprehension was natural in the early stages, but now there is no reason why all three should not settle down amicably together. Each branch of entertainment will always have its particular adherents, and a healthy rivalry that produces new struggles for perfection is very much to the advantage of the public.

Yes, I love television. It's not only fascinating—it's fun.



Ghislaine Alexander thinks TV will do more to show off detailed features of fashions. She says: "The whole question of lighting is of tremendous importance. I believe it will become so improved that it will be possible to wear sparkling jewellery, glittering sequins and other delights now barred." In the picture three models show Dior creations in a TV programme.

GET TV IN FOCUS!

*Fallacies and Facts for
Beginner-viewers*



TELEVISION is not all it seems at first sight. There are a number of pleasant surprises about it, and some fallacies.

To begin at the beginning, right at domestic level, in the parlour where the TV set will be fixed—it is *not*, for instance, true that families must sit in utter darkness in order to watch TV properly. Modern screens are visible in daylight, and at night the best viewing set-up is based on a single table-lamp, or wall-light, preferably positioned behind the set. Viewing in darkness is a strain on the eyes; and having the lamp allows Mother to get on with darning the socks if she wants to.

Money being as short as it is these days, a great deal of the talk about “the bigger the TV screen the better” will inevitably fall on deaf ears. But purchasers of moderate-priced sets, with 12-in.-screen tubes, need feel in no way inferior to those still able to lavish on themselves the biggest screen they can find.

Truth is that most modern drawing-rooms won't take a big screen. A TV picture is made up of a number of dark lines, and the bigger the screen the more visible these become, detracting from the picture. So for a big screen you need to sit a long way from the set; and in many homes that would place you about in the hall!

It has always been a sign of breeding not to drop your H's. But the TV era has made it a sign of superiority to nail your H aerial to the chimney stack. If you live within twenty miles of the TV transmitter adopting this flourish is plain pound-foolish. All you need is a single dipole aerial. Near the station an indoor aerial will almost always suffice.

When it comes to viewing the actual BBC programmes you will need to keep a tight rein on your local patriotism. The arrival of the

regional transmitters does not mean that whole districts are becoming programme regions, in the sense that they are for sound radio. With a single mobile-camera unit in each region, the BBC will not be able to do more than provide occasional programmes from local sources.

Post-war shortages have kept the Television Service struggling on meagre outside-broadcasting equipment. This is especially so with the intermediate relay transmitters which have to be erected to join an outside-broadcast source with the main TV network. The BBC has nothing like sufficient of these link stations to maintain any considerable output of regional TV programmes.

The TV programme chiefs in London would also remind you that, unlike sound radio, TV is a single service, with no alternative choice of programmes. Whereas a West Regional *radio* programme, accepted by the main Home Service, need not be listened to by Northerners and Scots, because they can turn to the "Light," a Western feature in TV will, normally, have to be shared by the whole national viewing population. This makes the TV planners wary of accepting any regional programmes which are so "regional" as—in their view—not to be attractive outside the region of origin.

This single, no-alternative programme of the TV Service also has a bearing on the amount of viewing you do. Into the single programme the BBC has to try to put something to suit everybody for some part of each day's transmission. In any night's programme you will find that it is providing both popular fare and material of minority interest.

Sometimes the evening's major viewing item will be an "advanced" play, an opera, or ballet. The planners do not intend every item in one



Popular programmes must rub shoulders with features of minority interest. While it has only a single TV programme, the BBC has to suit everybody's taste by mixing each evening's fare. Carmel Haken-dorf, young Australian violinist, appealed to music-lovers. At the piano, Tom McCall.



Local patriotism well served! A regional TV programme which also had national appeal was a special Scottish Music-Hall. Produced at the Metropole Theatre, Glasgow, it provided this lavish finale, "A Pageant of Scotland."

night's programme, nor necessarily every night, to appeal to *all* viewers. The implication is that viewers who do not find their taste being met, for part of an evening or a whole evening, will not then view.

This, in point of fact, is the BBC's main argument in defence of TV when social thinkers criticize TV as being a time-waster and a killer of hobbies and home pursuits.

No doubt the lure of TV will still be resisted by some wiseacres, who claim to have inside information to the effect that "vast improvements and colour TV are just round the corner, old boy. Not worth buying a set!" You can let them remain radio-blind in their imagined wisdom. Colour TV is being experimented on in the BBC's research laboratory; but it has always been the BBC's promise not to start colour until the whole nation is covered by the present system of black-and-white TV. This is unlikely before 1955. In any case, even then colour will start as an experiment, transmitted from an experimental station with limited coverage, probably in the London area.

A national colour TV service is many years distant. Nor is it at all likely that before the coming of nation-wide colour will there be any changes to TV sets radical enough to make today's receivers back-numbers.

MUSIC AND THE VIEW

*Some Thoughts on
Musical Productions in TV*

By ERIC ROBINSON



I AM sometimes asked why, in the *Music For You* series, we so often illustrate our music with scenes from what might be called the "poke-bonnet" period. You know the kind of thing—bonneted young ladies singing in old-fashioned gardens, country maids and youths dancing on the village green, and so on.

I want to explain this because it brings to light just one of the unsuspected problems we have to face in these productions. A great part of the reason is that the bulk of the kind of music viewers like in *Music For You* does in fact reflect that "poke-bonnet" period; but also, music which we would like to illustrate, and from later periods, is often just not available for TV performance.

This is either because the people who hold the copyright of the music are not agreeable to its being broadcast at all; or, in some cases, it is because the performing right is only available at special fees.

There are two other problems behind every production of *Music For You*. One is finding our star artists. It is not just a matter of selecting three or four of the greatest singers and instrumentalists and then asking them along. More often than not we run through a dozen great musical names before we find one that is able to make the single date we can offer. The top artists in music are busy people, constantly travelling all over the world. To catch three or four all free for our transmission day, and together forming a nice balance of talent, is quite a tricky business.

The other problem is keeping our supporting vocalists and dancers. Television is a great shop window, and just as some of our younger artists were settling down in the series they were spotted on the TV screen by impresarios, and bought up for concert, opera or musical-

show work. I know some people talk about the musical talent of Britain being left to languish unrecognized and untried. But, in point of fact, I hold auditions for *Music For You* quite regularly; and frankly we rarely find a suitable artist.

I am aware that in this connexion TV is a special case, and possibly a hard one. After all, the viewer expects good looks, if not handsomeness and beauty, on his screen. It is part of the heartbreak of my business that a good voice is not automatically accompanied by good looks. In such cases I do what I can to encourage the artist to look elsewhere, especially to sound radio, for work. For the fact must be faced that those television cameras are sharp-eyed, and make-up cannot make what is not there!

Musical artists in TV, almost always, must also have some acting ability; and I would like to stress that we prefer it to be acting *experience*, not merely the untried ability. In the business of TV today we are still short of rehearsal time. (In my view, even with a mammoth "TV City,"

Eric Robinson, musical director of many TV shows, relaxes at his home. A Yorkshireman, Eric started his career by playing in theatre orchestras, and was a violinist in the first-ever TV orchestra, before the war.



full of great studios, we always shall be.) And there is rarely the time for hard-pressed producers to give additional individual attention to untried artists, whose talent may be real enough, yet who just have not had the practice of working in circumstances of speedy production.

Television production of musical programmes is still by no means a settled formula. We are finding out all the time. Artists, like the producers, the musicians and the conductors, must be ready to risk experiment. We are sometimes accused, I know, of making it sound harder than it is—even of talking nonsense about the “arts” of TV production. But a moment’s thought should convince you that putting music into TV involves a new approach—and new approaches are not necessarily right the first time.

Consider, for a moment, the competition TV sets up between your eyes and your ears. It is well known that the eye always steals a major part of our attention from the ears. If Sylvia Peters appears in a new hair-style the women viewers at least will probably not hear at all the first sentence she speaks; they will be all attention on that coiffure! It is the same in presenting music on the screen. And it works the other way. If the picture is not going to be very attractive, and lacking in changes,

then the ear is freed to attend fully to the music; in consequence the music must be very much worth your while hearing, or it must be a kind of music in which you have an intense interest.



Eric Robinson makes some illuminating points in these pages about the controversy over the televising of serious music. Here, in The Conductor Speaks series, Rafael Kubelik conducted the Philharmonia Orchestra.

Ballet is judged by some to be more pictorially successful on the TV screen than "straight" music. This is a scene from Birthday Suite, created in honour of the Queen's birthday by Walter Gore and Michael Tippett.

This, in my view, is at the root of the controversy about the televising of serious music. A symphony orchestra is not an attractive picture—with the greatest of respect! Move the cameras around over it, in

order to get changes in the visual impact, and you run the danger of annoying those viewers whose ears are all attention because they do have an intense interest in the kind of music being played.

Yet I think serious music has got to be coped with in TV, solely in order to bring to viewers the great artists. Musicians of the stature of Yehudi Menuhin should appear in TV, and it would in my view be nothing less than criminal to overlook them purely because presenting them pictorially can never be done with as much licence, or scope, as is the case in presenting light music in *Music For You*.

There are many more problems in TV music production, some far too technical to go into here. All I want to say about them is that the constant discussion about these, at Lime Grove, is one of the most invigorating things about one's work for TV. The eagerness of producers, choreographers, technicians, cameramen and scenic designers to wrest from the new medium the secrets of how to use it to the best effect is a cheering thing. Of course we are frustrated; of course we disagree at times; but at least we have one aim—to make better and better use of television's resources.



THE WORLD TELEVISION PICTURE

A survey by
DR. HENRY R. CASSIRER
reproduced from the Unesco
Courier

(See footnote on page 133)



ALL over the world people are talking television. Almost every day one reads of new transmitters being installed in one country, new stations going up in another, plans being completed in a third. In Morocco, engineers are at present staking out the site for a new TV centre at Casablanca. In Japan, daily television broadcasts were inaugurated only a few weeks ago. The Government of Thailand has purchased television equipment from abroad, and technicians from countries as far apart as the Philippines and Haiti, Australia and Guatemala, Indonesia and Finland are visiting TV centres in Europe and the United States to learn more about this powerful new medium of communication.

Reports received by Unesco show that in January, 1953, fifty-five countries were developing television activities: thirteen had introduced regular services, while eleven were conducting experimental broadcasts. At least thirty additional countries and territories are preparing to establish TV stations or are seriously studying the idea.

It is in the United States that television has had the greatest development. There are now 128 TV stations on the air and over 20,000,000 sets in use; 2,053 new stations are envisaged, including up to 242 non-commercial educational stations.

In France television resumed slowly after the war. Lack of capital resources and other economic hardships, uncertainty about broadcast standards and line definition retarded the construction of stations and the production and sale of receivers. In recent years, however, France has advanced rapidly in the TV field. More than 60,000 receivers are now in

use and sets are being sold faster than the industry can produce them (about 6,000 sets a month).

Public television broadcasts in the U.S.S.R. were first begun in 1938. Here, too, the war halted its development, but transmissions were resumed immediately after the war, on 7 May, 1945. Today powerful stations in Moscow, Leningrad and Kiev are broadcasting regular programmes which reach over 60,000 sets. Other stations are planned by the Government and a highly developed movement of amateur TV broadcasters.

Perhaps the most surprising and rapid growth of television is taking place in Latin America. Cuba, for example, which did not begin telecasting until October, 1950, is today one of the few countries in the world where programmes can be seen in every part of the land. Six stations are now on the air and at least three more are scheduled to begin transmission this year. Broadcasts reach an estimated 100,000 sets and several hundred thousand viewers. Most of the programmes are highly commercialized, but the need for educational and cultural programmes has been recognized. Last July a conference of broadcasters, advertisers and educators at the University of Havana unanimously urged that certain educational broadcasts should be tried out. The Cuban Ministry of Education is now

Television goes to school in America. To test TV as an educational aid, Washington schools screened a series of elementary music lessons, bringing to classrooms the teaching skill of specialists. Children learned to play simple instruments.



working with one station in the production of a Sunday night, top-listening-time show entitled *One Hour of Art and Culture*. Dramatic productions, children's films, news reports and current events discussions are also telecast by other stations "to contribute to the enlightenment of the public." Similar programmes are offered in Mexico, where four stations are now on the air and 50,000 sets in use. Over twenty new stations are planned.

In recent years Brazilian technicians have not only been working to expand TV reception in the cities, but also considering its enormous possibilities for the nation's vast rural areas. By January, 1953, three stations were broadcasting daily programmes to 35,000 homes, and 287 new transmitters in 180 communities were foreseen in a Government plan just published. Of special importance is the municipal station which the Government is now completing at Rio de Janeiro to be used exclusively for educational programmes. In São Paulo educational programmes during the past two years have included a regular half-hour weekly show devoted to Unesco. The first TV station in Latin America to be used exclusively for educational purposes was inaugurated at Caracas, Venezuela, at the close of 1952.

Something like a television "fever" is sweeping across most of the other Latin American countries. New projects are reported almost every week. "Televisión en Guatemala!" triumphantly proclaims the journal *Antena Popular* in its issue of June, 1952. Even the tiny Dominican Republic has been transmitting since August, 1952. Argentina began in October, 1951; a station is about to open in Puerto Rico; and plans are being made in Bolivia, Chile, El Salvador, Peru and Uruguay.

In Europe many countries are still officially in the "experimental" stage of TV. Although several now have daily or weekly programmes, the final form of their TV organization has, in many cases, not yet been settled. In the Netherlands two programmes a week reach about 5,000 sets. In Italy, two well-equipped stations at Milan and Turin beam programmes to a similar number of receivers. Educational aspects of TV are now being studied, although drama and light opera are already regularly broadcast. Among other European countries now experimenting with television or planning its introduction are Spain, Hungary, Switzerland, Poland, Denmark, Bulgaria, Rumania, Yugoslavia and Sweden.

Germany became the third country on the European continent to begin regular broadcasts, in December, 1952 (the first two: France in 1937, the U.S.S.R. in 1938). Five stations now operate in the German Federal Republic, including one in Berlin. With the separate transmitter operated by the German Democratic Republic, Berlin is so far the only city in Europe where more than one programme is available to the viewing



Schoolrooms in many French villages have now become community viewing halls. People gather to watch TV programmes and to discuss them each evening. In the afternoons children watch school programmes.



public. The arrival of TV in Western Germany was greeted with considerable reserve and even scepticism by those who feared its effects on children and the cultural life of the nation. Producers have sought to overcome such attitudes by trying to offer high quality programmes and stressing adult education, on-the-spot coverage of current events, and good dramatic productions.

Public bodies are taking great interest in the development of television in Germany. The Catholic and Protestant churches have formed TV committees and hope to co-operate in producing certain programmes. The "People's High Schools" (adult education schools) are studying the use of this new medium for their purposes; and German school teachers have formed an organization in preparation for the introduction of TV in classrooms.

Outside Europe and the American continent (Canada has 160,000 receivers and two stations), public television services exist only in Japan. But plans are being studied for its development in the Middle and Far East, in Africa, Australia and New Zealand. Among countries discussing the possible introduction of television are India, Morocco, Algeria,



Television cameras enter a studio classroom in Paris to send to village schools pictures of classes in action. Showing this "live class" on the village screens, in addition to the teacher, heightens the country pupils' interest.

Tunisia and Turkey. At Istanbul, the Technical University now has a small experimental broadcasting unit. Thailand, as has been mentioned earlier, has purchased equipment for educational broadcasting.

In Japan television research goes back as far as 1930, and experimental programmes were begun in 1940, suspended during the war and resumed in November, 1950. On 1 February, 1953, the Japan Broadcasting Corporation began a regular four-hours-per-day TV service over stations at Tokyo, Nagoya and Osaka, and will emphasize educational, cultural and news programmes with occasional entertainment. Two commercial companies have received preparatory licences for TV and expect to start a competing network of sponsored programmes later this year. At the moment there are about 3,000 receivers in Japan, and although the cost of sets is much beyond the purchasing power of the average Japanese, the television authorities believe that this cost will soon be reduced, and that the number of sets will rise to about 10,000 within a year.

While television is rapidly developing as a world-wide movement, countries are far from agreed as to how it should be run. For one thing, there are great differences in the technical standards which are being adopted in different parts of the world. The number of lines which make up the televised image vary considerably from one country to another. In Great Britain the picture has 405 lines; in the U.S. and most of the American continent, as well as Japan, 525 lines are used. Most European

countries use 625 lines; France and those countries dependent upon France have adopted a definition of 819 lines. There are also basic differences between Western European standards and those adopted in the Soviet Union and other countries of Eastern Europe. It is as if many countries were building railroad systems but adopting different gauges.

The system under which TV operates, as well as programme services, varies greatly from country to country. Generally speaking, the character of television corresponds to the traditions and cultural patterns of the land in which it is being developed. In the U.S. and most Latin American countries the basic system is commercial. The drawbacks of this system, as far as educational programmes are concerned, have been recognized by the U.S. Government, and it is now planned to set up non-commercial educational stations. In Europe television is generally operated by governments or public corporations, but the introduction of commercial stations, or commercial sponsorship of public-owned stations, has also been considered.

Certain countries whose past practice and present inclination run counter to commercial television may therefore be forced to have recourse to it. On the other hand, countries which began television purely on a commercial basis are now finding it necessary to add non-commercial educational stations.

Whatever road is taken, however, and despite its high cost, television will continue to spread around the globe. As its potentialities are further explored and discussed it is to be hoped that television will grow not only as a new force for entertainment, but as a powerful new instrument of education and enlightenment.

Dr. Cassirer's article is reproduced, by courtesy of Unesco, from the March, 1953, issue of Courier. Since that date the growth of television services throughout the world has continued rapidly. By the summer of 1953 the United States had a hundred and fifty TV stations with twenty-three million sets in use. In Canada a monthly increase of viewers at the rate of twenty-five thousand brought the total sets in use up to a quarter of a million. The German network reached eighteen hours of programmes a week, and by the end of 1953 it was expected that there would be a hundred thousand sets in use. Denmark was broadcasting three programmes a week. Switzerland had a small experimental TV station. Italy had three stations, with two more to be completed, and a programme service of twenty hours a week. Belgium is beginning TV programmes this autumn. Spain has two experimental stations. In France the number of sets in use at mid-1953 was sixty thousand and it was expected that there would be over a hundred thousand by the end of the year. Up to thirty hours of programmes are produced weekly. Taking continental Europe alone, there are likely to be a quarter of a million TV sets in use by the end of 1953.



Friends of every viewing child. Mr. Turnip (above) with his team—puppeteer Joy Larrey, Humphrey Lestocq, and Peter Hawkins ("the voice"). Left: At the wheel of The Saturday Special, Peter Butterworth and Potterhouse the parrot. Below: The identical twins, Bill and Ben, the Flowerpot Men.



THE STARS OF KIDDY-VISION

*—and the people at the
ends of their strings*



THE beloved puppet characters of children's television programmes keep busy a minor industry of a special kind in the backrooms at Lime Grove.

The pullers of puppet strings, and the speakers of puppet voices, are kept at it week in, week out—along with the producers and writers of the adventures of Mr. Turnip, Porterhouse, Andy Pandy and the rest.

One of the busiest people in this innocent land of TV make-believe is actor Peter Hawkins. Though a strapping young man with a masculine enough voice, Peter's working days are mainly involved in providing the voices of Mr. Turnip and Porterhouse, plus those of the Flowerpot Men, Bill and Ben. When the three features containing all these little characters are all running, Hawkins is rarely out of the studios, discussing scripts, rehearsing, and putting his voice to the tele-films on which the saga of the Flowerpot Men is made up in advance.

All these children's favourites are, of course, the product of teamwork. In Mr. Turnip's case it was his producer who first planted the seed—by means of a drawing on his desk pad. This doodle was shown to Joy Laurey, an expert puppeteer and maker of puppets, and she it was who built Mr. Turnip—and she it is who animates him by her work at the other end of the strings.

After every *Whirligig* programme Mr. Turnip goes home with Joy Laurey to her Essex cottage. There he lives in a cupboard.

Providing the words Mr. Turnip speaks, and devising the framework of his adventures with H.L., is the job of scriptwriter Peter Ling. The circumstances of his life often take him abroad, but the Turnip scripts always arrive on time, from romantic addresses overseas.



Younger viewers also delight in swashbuckling drama—and its historical content is valuable as well. They saw this play, *The Kentish Robin*, about the first Queen Elizabeth, with actors Hector Ross (right) and Desmond Montgomery duelling before the Queen, played by Grizelda Hervey.

Saturday Special's parrot, Porterhouse, could if he wanted crow a bit over Mr. Turnip. For, like a film star, he has a studio double. Sam Williams, the puppeteer who made him and works him, did in fact make two of him. The standby Porterhouse is always ready to fill in should the awful emergency arise of Porterhouse Number One being mislaid.

Sam won the TV children early after the war with his *Little Grey Rabbit* series. The script for *Saturday Special* is usually the work of Shaun Sutton, an actor and stage manager who often works in adult TV productions. The rehearsals begin several days before the show, when Porty meets Peter Butterworth to go over their lines. This encounter could, of course, never take place unless Peter Hawkins were also present. For his absence leaves Porty speechless.

Porty's great but affectionately tolerated rival, Sooty, arrives in London from the north on the day before the show. Harry Corbett brings him all the way from Guiseley in Yorkshire. Another long-distance traveller to *Saturday Special* is Mr. Merlin—he has to come from Rochdale.

When we come to the toddler-viewers' favourites, Andy Pandy and the Flowerpot Men, we strike a realm of juvenile life which was most thoroughly examined by the BBC. The Head of TV's Children's Programmes, Freda Lingstrom, was faced with the problem of entertaining the youngest children capable of sitting upright long enough to watch a TV screen.

She called in Maria Bird, who had a long experience as a school-teacher and whose main teaching subject was musical appreciation. Maria Bird then spent nearly two years doing nothing less than research

Worzel Gummidge Turns Detective was the title of this play in a delightful TV series written for the children. The couple of talking scarecrows, Earthy Mangold and Worzel Gummidge, were played by two well-known sound-radio players, Mabel Constanduros and Frank Atkinson.



work on the fantasy life of young children—seeking the kind of imaginary characters toddlers like, and finding out what they like to see happening to these juvenile fictions.

This done, Maria Bird prepared the scripts and the music for the Andy Pandy programmes. She is still doing so. An experienced musician, she believes that toddlers want the best music, so she called on Gladys Whitred to provide it in the programmes. Miss Whitred is a musical scholar as well as a singer of top-rank operatic experience.

Audrey Atterbury, an expert puppeteer, pulls the Andy Pandy strings, helped by Molly Gibson. Both of them have young families and ample opportunity to watch how their work succeeds with young children.

After the success of Andy Pandy, this same group of painstaking people created the Flowerpot Men. The interesting problem here was to produce voices capable of making toddler-talk. And, once again, it was Peter Hawkins who provided the voices of Bill and Ben. Before this, however, some of the strangest recordings ever made in the BBC were piled up, as Peter experimented with various kinds of gibberish, before the correct Flowerpot language was found.

Freda Lingstrom, Maria Bird and Audrey Atterbury all live in a Kentish village, and the adventures of Andy Pandy and the Flowerpot Men are often mulled over between them over the teacups at week-ends.

The programmes are filmed in batches, for convenience. Having them filmed also enables certain programmes to be easily repeated, for Miss Lingstrom has found that very young children love to see the same story again and again.

THE MAN IN CHARGE

*A Study of
TV's Top Programme
Maker*



TELEVISION is bound to become more and more the preoccupation of the High Command at the BBC. Sir Ian Jacob, the Director-General, and the Board of Governors have to decide not only how to finance TV development, which is expensive; but also they must in the end approach the problem of how much of sound broadcasting TV is to supplant.

The BBC believes that Saturday night and Sunday viewing gathers audiences of from seven to nine million people, counting in licence-holders' relatives and friends. This is approaching the size of the sound-radio audience for most of the BBC's popular radio programmes.

The impact of TV on the public, therefore, is greater than the licence statistics might imply. It is already a power, and nothing can prevent its becoming more of a power. Certain popular TV programmes are already a national talking point.

Though sponsored TV is on the way, TV is making its reputation by the BBC programmes, and for some time to come, it seems, it will show its influence for good or bad by those programmes, and by no others.

The ever-increasing public demand for TV, and public reaction to it, is therefore most felt by the man who is actually in charge of the programmes. In the way in which the BBC organizes its services, Mr. George Barnes, the Director of TV, is the diplomat concerned with smoothing through political arguments about TV's implications at BBC management level. The man inspiring the programme material, and day by day directing its production, is Mr. Cecil McGivern, Controller of TV Programmes.

He decides in some detail what is seen, how much is seen, and when it is seen. To him work the heads of creative teams of producers. To him go any artists, writers and composers of standing who wish to contribute

to TV. The future shape of TV, its quality and quantity, and its representativeness of the nation's culture and talents, are very largely moulded by the Programme Controller. Indeed, TV programmes today are Cecil McGivern's creation, for he has held the top programme post since 1947, under three different Directors of TV, and under two different BBC Directors-General.

He was offered the job after he had left the BBC for the film industry; a move which perhaps indicated that he had seen no adequate place for himself in the BBC, despite a sound-radio career which had favoured him with a great deal more good fortune than falls to most BBC employees on the production side. For this Northumbrian, who had started as a schoolmaster, with amateur dramatics as a sideline, had only three years as a radio producer at Manchester and Newcastle before he was given a newly created job as Programmes Director for the North-east.

Moreover, within another year, it was decided that he was needed in London to strengthen the documentary wing of wartime propaganda programmes. It was by writing and producing such features as *The Harbour Called Mulberry*, *Bombers over Germany* and *Junction X* that

Cecil McGivern, Controller of TV Programmes, takes time away from his desk work to discuss a script at a TV rehearsal. McGivern puts the need for better programmes before the call for extending transmission hours.





Newlyweds (played by Peter Byrne and Billie Whitelaw) wash-up in a "real-life" TV programme. A scene from the documentary series The Pattern of Marriage. Cecil McGivern came to the fore in the BBC as a documentary enthusiast. "Enlightenment" is a favourite word of his. The Course of Justice (below) was another series interpreting the facts of real life.



he joined the most revered names in the radio documentary field. It was then that he sprang his surprise by going off and writing parts of the films *Great Expectations* and *Blanche Fury*.

After the BBC, the casual administrative set-up of film production must have irked a man who, though a creative writer, had been a school-master and an administrator. This, and his academic turn of mind, not without aspirations towards further education for the people, made him return to the BBC for the TV job—having first spent three months conscientiously watching each night's TV programme in a Broadcasting House viewing room.

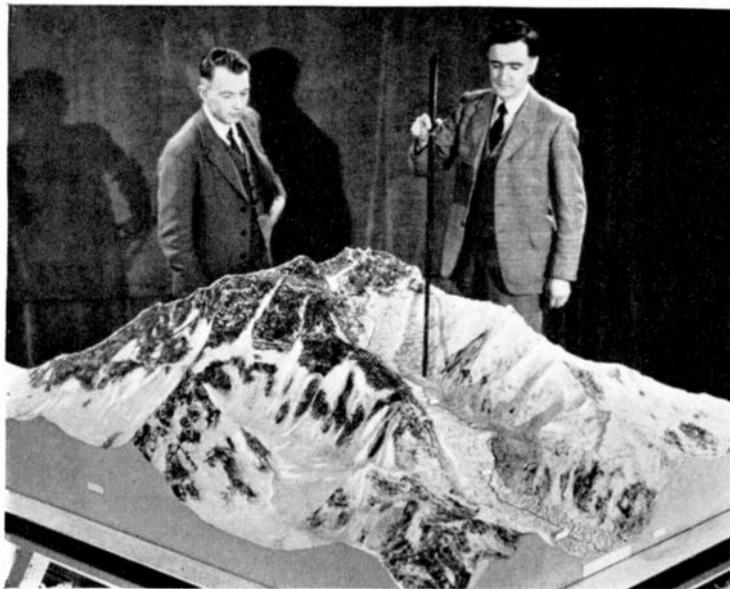
He put his hand to TV when the eager medium was already cramped in inadequate studios at Alexandra Palace; was working on out-of-date, pre-war equipment; and was under-financed and under-staffed. Television was fighting to get back the life it had lost when the war had closed it down after its initial three years.

This fight, and the zealous enthusiasm of the overworked and under-paid staff, appealed to a crusading quality in McGivern. Television became his mission. Brusquely he decided that it had to develop its own special techniques, and must cease "photographing" older forms of entertainment, and stop aping the films. It must fight its own fight with its own material. It must create writers and producers, and to some extent artists, all supremely adroit in TV work.

With this fervour went a ruthlessness which could make short work of people who might be experienced in conventional show business and radio, and who were crowding the TV lobby hopefully. The result was, though the Alexandra Palace programmes widened in scope and grew adventurous in experiment, a certain preciousness crept in among McGivern's team up there high above Wood Green. The Television Service was in danger of becoming an ivory tower.

There is still sense in the McGivern theory that TV must make its own forms of broadcast programme. Indeed, it can still be argued that the BBC would serve the people just as well with TV were it to leave drama and variety to radio, stage and film, and confine its resources to those things it does best: actuality broadcasts, documentaries and informative demonstrations.

But the trend is not going this way. While two Directors of Television (Mr. Maurice Gorham and Mr. Norman Collins) resigned from the the BBC unsatisfied with the High Command's policy for TV, McGivern held his post. In a period of mental strife, which was noticeable to his colleagues, he appeared to re-set his sails to the traditional BBC wind. He became more amenable to the customary guiding lines on which the BBC plays out popular demand.



The 1953 attempt on Mount Everest—later to end in triumph—gave TV the chance to produce a “talks” programme on the climbers’ plans. Cecil McGivern has given such “informational” features strong backing. In this picture are Everest Expedition members Dr. R. C. Evans and Major C. G. Wylie.

For one thing, the TV audience was growing sufficiently for the BBC to be able to test its opinions. The more esoteric ventures in “pure television,” and culture unsugared, were being hotly criticized. Once in control of new and more spacious studios at Lime Grove, McGivern began making the programme output more proportionately representative of majority and minority tastes. In light entertainment he began demanding a “glossiness” and “glamour.”

Today he can be said to be steering the traditional BBC course of pleasing the multitude and the minorities. It would not be difficult to divide the present-day Television Service neatly between “Home,” “Light” and “Third” in the sound-radio pattern.

Over his production staff, while at times harsh and schoolmasterly, he exerts the now ingrained BBC paternalism which so smoothly avoids throwing out the less competent. He has won more money for his staff, and for outside writers for TV; and he has gained enough money to call in experienced stage and film directors to help him out on occasion.

But the passionate idealism of his early days remains in all its fervour once the question arises of what quantity of TV is good for us. Categoricaly he has avowed that no more than seven hours a day of TV should ever be available to the public. (This excludes the televising of outside events happening at times outside the normal transmission schedule.) In his own mind he has created this limit to TV development not only because every extension to programme hours strains resources of money, manpower and studio space; but also because he is not convinced that a TV screen “alive” most of every day will be a social asset.

War heroine Odette Churchill talks with TV's "Doctor" in a programme dealing frankly with human resistance to pain. The Matters of Medicine series reflects the "face-the-facts" attitude of Cecil McGivern, TV's programme head. It also dealt boldly with the question of smoking and lung cancer.



He sees the future TV time-table in terms of an hour in the morning, for schools; an hour in the afternoon, for housewives, shift workers and hospitals; another hour for schools; an hour for children; and from 7.30 to 10.30 p.m. for adult entertainment and enlightenment—the latter a favourite word of his.

This qualitative rather than quantitative aim of McGivern has proved commendable to the BBC's Governors. It is comforting in its implications that expenditure on TV need not be hurried, and may never reach a pitch of wild extravaganza. It appeals to Governors who still struggle with some degree of the fear that a social evil may lurk in this latest purveyor of ready-made entertainment.

In these circumstances few would hesitate to assume that Cecil McGivern is regarded as a "safe" man to steer a dynamic BBC department which, before now, has caused some terror in a BBC management comfortably ensconced in the normality of running well-established sound-radio services.

His policy of gradual development to a limited optimum of TV broadcasting might seem to avoid any need for a reorganization of sound-broadcasting services, since these will remain without TV competition for a large section of every day. But as TV spreads through the homes, more and more sound listeners will choose to view, rather than listen, when TV is on. This loss of audience during sound-radio's peak hours must be envisaged at Broadcasting House as a vital factor in the future constitution of the BBC as a whole. And it is a factor that can make, or break, Cecil McGivern.

K.B.

PEOPLE BEHIND THE PROGRAMMES

A Guide to the Men and Women on the Credit Captions

THE staff of the BBC Television Service is 1,800 strong and is bound to increase considerably in the next two or three years. A large administrative and engineering staff works in the "backrooms" behind the producers and scenic designers, whose names may more often get credit on the viewer's screen.

The Director of TV is a member of the BBC Management Board and is responsible to the Director-General of the BBC, Sir Ian Jacob. Below the Programme Controller are heads of programme departments—Light Entertainment, Drama, and so on. The producers come next, working directly to their departmental heads.

The following "Who's Who" gives details of the chief TV executives, departmental heads, producers and directors, and scenic designers.

Chief Executives

GEORGE BARNES was made Director of TV in 1950. He deals with main policy and administrative matters of the TV Service. He is forty-nine, and was originally intended for the Navy, being educated at the Royal Naval Colleges, Osborne and Dartmouth, and at King's College, Cambridge. Returned to Dartmouth as an assistant master, but later decided to take up writing, and joined the Cambridge University Press.

He joined the BBC staff as an assistant in sound radio's Talks Department and within six years was made Director of Talks; there followed appointments as Head of the Third Programme and as Director of the Spoken Word. Married, with one son, he still retains his love of the sea and ships, his chief hobby being sailing.

ROBERT McCALL is Assistant Director of TV, being George Barnes's right-hand man. Forty-seven years of age, he was born in Scotland, but went to Australia at the age of six. He entered journalism there, becoming music and dramatic critic on a daily newspaper in Sydney. Then he switched careers, becoming sales manager to a gramophone company. With the growth of broadcasting in Australia he went into the Australian Broadcasting Company, becoming assistant general manager. On the experience he gained in that job he won the post of Controller of the BBC's Overseas Services. He was moved to TV in 1952.

CECIL McGIVERN, TV's Programme Controller, was born in Newcastle of Irish parents. He attended St. Cuthbert's



GEORGE BARNES

Grammar School and later Armstrong College, Durham University. He inspires, sanctions and throws out ideas for programmes, decides on programme building and timing, and generally administers the production of programmes in the studios. Before joining the BBC he was a schoolmaster, travelling amateur-theatre producer and repertory-theatre producer in the north-east. His first BBC jobs were at Newcastle and Manchester, where he was responsible for variety and drama and eventually for all regional programmes in the north-east. In 1941 he was transferred to London as a documentary feature writer and producer, and contributed some of



ROBERT McCALL

the outstanding documentary sound-radio programmes of the war years. After the war he left the BBC and joined the Rank Organization as a scriptwriter. Rejoined BBC in 1947.

CECIL MADDEN is Assistant to the Programme Controller. A TV pioneer from pre-war Alexandra Palace days, he initiated children's programmes, variety and the famous *Picture Page* series. He has started many promising youngsters on successful variety and drama careers. In sound radio he launched such famous programmes as *Variety Bandbox* and *Merry-Go-Round*. Married, with two children, he writes plays as a hobby.

Departmental Heads

DRAMA

MICHAEL BARRY, though Head of TV Drama, still manages to find time to return to the studios as a producer, in which capacity he shone brilliantly for many years. He has also written plays for TV. Forty-four years old, Michael Barry originally trained for an agricultural career, but instead of taking this up became a student at the Royal Academy of Dramatic Art. Held a number of

production jobs in repertory theatres up and down the country. Has directed films. Under his direction a play-reading and scriptwriting unit has been added to the Drama Department.

LIGHT ENTERTAINMENT

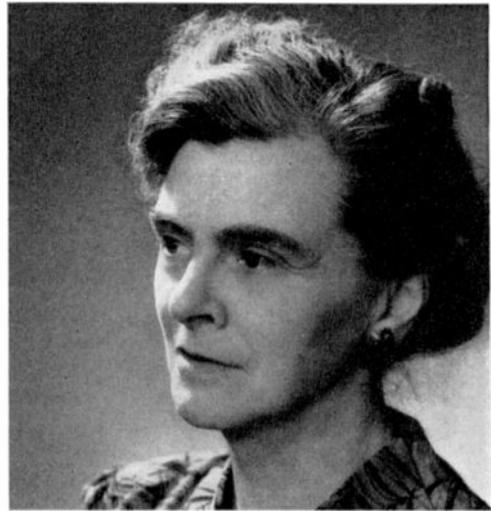
RONALD WALDMAN, the popular *Kaleidoscope* personality, is also Head of TV Light Entertainment. One of the youngest BBC executives, he is forty-one.

Was a successful producer and light-entertainment broadcaster in sound radio for many years. While at Oxford University he was a member of the Oxford University Dramatic Society and became interested in the theatre. Joined the Brighton Repertory Company in 1935; became leading man, and then producer. Joined the BBC as a sound-radio assistant in 1938. In 1953 he married Lana Morris, the actress.

OUTSIDE BROADCASTS

S. J. de LOTBINIERE became Head of TV Outside Broadcasting in 1952, and in 1953 shouldered responsibility for all the Coronation broadcasts on TV and sound. The provocative and much-discussed future of televised sport and outdoor events and occasions rests with him. Lotbinière joined the BBC in 1932, having previously practised at the Bar after an Eton and Cambridge education. He became an outside broadcasts commentator. During the war he held a number of important BBC jobs—Assistant Controller of the Home Service, Regional Director at Bristol, Director of Empire Programmes, BBC Representative in Canada—becoming Director of Outside Broadcasts in 1945. He was awarded the O.B.E. in 1953.

S. J. de LOTBINIERE



MARY ADAMS

TALKS

MARY ADAMS, as Head of TV Talks, has charge of those demonstration and informative features which are not dramatized documentary programmes—such as *International Commentary* and *Case Book*. Has been in the BBC since 1930, all the time associated with informational broadcasting. After Newnham College, Cambridge, she spent four years as a research scholar, lecturer and tutor. She had six years producing sound-radio talks, joining the TV staff at the very beginning of the Service, in 1936. During the war was for a short period Director of Home Intelligence at the Ministry of Information, and then produced overseas programmes for the BBC.

CHILDREN'S PROGRAMMES

FREDA LINGSTROM took up her appointment as Head of TV Children's Programmes in 1951. Now aged sixty, she began life as an art student, is an artist of distinction, and painted the murals in Norway House, Cockspur Street, London. She has also worked in textiles, china and glass. Joined the BBC in 1942 in sound radio's Home News Talks Department. Later transferred to the Schools Broadcasts Department, where she started the *Looking at Things* series. Is a scriptwriter, and has also written

four novels, one of which, *Beggar's Fiddle*, was serialized in *Woman's Hour*. Created TV's Andy Pandy and the Flowerpot Men.

FILMS

PHILIP DORTE is Head of TV's growing Film Department and came to TV from Gaumont-British. His first job was as TV Outside Broadcasts Manager. Served as signals officer during the war, being three times mentioned in dispatches and attaining rank of Group Captain in R.A.F.V.R. Was awarded O.B.E. (Military). Returned to TV as Outside Broadcasts and Film Supervisor, and appointed Head of TV Films in 1949. Has been to America to study TV, particularly in regard to newsreels. Is married, with three daughters.

NEWSREELS

HAROLD COX is TV Newsreel Manager and was responsible for newsreel coverage of the Coronation. He joined TV in 1938 from the film industry, as a producer in the Outside Broadcasts Department. Served in the Navy during the war as



FREDA LINGSTROM

Lieutenant Commander, R.N.V.R. Returned to TV Outside Broadcasts in 1946, and in 1947 was given the job of launching TV Newsreel. Married, with two children, his hobbies are ocean racing and fruit growing.

Producers and Directors

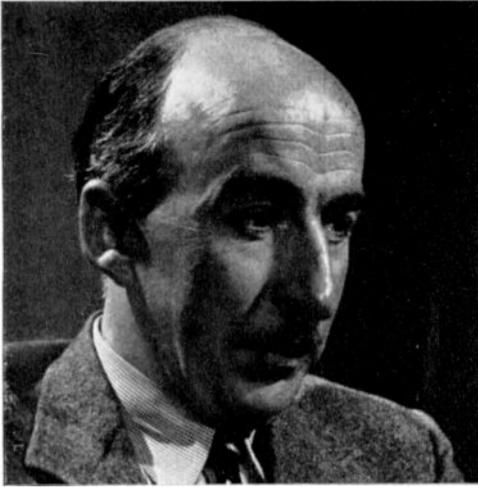
DRAMA

DOUGLAS ALLEN has produced many of H. G. Wells's stories for TV and spent several years on the stage as an actor, stage director and producer, in repertory, on tour, and in the West End. During the war served with the R.A.O.C. After demobilization was stage director for *Spring 1600*, *The Time of Your Life* and *Clutterbuck*. Joined TV as a studio manager in 1947.

JULIAN AMYES, at thirty-six, is an addition to the original post-war team of drama producers. After finishing his education at Cambridge he became an actor and producer in repertory companies throughout the country. He then worked at the Shakespeare Memorial Theatre at Stratford-upon-Avon. He joined the production staff of the Old Vic, working in London and with an Old Vic tour in Italy. Has also produced documentary films.

IAN ATKINS was trained in the film industry, which he entered as a cameraman just as talkies were beginning. Was stage manager to his father, Robert Atkins, at Regent's Park Open-air Theatre, and later played small parts for such producers as John Gielgud and Komisarjevsky. Joined TV in 1939 as a studio manager. Did radar research during the war. On his return to TV his first job was to handle televising of his father's production of *As You Like It* by the Regent's Park Company.

ALAN BROMLY, aged thirty-eight, studied first for architecture but switched to training as an actor at the Royal Academy of Dramatic Art. He worked with repertory theatres at Colchester, Brighton, Colwyn Bay, Croydon, Harrogate and Northampton. Toured abroad as an actor, and became producer at a Huddersfield theatre. Has an actress wife and one small daughter.



CAMPBELL LOGAN

HAROLD CLAYTON was at one time stage director and actor with the Dennis Neilson-Terry Company, and has produced and managed repertory companies at Newcastle and New Brighton. Played in *After October* at the Aldwych Theatre and toured in this play with José Collins. Produced at the Embassy Theatre, Arts Theatre, Criterion and Saville. In R.A.F. during the war, and afterwards taught at the Central School of Speech Training. Joined TV in 1946. Married to Caryl Doncaster, documentary producer.

ERIC FAWCETT has had a most versatile TV career from the early days, having scored some of TV's most striking programme advances in straight drama, variety and opera. He spent most of 1953 on loan from the BBC to a company making TV films for use in the United States. Came to radio after a thorough stage upbringing. Son of Alfred Burbidge and Florence Henson, he appeared on the London stage in musicals. In the 'twenties played in America in musicals and films. In pre-war TV played as an actor and then joined the staff as a producer. During the war returned to the stage in *Runaway Love* at the Saville Theatre and then became a sound-radio variety producer. Rejoined TV in 1946. As long ago as 1929 he appeared on an experimental TV programme, organized by John Logie Baird in a London attic.

STEPHEN HARRISON frequently produces classic stage plays for TV and has had a long film experience. Produced the Saturday-night thriller serial, *Epitaph for a Spy*. Was in Paramount studios in America, and in 1929 was assistant director to Paramount at Elstree. With London Films he was editor of such pictures as *The Private Life of Henry VIII*, *Catherine the Great* and *The Private Life of Don Juan*. During the war was chief sub-editor of BBC Home News.

CAMPBELL LOGAN made TV history by introducing TV's first drama serial, Trollope's *The Warden*. Toured abroad and at home as an actor, having played at the Globe and Wyndham's. Stage-managed for Leon N. Lion at the Royalty and Garrick. In 1939, stage director at the Open-air Theatre. During the war served with the Army Film Production Unit. Has written plays: is married, with two children.

VIVIAN MILROY joined TV in 1951 after an acting and producing career in repertory theatres. Has also been a lecturer on drama, and a dramatic critic. After a spell directing films, became a sound-radio play producer. He is thirty-six.

DENNIS VANCE, aged twenty-nine, is a Liverpool man who, after war service in Canada—where he married a Canadian girl—sold up his Liverpool home to break into theatre work in London. Applied for a sound-radio producer's job, along with two thousand other applicants. Met a BBC radio producer, and as a result took to radio acting, first in the radio series, *The Robinson Family*. Then had a spell running a dance band and variety agency. Went into films, working on the production of Laurence Olivier's *Hamlet*. Joined TV in 1952.

LIGHT-ENTERTAINMENT PRODUCERS

RICHARD AFTON, who married one of the "Toppers," produces the *Music Hall* type of show and the *Toppers About Town* series. Gave up a doctor's training to go into touring theatricals.

Produced such stage successes as *A Little Bit of Fluff*, *Red Peppers* and *Naughty Wife*. Joined TV in 1947 and has introduced a number of new variety acts to TV light entertainment, also a bathing-pool variety show.

KENNETH CARTER is thirty-six and has produced a number of popular TV shows, including *Hit Parade* and *The Centre Show*. Started as a member of the chorus in a musical-comedy tour of the provinces and graduated to small parts and work as assistant stage-manager. Appeared in London musicals, and was the assistant skating director for the first ice-show in London. Produced summer shows and revues in the provinces. After the war worked at Bristol Old Vic, produced revues and pantomimes, joining TV in 1951. His grandmother, mother and sister were on the stage.

LESLIE JACKSON produced *What's My Line?*, for which he first chose the famous team including Elizabeth Allan and Gilbert Harding. Was educated in Dublin and became a student at the famous Abbey Theatre. Until the war acted in repertory and on tour. Saw seven years' service in the Navy, then returned to the stage, and joined TV as a studio manager in 1946. In that capacity had charge of every kind of production on the floor. Married to an actress, has two children. Keen on sailing and boxing.

BILL LYON-SHAW produced the *Little Red Monkey* serial and special variety features. Originally intended to be a surveyor, but became stage-struck through his local amateur dramatic society. Began in repertory, then started his own company at Margate. After serving in the R.A.F. joined George Black, Ltd., as a stage director, later becoming production manager for Jack Payne. Lives by the Thames at Shepperton, sails, builds boats.

MICHAEL MILLS, TV revue producer, started in the BBC as a sound-effects boy at Broadcasting House. Joined the Navy in 1939 and served until 1945, when recalled from sea to become second in command and stage director of a naval

show touring the United Kingdom, France, Germany, Belgium, Holland, Canada and the Pacific. Was for a time stage manager at St. Pancras People's Theatre, and joined TV in 1947. Aged thirty-five, he is a bachelor, and made a mark with his *Passing Show* series.

DOUGLAS MOODIE produced the new series of *Kaleidoscope* in 1953 and has also handled Saturday-night thriller serials. Came to TV after a long career producing sound-radio variety shows, in which at one time he was associated with Ronnie Waldman in *Monday Night at Eight*. After being educated at Glasgow Academy, Moodie went into a stock-broker's office and stuck it for five years. Then had two years as an actor. Started his radio career as an announcer in



DOUGLAS MOODIE

Scotland, joining sound radio's Variety Department in London in 1936. Aged forty-four, he collects antiques and breeds fantail pigeons.

GRAEME MUIR, who produced Henry Hall's *Face the Music* shows, is an actor from the legitimate stage turned variety producer, and was educated at Oundle and Oxford. Acted in repertory, stage-managed at London theatres and appeared in West End plays. First broadcast in a

Greek play in 1940, and acted in several TV productions before turning producer. Is married to actress Marjorie Mars. Likes golf, horse-riding, and anything to do with motor-cars.

BRYAN SEARS has produced Eric Robinson's *Music for You* series and the Saturday thriller, *Strictly Personal*. Studied at Royal Academy of Dramatic Art, understudied in *Balalaika*, and has played in Shakespeare at Regent's Park Open-air Theatre. Became a sound-radio programme engineer in the Variety Department; once compered *Workers' Playtime*. Produced *Variety Bandbox*.

BRIAN TESLER started his show-business career writing, producing and broadcasting with the British Forces Network in Trieste. Went to Oxford after the war, and became president of the university experimental theatre club, and dramatic critic of *Isis*. Produced revue and cabaret in the colleges, and wrote popular songs. Wrote material for minor London theatre revues. Joined TV in 1952 at age of twenty-three, and later produced *Down You Go!* series and many *Starlight* features.

BILL WARD, producer of the Arthur Askey series, *Before Your Very Eyes*, and of the Vic Oliver series, *This is Show Business*. His real name is Ivor William,

DEREK BURRELL-DAVIS



BRYAN SEARS

and he has superintended the work of new variety producers. Was once the youngest engineer in the BBC—at Plymouth. Has done all the technical jobs in TV: cameraman, vision and sound mixing, and lighting. During the war instructed on radar at Military College of Science. Became a studio manager at Alexandra Palace, promoted to producer in 1947. Married, with two children, he is a keen apiarist, gardener and golfer.

OUTSIDE-BROADCASTS PRODUCERS

DEREK BURRELL-DAVIS has pioneered the outside-broadcasts units in the North Region, covering sport, the life of northern towns, and religious services. A Yorkshireman, born at York, he went in for surveying, but after the war switched to the film industry, becoming a location manager for the Rank Organization. Joined TV in 1950 as a studio manager and went over to outside broadcasts, as a producer, in 1951. He is thirty-five, married, with one daughter; has a sister who is scenic artist at Sadler's Wells Theatre.

WILLIAM CAVE has worked as assistant producer in charge of outside programmes in the North Region. His first interest in TV was in writing about it, as a journalist. Became a free-lance outside-broadcasts stage-manager, and then



ALAN CHIVERS

joined the Alexandra Palace staff as an engineer. Worked as a microphone boom "swinger," and as a camera dolly "pusher." Became a maintenance engineer with the Outside Broadcasts Units, and then an O.B. stage-manager. He is twenty-six years of age.

ALAN CHIVERS looks after many outside broadcasts from theatres and ice-rinks. Worked in repertory and film studios, taking a course of flying at the same time. After eighteen months had both private and commercial pilot's licences. Joined R.A.F. Fighter Command, after two years becoming test pilot. Served later as flying instructor, until invalided out of service, joined BBC as a recorded programmes assistant, and transferred to TV.

H. A. CRAXTON is a producer specializing in sports. Was at one time a sound-radio announcer, and became responsible for writing and producing sound-radio's daily *Programme Parade*. Then worked in a BBC administrative department until joining TV in 1951.

PETER DIMMOCK, popular TV horse-racing commentator and assistant to the Head of television outside broadcasts, arranged many of the most important sporting and national-events telecasts in Coronation Year. Is an ex-R.A.F. pilot and flying instructor. He joined the Press

Association as a reporter on being demobbed, and covered horse racing for daily and evening newspapers until 1946, when he was appointed to BBC Television Service as outside broadcasts commentator-producer. Well known to viewers also as a commentator on ice hockey and speedway.

BILL DUNCALF, educated at Clifton, Bristol, became a medical student, but left this for film work. Was a cameraman and documentary-film writer and producer. Became a free-lance scriptwriter for BBC and films, and then joined the BBC's West Region staff as a features producer. Transferred to TV in 1951.

BARRIE EDGAR is chief producer of outside broadcasts from the Midlands. Was assistant stage-manager, Alexandra Theatre, Birmingham, and stage manager at Birmingham Repertory Theatre. Has played light-comedy roles on the stage. During the war was a pilot in Royal Naval Air Arm. Joined TV as a studio manager, and appointed producer in 1949. Is son of Percy Edgar, late Chief of BBC in the Midlands, and married Joan Edgar, wartime BBC announcer.

MICHAEL HENDERSON commentates on the rugby internationals and outside ceremonies, is also often on the TV Newsreel. He is also a producer of O.B.s, and

MICHAEL HENDERSON



joined the BBC originally as a studio manager in sound radio. Became a news reader and announcer before transferring to TV. Has played cricket, hockey and rugger for Wellington College, and got his rugger Blue at Oxford. Keen on sailing, playing the flute and singing madrigals and choral works. Married to an Australian journalist on a famous London Sunday newspaper.

KEITH ROGERS, a senior outside-broadcasts producer, normally specializes in programmes of industrial or scientific interest. Was a technical journalist before joining the BBC, and had been a radio operator in the Merchant Navy. In the last war was a member of R.A.F.V.R., responsible for the installation of radar equipment.



DAVID THOMAS

AUBREY SINGER, a producer specializing in Scottish outside broadcasts, is a Yorkshireman and has been responsible for many regional O.B.s. Until joining TV, had spent all his time in films. Sailed to Africa on a windjammer, and while in that country directed four films; has also worked on children's films in Austria.

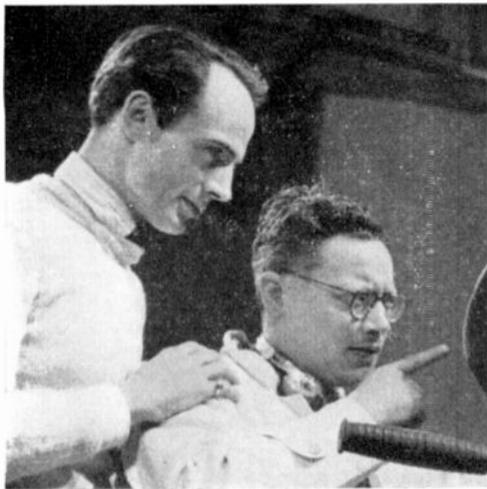
BERKELEY SMITH has turned more and more from producing outside broadcasts to commentating on them. He was one of the Coronation commentators. Spent practically all the war in the Middle East, India and Burma, where he commanded a battery of field artillery. On his returning he lectured all over the country, and in America, on the Burma campaign. In 1946 produced programmes about Britain for relaying to U.S.A. Made daily commentaries on the 1947 Olympic Games for the American networks. In 1949 went to Lake Success as a radio reporter, covering United Nations Assembly. Married the girl who organized his after-war lecture tour; has three children; lives in Sussex.

DAVID THOMAS is TV's outside-broadcasts producer in Wales, where he launched regional TV programmes in 1953. At forty-two has a varied career behind him, as schoolmaster at Swansea Grammar School, languages lecturer at Swansea Technical College, and theatrical producer for local organizations and the Arts Council in Wales. Began broadcasting as free-lance actor in Wales, and adapted many plays and features for Welsh broadcasting. Has translated plays from French into Welsh, and has adjudicated at the National Eisteddfod of Wales drama competitions.

TALKS PRODUCERS

PETER de FRANCIA was introduced to TV when he worked on four programmes coming from the Victoria and Albert Museum, this resulting in his being appointed a talks producer. Born and educated on the Continent, he studied art and has varied interests, including anthropology, economics, stone carving, etching and engraving. Once wrote a book about museums.

GRACE WYNDHAM GOLDIE, responsible for Christopher Mayhew's foreign affairs TV programmes, is a graduate of Somerville College, Oxford, and late dramatic critic of *The Listener*; was also TV critic in that journal for two years before the war. Has been a BBC sound-radio talks producer, being responsible for presenting many eminent



JOHN IRWIN (with cameraman
Cyril Wilkins)

people at the microphone, including the late George Bernard Shaw. Broke new ground in TV talks programmes with such features as *Press Conference*. Is married to Wyndham Goldie, the actor.

JOHN IRWIN has presented the political controversy programme *In the News* since it started in 1950. An Irishman, now forty-one, he was a schoolmaster at Wesley College, Dublin, and then worked in a tobacco factory. Became an actor at the Gate Theatre, and came to London to play in films. Played in *Juno and the Paycock* at the Haymarket Theatre, and first broadcast in the same play. Became talks and news producer for the BBC at Belfast, and, after taking a BBC news appointment at the outbreak of war, joined the staff of *Radio Newsreel*. Worked on overseas broadcasts, and was BBC correspondent at the Nuremberg trial of Nazi war-criminals. Joined TV as a producer in 1946, but left to work in films, now produces for TV as a guest producer. Married to Philippa Hiatt, actress, and has one son; likes sailing and collects model boats.

PAUL JOHNSTONE paved the way for public interest in the 1953 Everest Expedition by producing a programme on the attempt just before the climbers left Britain. A South African, aged thirty-three, he was educated in England, and

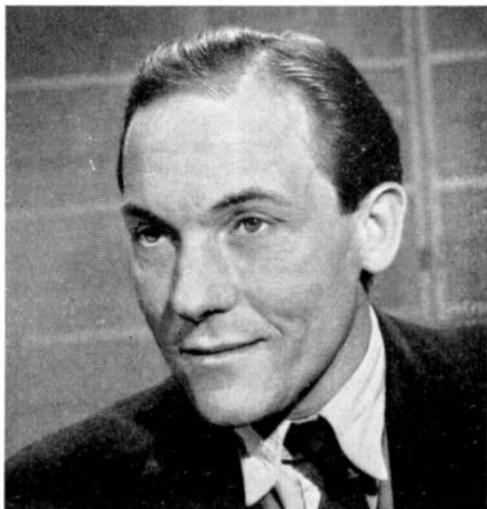
after leaving Oxford went into the Navy. Was a schoolteacher for a short time, then joined the BBC as a producer of sports talks for overseas listeners. Became a senior talks producer; then joined TV, one of his first assignments being the *Animal, Vegetable, Mineral* quiz. Likes sailing and cooking.

ANDREW MILLER JONES produces many scientific programmes and has made a special contribution—in the *Matters of Life and Death* series—to TV's handling of medical subjects. Worked in the early talkie-picture studios. Pioneered cartoon and animated-diagram films for instructional purposes. Joined BBC in 1937 as junior TV producer. During the war was in charge of R.A.F. Training Film Production.

GEORGE NOORDHOF, at thirty-one, is a producer of scientific talks programmes, including *Science Newsreel* and *Inventors' Club*. Educated in Holland and at Cambridge, where he became a research scientist for the Admiralty and later for the Department of Scientific and Industrial Research. Became a lecturer for the Workers' Educational Association and a broadcaster in the BBC's Dutch programmes.

S. E. REYNOLDS produces many of TV's programmes for women, such as *About the Home* and *Leisure and Pleasure*.

ANDREW MILLER JONES





NORMAN SWALLOW

Has presented Jeanne Heal in the *Case Book* series. After Oxford he went in for agricultural engineering, but left this to run cinemas and become an artists' manager specializing in overseas tours by concert artists, theatrical companies, military bands and opera companies. In 1934 began writing for sound-radio programmes, and then wrote and took part in over a thousand radio programmes.

NORMAN SWALLOW produces programmes about current affairs at home and was in charge of the *Special Enquiry* series. He left Keble College, Oxford, after taking honours degree in Modern History, to join the Army in 1941. Served throughout the war, though occasionally writing in periodicals, mainly as a literary critic. Joined BBC North Region in 1946 as a features producer, transferring to London for TV in 1950. Is married, plays tennis, cricket, lacrosse, and likes watching football.

DOCUMENTARY PRODUCERS

ROBERT BARR has directed and written several outstanding documentary programmes, especially on crime and its detection. Had a varied career in Scotland and Fleet Street as a reporter, and joined the BBC from the *Daily Mail*. First BBC job was as sound-radio scriptwriter. Became a radio war correspondent.

Three days before the final German capitulation he was injured and flown back to England. Became a TV producer in 1946.

GILCHRIST CALDER, aged forty, was born at Keighley, Yorkshire. Worked as a stage manager in theatres, then became an actor, playing in *Love on the Dole*, and taking over Wilfred Pickles's part in *The Cure for Love*. Was a repertory producer at Cambridge and Portrush, and joined TV as a studio manager in 1949. Directed the *Britain in the Skies* series. Married, is an enthusiastic sports motorist.

CARYL DONCASTER, at thirty-one, was responsible for the outstanding series on marriage. After training at Bedford College and London University, she took a social-science course at London School of Economics. Then worked with a concern developing film strips for schools. Is married to TV drama producer, Harold Clayton. Produced the *Pattern of Marriage* series.

W. FARQUHARSON-SMALL produced *Current Release*, the series of film "trailer" programmes by which the film industry allowed glimpses of new films to reach viewers' homes. Has been in the BBC since 1938, producing features and drama for sound radio in the West Country

DOROTHEA BROOKING



and Scotland. Began his career as an artist and has been a stage manager, scenic-set designer and director of colour films.

STEPHEN McCORMACK produces the popular *London Town* and *About Britain* programmes, having pioneered the all-but-undetectable marriage of filmed scenes to live ones. Joined BBC as a TV studio manager in 1946. His training had been in stage management with the Prince Littler commercial-entertainment concern. The war put him in the Irish Guards, and he produced the first pantomime ever presented in that regiment. Was later posted to India and was two years with British Forces Radio in the Far East, originating broadcast messages from the troops to their homes. Married an actress, and has a young family.

CHILDREN'S PRODUCERS

DOROTHEA BROOKING produces children's plays. She was trained at the Old Vic and spent two years in Shanghai, broadcasting and producing at the official radio station there. Has written plays for radio. Is married, with one son. Between writing, housekeeping and producing, she paints, mainly portraits.

PAMELA BROWN, producer of juvenile features, left school to study drama, having already one book to her credit. Wrote three more books between jobs in repertory. Went to the Middle East with Combined Services Entertainments in 1946. Played Sandra in *The Swish of the Curtain* when it was broadcast as a sound-radio serial. Has written scripts for sound-radio children's programmes, and acted in broadcasts of her own books. Is married to Donald Masters, producer of Amersham Repertory Theatre.

NAOMI CAPON has specialized in experimental features for children. She studied ballet and mime, later teaching at the Department of Drama, Yale University, U.S.A. Worked for United States Government during the war. Has acted in American radio series and danced with a team of folk dancers on American TV. Was once on the *Economist* as research assistant. Married to Kenneth Capon, well-known architect.



NAOMI CAPON

JOY HARRINGTON, producer of children's serials, has been in show business since 1933, her first acting job being at the Memorial Theatre, Stratford-upon-Avon. After two years in repertory, toured U.S.A. in *Murder in the Cathedral*, *Ladies in Retirement* and other plays; went to Hollywood, where she acted in thirteen pictures and was dialogue director in nine. Likes "messaging about in boats."

DOUGLAS HURN made his first mark in TV with the children's programme, *Saturday Special*. Is now twenty-eight, having, before joining the TV staff, worked in a hundred and fifty TV plays as actor, stage manager and assistant producer. Trained at the Royal Academy of Dramatic Art, and worked at the Palmer's Green Intimate Theatre, and at Bromley Repertory Company. Married, with one son, he likes sailing, squash, tennis and golf.

CLIFF MICHELMORE, assistant in many children's productions, including *All Your Own*, is also seen on the screen, often in sports items. First trained as an engineer, but from the R.A.F. graduated to the British Forces radio network, looking after outside broadcasts and variety. Became the Hamburg voice in the Two-Way Forces Favourites series.

through which he "met" the voice of Jean Metcalfe, who handled the programme in London. They married, and live at Reigate, Jean continuing her radio work as commère of *Woman's Hour*. Cliff Michelmore is thirty-five, and likes music, painting and the countryside.

DENNIS MONGER, aged thirty-five, produces topical-interest items in children's programmes. Started in the BBC straight from school, as a filing clerk in sound-radio's Variety Department. Became a sound-effects boy and, after war service, a radio producer. Joined TV in 1949 as a stage manager. His hobbies are flying and short-wave radio.

DON SMITH edits *Children's Newsreel* and knows all branches of the film industry, especially sound-recording and production. His unit was the first to operate from the studio centre at Lime Grove. His hobbies are photography and bee-keeping.

REX TUCKER produces plays for children. Went into business on leaving Cambridge, but disliked it so much that he left to take up teaching and freelance writing. Began writing for radio and later joined BBC. In September, 1939, was on sound-radio's *Children's Hour* staff. After war became drama producer in BBC North Region. Writes children's books. Is married, with one son.

PHILIP BATE



CLIFF MICHELMORE and JEAN METCALFE

MICHAEL WESTMORE has produced such children's successes as *Whirligig* and *All Your Own*. After taking honours degree in both history and law, and doing six years in the Army, decided to go on the stage; also broadcasts a great deal. Is interested in puppets, model theatres and art. Likes music, especially singing. Paints in water-colours.

MUSIC PRODUCERS

PHILIP BATE put on the TV screen piano lessons and the *Ballet for Beginners* series. Originally took a science degree at Aberdeen and did research work for the university. Joined BBC as an assistant studio manager at Alexandra Palace and became a producer within a year. During the war was first a programme engineer in sound radio and then held administrative and production positions in overseas and home broadcasting. Is an expert musician and has a valuable collection of ancient musical instruments.

GEORGE FOA has produced most of the operas which have come to the TV screen in recent years. Born and brought up in Milan, he was first trained as an opera producer, then came to London and joined a firm of music publishers. Later produced for the Carl Rosa Company and then went to Hollywood and worked in films. During the war took charge of BBC's Italian Service, joining TV in 1950.

CHRISTIAN SIMPSON has pioneered the arts of music and ballet in TV. Son of a Scottish minister, he joined TV in 1936 as a sound engineer. Later transferred to camera work. Joined R.A.F. in the war, first in radar, then in air-crew,

specializing in coastal reconnaissance. Returned to TV in the lighting section and became a studio manager. Later promoted to producer of ballet and musical features. Paints and composes music.

Scenic Designers

JAMES BOULD is a drama scenic designer. Studied art at Birmingham School of Art and was a designer for Birmingham Municipal Theatre. Worked in the famous Abbey Theatre, Dublin, and came to London to design for C. B. Cochran, Charlot and Stoll. Was for a time producer at Manchester Repertory Company. Has worked for the stage in France, America, Russia and China. Served in Royal Navy, later becoming a commando and First Lieutenant to Admiral Fraser in the Pacific.

STEPHEN BUNDY got his training with Aberdeen Repertory Company, where Stewart Granger, Michael Denison and Dulcie Gray were also "in training." In addition to scenic sets, he designs theatrical hair styles and costumes. Married, with one son.

JOHN COOPER is thirty-one, and joined TV in 1950 as a draughtsman, later being promoted to scenic design. Began his career with the G.P.O. and Crown Documentary Film Units as assistant art director. After service in the R.A.F., joined the Rank Organization, becoming draughtsman and set dresser at Pinewood Studios. Left this to work as a commercial artist on display and exhibition work.

RICHARD GREENOUGH is a designer of light-entertainment settings. Entered the theatre after training as an electrical engineer. Has been a scene-shifter in a West End theatre and an actor at Stratford-upon-Avon. While stationed at Glasgow during the war he studied at the School of Art and followed this up by taking to scenic design.

RICHARD HENRY has designed the sets for many children's programmes

and variety programmes. Joined TV as a holiday relief scenic draughtsman, and was taken on to the permanent staff. Had previously worked with the Rank film organization. Is thirty-four, and has two children.

FREDERICK KNAPMAN has designed scenery for the *Music For You* series and a variety of programmes. Is twenty-nine, and began his career at Lime Grove studios—but before the war when they were occupied by the Gaumont-British film corporation. Worked in the design department there, and with Gainsborough Pictures at Islington Studios. Served with the Navy during the war, getting the chance to visit Hollywood. After a spell at Pinewood Film Studios, joined TV as a draughtsman. Likes period furniture and antiques.

BARRY LEAROYD is senior designer in the Scenic Department, being responsible for settings for some of the most important plays each year. He was educated and trained as an architect, and was working in film production prior to joining TV in 1938. Had a varied war service: ack-ack, O.C.T.U. instructor, War Office Staff Captain, Pilot Officer and Flight Lieutenant.

REECE PEMBERTON, after a successful theatrical career as a designer, took the BBC's TV Staff Training Course in 1952, at the age of forty. Has since designed sets for many plays. Studied at Birmingham College of Art, and became Technical Director at the Royal Opera House, Covent Garden. Did stage settings for a string of West End successes, including the Old Vic's *Peer Gynt* and *King Lear*, *Waters of the Moon*, *The Old Ladies*, *Indian Summer* and a Palladium musical.

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