

# BRITISH TELEVISION 1947-8

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WITH A WHO'S WHO IN TELEVISION

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*author of "Who's Who in Variety" (10th thousand)*

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BRITISH  
TELEVISION  
YEAR BOOK

1947-8

*by*

*Andrew Gray*



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## ACKNOWLEDGMENTS.

My sincere thanks go to all those who have helped to make this book possible, especially to Mr. Ernest Thomson, Press and Publicity chief at Alexandra Palace, and his cheerful secretary, Miss Jean Whitmore, who aided me in my quest for information and allowed me to roam the television studios at Ally Pally, and to the producers, technicians and actors who, by relating their experiences, helped me amass my facts.

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## INTRODUCTION

This book, which has been written to impart to its readers fundamental knowledge about the operative, performing and allied arts of television—the latest medium of mass home entertainment—is the first, it is hoped, of a series of annual reports on visual radio in Britain and the world.

All present and future television viewers and followers will find much to interest them in the following pages, which are designed to acquaint them with the prospects, basic principles, techniques and difficulties of television today.

After you have read this book television will take on a new and refreshing aspect—that of a friend who is waiting to be welcomed into your home, and to prove himself a welcome member of the family who can never overstay his visit.

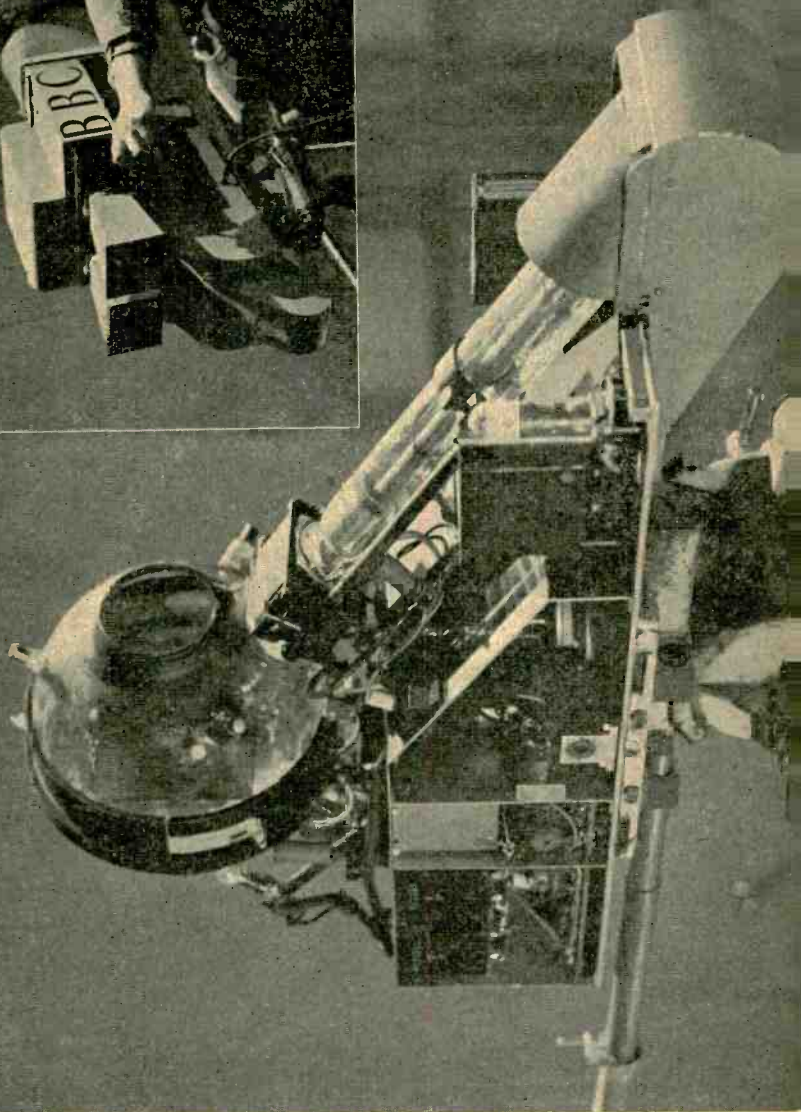
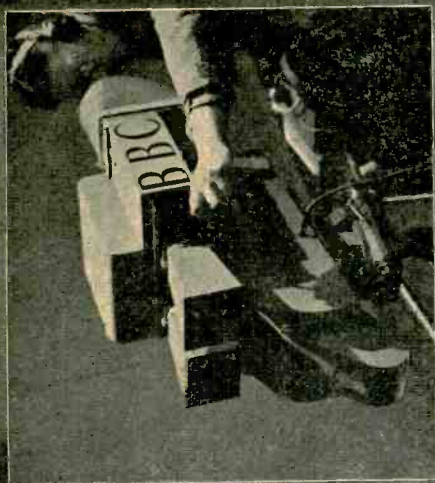
ANDREW GRAY

LONDON

1947



*Waiting in the "wings" of the television stage, Elizabeth Scott watches the cameramen at work. She is wearing an off-white dress, ideal for televising with her silky blonde hair.*



*The Emitron television camera with (inset) and without its case. The mica plate is situated in the glass "bowl" and pointing up to it is the electron gun. (See page 12.)*



CHAPTER I.

TELEVISION'S PROSPECTS.

Television is back ! It has been demobbed after radar service throughout the years 1939-45, and after a few months of experiment, the tall, dignified towers at Alexandra Palace beamed out to some fifty miles radius, a programme of sight and sound from June 7th onwards, just in time to record the entire Victory Day Parade through London on June 8th, 1946. It was a triumph for television, being clearly photographed, relayed to Alexandra Palace and sent out into the ether to some of the 23,000 television receiving sets which were in operation in 1939.

Radio manufacturers are turning their energies to the commercial possibilities of television, and sets are once again making their gradual appearance in wireless shops throughout London, just as they will in the near future in Birmingham, Manchester, Newcastle, Glasgow and Bristol, the five centres the B.B.C. at present hope to link by co-axial cable with Alexandra Palace, and from where sight as well as sound will be relayed to thousands of new viewers.

But before joining the pioneering band of television set owners, it is advisable to consider carefully the prospects offered by this new entertainment medium. In doing so, the progress of visual radio must be considered over a period of say ten years.

Is it worth buying a set now ? It would seem, on first consideration, the answer is : " No. "

To begin with there is the high cost and purchase tax. Then there is the definition problem, which must be quickly settled. This is fully explained in the next chapter. If a greater efficiency of definition is decided on, it will call for alterations on all existing television receiving sets.

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Another consideration, not favourable at first sight to television, is the short time the visual radio programme is on the air, roughly from 3 to 5 p.m. and from 8.30 p.m. to 10.10, with a morning programme between 11 a.m. and 12.10 p.m. of the same film, which is not for private viewers so much as the radio trade.

Let me say here, however, that in putting over an average of  $3\frac{1}{2}$  hours a day, Alexandra Palace is performing miracles with its two studios, limited budget and facilities. It is coming near to producing a full-length feature film a day, which takes a film studio some three months ! However, set owners are not concerned, nor should they be, by the troubles of television in its teething stages of today. They buy sets : they want results.

Set owners are at present limited to about 50 miles from London, and thanks to our avoidance of skyscrapers, most houses can pick up the "straight-line" sight beam from Muswell Hill to the surrounding city and suburbs.

Again, the film and music hall industries are at present giving television little co-operation, and treating it as a threat to their security.

However, on further thought on these considerations, the picture is not nearly so black as at first imagined. To begin with, the price of the set. Say it costs fifty-two pounds. That is a pound a week for a year, ten shillings a week for two years, five shillings a week for four years—with a television set at the end of those periods of time to show for your outlay. When you realise that two family nights-out each week cost at least a pound—with nothing to show for it at the end, a television set doesn't seem so expensive.

The possibility of a change of definition, with the chance of having to lay out more money for transformation to the new definition scale is, of course, an ever-present fear, but an agreement with your radio dealer, by which he guarantees you a switch over at a minimum charge makes this difficulty much less important.

At any rate, I feel that a decision on this point in the near future is inevitable, so that prospective buyers will soon know how they stand.

For the limited programme time allotted visual radio, let me say that  $3\frac{1}{2}$  hours of viewing takes quite a lot of practice and aptitude to sit through in your home. As time goes by and you become television acclimatised, the time will increase, although I do not think the day will ever arrive when a visual programme is sent out from 6 a.m. to midnight, as in the present non-visual radio of today. The programme of tomorrow will be mixed, fifty-fifty visual and non-visual.

As for the film and music-hall industries, the film industry, naturally, is reluctant to allow its films to be shown in every home, especially before the pictures have had a good run at cinemas. However, the day may dawn when television is so strong that it can pay a film company a sum which makes it worth while to allow exhibition over the ether.

Also, television will have, as it now has, its own film-making departments. At present, Alexandra Palace has a motion-picture film unit which supplies backgrounds and exterior shots, but not any films of any length.

The music-hall, which has recently placed several bans on its artistes from appearing before television scanners, will soon change its tune when television, as did radio, makes its first few stars for the halls. Television offers great scope to many more performers than non-visual radio, and it will not be long before television will have its pick, giving back to the halls as reward, stars made famous by a few moments in front of the cameras which send their images into homes all over the country.

Television is back and waiting to be seen. You can't close your eyes to it. It is a new boon, and the sooner we support it by becoming viewers the quicker it will develop for the future amusement and education of our generation and the next.

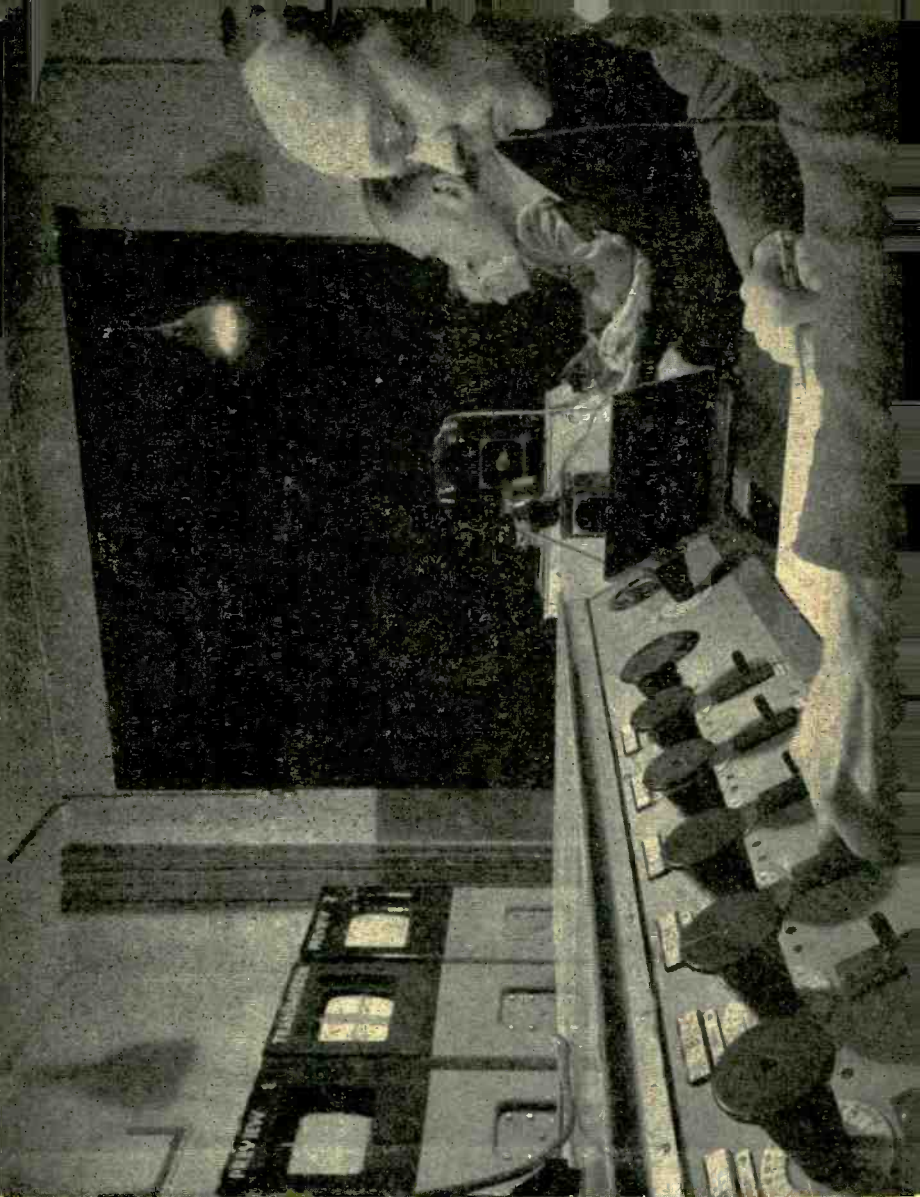
## BRITISH TELEVISION

It is only a matter of time before television becomes " the thing " in every British home, and whether it will be 1953 or 1956 depends on how we support television today.

We are not getting any younger. Television wants to grow up with this generation. Are we going to let it ? It's up to us.



*Winifred Shotter has been a full-time television announcer for some time, and reports that her job has been the most interesting of her career. The cameraman is here recording a close-up of her.*



*The Central Control Room. Three pictures are seen at once here from the cameras on the floor, and from these pictures the image to be sent out over the air is chosen. This can be changed for another by turning a dial. Producer is in the centre, sight controller on his left sound controller on left. (See page 22.)*

CHAPTER II.

HOW TELEVISION WORKS.

For the viewer it is important to know something of how television works, for by doing so he will have a greater interest in his set and in visual radio in general.

Therefore I am starting off with some facts about the technical side of television itself: the studio, the staff, the technique of performing and the fundamentals of how the phenomenon works.

Although Alexandra Palace opened on November 2, 1936, public television in Britain is actually only three years old. From September 2, 1939, until June 7, 1946, the television industry became radar and other war-time signal experts.

In 1936, two methods of televising were adopted on alternate weeks. These were the Baird and Marconi-EMI systems. On February 8, 1937, the Baird system was dropped in favour of the Marconi-EMI method, which is operating at the Palace today.

This system is the basis of the majority of American televising methods. Although America did not drop altogether her television experiments during the war, there is little difference between the two nation's progress and it will not be long before Britain is in the forefront of televising progress.

In this and the chapters that follow, all references are made to Alexandra Palace studios, situated seven miles north of Charing Cross, London, on Muswell Hill, some 300 feet above sea level. The transmitting aerial-mast is another 306 feet high, giving the electrical vision pulses a height of 606 feet above sea level, just under a seventh the height of Ben Nevis, Britain's highest mountain. As vision waves (or pulses) are unlike sound and similar to light, they travel in almost rigidly straight lines and can be affected by any obstructions, such as

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buildings and the like between the relaying point and the receiving aerial. Thus, the higher the relaying mast and the viewer's aerial, the better the reception.

The present visual system was suggested as early as 1908 by Campbell Swinton, on his discovery of and development the iconoscope (Emitron) which consisted of a 5-inch by 4-inch mosaic plate of minute light-sensitive electric cells, onto which was played in orderly fashion a beam of light which in turn translated light-value into electrical-pulse value, the basic principle behind all present-day visual broadcasts.

In television, the aerial has two arms, one for sending and receiving sound, the other for sight waves. Vision is sent over a peak power of 17 kilowatts, while sound requires only some 3 kilowatts. The sight-and-sound broadcasts are sent out on a low short wave metre band of 6.7 metres (45 megacycles) and 7.2 metres (41.5 megacycles).

It was after the iconoscope's invention that the word television was coined, from the Greek prefix tele - meaning far off, and vision - the faculty of seeing. Television means seeing at a distance. Field glasses afford a direct form of television ; the iconoscope the indirect.

To explain the phenomenon of indirect television, of how an image photographed in a studio can be picked up by a receiver some fifty miles away and reassembled into that image I will use a metaphor.

Picture a vertical, honeycombed, rectangular plate. The recesses in this plate are in horizontal and vertical parallel lines, with 405 horizontal lines of recesses. In each recess is a tiny lead pellet. Onto these pellets is photographed through the camera lens the scene in the studio. Each pellet has, for the sake of this illustration, the power of maintaining an image of one speck of the scene, so that all the pellets on the plate retain a complete image of the scene.



## HOW TELEVISION WORKS

Directly under the camera lens is a gun, aimed at the plate. This gun fires at great speed and with infinite accuracy a blast of air at the pellets on the screen, which shoots the pellets, from left to right and from top to bottom, into a tube at the back of the camera. These pellets start to form an ever-moving queue along the tube. By retaining their speck of the picture they now make a lineal picture, unintelligible to any onlooker, just as if a picture were cut into strips and the strips placed in a line end to end. The picture is still all there but thus placed it is unrecognisable.

The pellet queue is shot along the tube to an aerial which, in turn, acts as another gun, firing the pellets through the air to a receiving set's aerial. This aerial catches the pellets, still in the order in which they left the honeycombed plate, and shoots them down a tube to yet another gun, this time situated in the receiving set, which fires the pellets into recesses in a rectangular, honeycombed plate of exact size and shape of the plate in the camera. The pellets are shot into the recesses from left to right and from top to bottom, and when they are all in place, and as they each still retain their speck of the picture, the assemblage of the pellets creates once again the entire picture as seen by the camera in the studio.

This, by free use of metaphor, is how television works. Without using metaphor, this is what actually happens: In the television camera is a mica, mosaic plate. This takes the place of sensitized celluloid in the ordinary roll film camera. Instead of having recesses in it, this plate has a series of photo-sensitive globules or "bumps" on its camera-side surface. Onto these "bumps" the studio scene is exposed in exactly the same way as it is imprinted on celluloid when the shutter of a roll-film camera is opened.

Each "bump" on the plate sets up an electric charge which is weak or strong, depending on the amount of light and shade imprinted on that "bump."

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As this light may change with movement, it is necessary to clear the globule of its image quickly so that it may capture another, and yet another image, and thus, with the help of all the other "bumps," create an ever changing picture.

Each "bump" loses its image 25 times a second. In other words, each "bump" has 25 light-and-shade values imprinted on it each second. But how is one image cleared so that another may take its place?

Below the lens is a filament which shoots off a fine stream of electrons. These electrons are focused onto the mica plate from left to right across it, and from top to bottom over it by a series of grids placed between the filament and the plate, all of which are housed in a glass vacuum, known as the cathode tube. The combination of the filament and the grid is known as the electron gun, and the combined filament, grid and plate makes up the iconoscope.

As the beam from the electron gun falls on the "bumps" on the mica plate, from left to right and top to bottom.

The beam from the electron gun makes 25 trips across the mica plate, from left to right and from top to bottom, each second and as the beam falls on each "bump" it converts that "bump's" light-and-shade value into an electrical current (or pulse) value. The current is shot, like the lead pellets in the former example, into a co-axial cable and transmitted to the control room.

Thus what started as an image on the screen has now been converted into a stream of variable electrical impulses.

The mosaic plate in the Alexandra Palace cameras has 405 horizontal lines or "bumps," so that the scanning beam from the electron gun makes 25 trips over 405 lines per second. However, these trips are divided into two, the beam playing on all odd-numbered lines (1, 3, 5 . . . to 405) on its first trip, and onto all even-numbered lines (2, 4, 6 . . . to 404) on its second trip, thus making 50 half-trips per second, or 25 complete trips. This is known as interlacing, and makes for a less jerky picture on the receiver's screens.

## HOW TELEVISION WORKS

In the control room, H.Q. of the producer and his technical staff, the sight image is screened and judged by its quality, and can be toned down or up as required in a similar manner to sound amplification.

This is an important factor to be remembered by television aspirants.

Flowing into the producer's picture panel may be three images from three cameras, and it is the producer's responsibility to choose which one of the three "shots" are to be relayed out to the viewing public.

By turning a knob, he releases one set of photo-electrons and the synchronised sound into the cable which leads to the relaying mast. From here, the sound and sight waves are sent through the ether and are picked up by viewers' aerials at the same time. In the television set, the sound and visual electrical pulses are segregated, the sound waves being led to the loudspeaker, the visual waves to a glass vacuum tube, this time known as the kinescope, which reverses the procedure of the iconoscope in that it reassembles the picture dismembered by the iconoscope.

In the kinescope is another electron gun, into which flow the electric pulses radiated from the studio mast. This gun shoots the electrons onto a chemically-coated transparent plate which glows as the electrical pulses strike it. As the gun projects these pulses onto the plate (or screen) from left to right and from top to bottom in the exact order they leave the studio (and at 25 complete pictures a second), the scene recorded by the camera in the studio takes form again on the viewer's screen.

Thus the cycle of visual radio is completed.

We have found out that vision is transmitted through the air by translating light-and-shade into electrical pulses and back again into light and shade.

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It should be noted that the more lines on the camera and receiving set plates, the more perfect the relayed definition. In America, plates are made with 525 horizontal line definition.

The next definition advance in Britain is likely to bypass the 525 lines and be in the region of 1,000 lines, but this must be a decision for the Television Advisory Committee, which acts as a central body, representing not only the B.B.C. but the vast radio industry which makes the sets, and is set up by the Government.

If television discards 405 line definition for 1,000 line, the image on the screen will improve greatly and the attractiveness of television will be even more enhanced. But—and here is the great snag—all sets at present in use and being made will be rendered obsolete.

It is a difficult problem, but obviously the sooner the progressive step is taken the better for all round, and certainly it would seem highly advisable to have 1,000 line definition before relaying services are opened.

CHAPTER III.

THE TELEVISION STUDIO.

A television studio is not unlike a motion picture sound set. It has the same soundproofing, air conditioning, props, batteries of lights, cameras on wheel bases (called dollies), technicians, scene shifters, executives drifting about.

There are, of course, differences. On the film set the same cast works for three or four months. In television the cast changes daily. In films one camera works at a time. In television as many as three or four cameras may be recording the scene at the same time. On the film set such words as "roll 'em" (to start shooting), "cut" (to stop shooting), and "print it" (indicating that the scene is worth developing and printing) are constantly heard.

As television is continuous, and not recorded in short scenes with intervals between, these words are not heard, and the substitutes from the producer—such as "on two" (meaning camera two's picture is now being transmitted), "track back three" (indicating to dollyman to pull gently and unjerkingly the wheeled camera to the rear), "preview one" (meaning that camera one's image be thrown on the spare screen to be viewed before being judged fit to be put over the air) are all unheard by anyone in the studio bar the studio manager, cameramen, dollymen, and soundmen (who keep boom-microphones near to the actors, yet out of sight of the camera lens) all of whom wear headphones into which orders are relayed through a special mike in the control room.

Television has the continuity of the non-visual radio show, with the added attraction (to the viewer) and intricacy (to the producer and performer) of sight as well as sound. In this way it resembles the stage or music hall, minus, of course, "curtains" between acts and turns.

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At Alexandra Palace there are two studios, not as large as the average film set, but more comparable to the Victorian drawing room or the present-day rehearsal room. However, unlike the freedom of space afforded by the rehearsal chamber, the studios are cluttered with a divers collection of oddities, rivalling any Victorian drawing room.

At first glance the floor of the studios would seem to resemble the reptile house at the zoo, with coiling yards of off-white tubing, occasionally broken by swollen steel coupling, squirming over the sound-absorbing floor. This is the co-axial cable connecting cameras with control rooms.

High around the walls runs a wooden gallery, to which are attached arc lamps of varied sizes, and over the set is an arrangement of horizontal and vertical parallel-lined lights, with a screen (resembling wire netting) between the bulbs and players. This is placed over and facing the set during each transmission and dress rehearsal. Dotted here and there round the studio are standard stage lamps, and in one corner is a large, shiny black lighting panel, identical to those found backstage in theatres. From this switchboard all the lighting in the studio is controlled.

In other corners of the studio are grand pianos, odd pieces of scenery, lights, and a blackboard (on which can be written silent instructions to players if necessary). On a recent visit to Alexandra Palace, I saw a one-set piece in one studio, and a four-set piece in another.

The one piece was for *The Playboy of the Western World*, and represented, by means of a small bar, a short stairway, a few seats, a fire place, etc., a country pub in Ireland. It was interesting to note that, unlike the theatre, on a television set there is no real " front " of the set, for besides two cameras, each taking different arcs of the set and different viewpoints of it, there was a third camera concealed in the fireplace and taking close-ups of the players around the fire.

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There's something the theatre never can do—put its whole audience in the space of the embers of the fire and give its viewers an ember's eye image of the scene.

The four sets in the other studio were erected for *Adventure Story*, and if more simple than *Western World's*, to the viewer they appeared just as effective, especially the final scene on the bridge of a ship in a swell. This set was erected in an alcove the size of a quarter-room of any normal house, was on rockers and rocked by two men to give the impression of the swell.

Television sets are tiny compared with theatre sets, and acting space is limited, owing to the limited view of the camera lens.

In the producer's control room are two screens on which are projected from the cameras below in the studio the picture going over the air, and the image which is next to go out. Executives are planning to have more screens in the room, so that pictures on as many as four cameras can be seen at one time, but at present the channels of relaying pictures from studio to control room are not available.

However, below the control room, in a sight mixing room, three pictures can be seen and advice on the third picture, not seen by the producer at present, is relayed verbally to him by the engineering executive in charge of the sight mixing.

Besides a sight mixer, the producer has a sound mixer, whose job it is to blend the actors' voices, to bring in incidental music and be responsible for sound effects, a highly skilled task. Another producer's aid is his secretary, on hand to take any messages or notes.

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Behind the production, too, is the entire engineering side of television, who send out the electrical pulses. These they can shade, just as a pencil and paper artist can shade a drawing, and thus add depth and credence to it, by skilful manipulation of electrical "pencils."

The producer's script has a minute plan of the scene on which are marked not only props, backcloth and furnishings, but cameras to be used together with their arc of shot. Next comes a page of caption card plans, which may call for two or three dozen off-white cardboard cards (2-feet by 1½-feet) on which are lettered in bold black the title, author, producer, scene, cast, etc., just as credits are projected onto the cinema screens prior to a film. These caption cards are designed by the art department, and are placed on a rack in the studio, brought to camera-eye level, then photographed direct, each card being lifted by hand from the rack after its allotted seconds on the viewers' screens. These announcements are usually given at the commencement and termination of the production.

Alternatives are to announce vocally the credits, or to combine vocal introduction off stage with visual images of the players taking the parts.

During the telecast, the producer's representative on the studio floor is the studio manager, who wears headphones and carries a script. He is the link between technical and performing circles during the performance, and is identical to the theatre's stage manager.

Cameramen watch the action through their viewfinders and see it upside down. The Emitron camera lens is focussed by keeping the synchronised viewplate in focus just as on a Reflex camera.



## THE TELEVISION STUDIO

Dollymen are most important. They wheel the camera and its man about the studio after the action, but in advancing and retarding they must keep the dolly moving at a constant, slow speed with no jerking, otherwise the cameraman will not be able to keep his focus-changing even. In many ways the dollyman is the second cameraman, for he must keep in mind what the cameraman wants to capture within the lens.

Opposite the studios, which are adjoined by a long corridor, are the dressing rooms, leading off the corridor and on the outer ring of the studios themselves are the offices of the executives and their secretaries, scenic designers' studios, carpenters' shops, wardrobe departments, make-up rooms, film-projection rooms, publicity offices, still-photographers' dark rooms, script writers' offices, producers' offices, camera repair shops, engineers' offices and shops, canteens and all sorts of other space-absorbing necessities required for visual radio broadcasting.

CHAPTER IV.

PRODUCTION STEPS.

Producing a teleshow is more complicated by far than a B.B.C. non-visual presentation. As it is to the performer's advantage to have a broad idea of the steps leading up to the actual performance before the cameras, I will trace a production step by step from suggestion to realisation.

Someone has hinted that a certain one-act play would make good televising material. The producer reads this playlet, probably as it was written for the stage. He notes as he reads what changes will be required and what additions, such as spoken or slide introductory and closing credits to take the place of the theatre programme (although the *Radio Times* will also give these particulars), incidental music, additions to the script, any use of film shots to give broader scenic background to the play's one set for the theatre.

Having worked this out, he calls his script writer in, gives him his views on how the tele-script should run, listens to any suggestions from the writer.

(Had the telefeature not been a play but, say, a church service or some news event, no script would have been required, just a thorough instruction sheet for slide, camera and lights men.)

Having got his script under way, the producer next plans his incidentals. Will he run the playlet straight through or will he devise a break for music, and slides to give viewers a relaxing period? Will he have the heroine read out the contents of the letter she receives during the action of the play, or will he have the letter shot by the film camera beforehand and let the viewers read it? A dozen such questions must be settled by the producer.

## PRODUCTION STEPS

Accompanying music, too, is most important. Here the producer has a musical director, who acts as a musical script producer as well as the conductor of the orchestra.

Music and incidentals settled, the producer next casts his play either by auditions or from knowledge of performers in bygone productions. In auditioning, the producer may get in touch with his casting director. Next the producer plan his camera shots, decides how many cameras shall be used and how. In conjunction with this he is thinking about his set, and the amount of room for it on the precious floor space.

Interviews with his scenic designer, floor manager, sound effects man, wardrobe master, prop man, make-up chief, and publicity man follow, when set, camera manoeuvring, sound effects, costumes, properties, make-up and publicity matters are decided on.

When the script is ready the producer takes his first rehearsal, which amounts to nothing more than the cast reading over the lines as in a B.B.C. non-visual broadcast. The performer will find, however, that the script is different. The page is divided vertically into two, with one half of the sheet devoted to sight instructions and the other to sound. Under " Sound " the performer will find his lines and under " Sight " his actions.

Apart from the reading of lines, the producer may also supervise the studio manager's first camera and lights rehearsal, which is without the cast.

Before the next rehearsal, the producer will expect his cast to be word perfect. He will give a short talk on what to do and what not to do before the telecameras (this usually boils down to ignoring the cameras), and then the second rehearsal, usually without costumes or sets, will take place combining actors and camera action on the floor.

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Before the third rehearsal, the cast will have a wardrobe call to be fitted with costumes and a make-up call at which make-up experts will give hints on making-up and disguising for the telecamera. This is not so alarming as one might imagine.

The third run through will be with set, props, make-up, costumes and cameras, a virtual dress rehearsal.

Performers will find to begin with that acting for a cold, silent, impersonal camera operated by men who cannot even hear you directly (by virtue of earphone connections to the control room) is a frigid and frightening and uninspiring experience after the warmth afforded by a live audience. Few television programmes have live audiences, although as space becomes more plentiful, so too will audiences.

During this third rehearsal, the producer will be in his control room, looking at the action through his panel of telepictures, choosing from two or three cameras the picture he favours for this or that speech or piece of business.

With him are sound and sight operators, who take instructions from the producer, as does the producer's assistant. Their functions I have already fully explained in Chapter III.

In this final rehearsal are involved the film and slide projectionists, who are usually in a room off the studio, and work their cues by lights and script lines, as indeed do the cameramen.

As the picture mixing is done in the control room, the projectionist need only focus a telecamera onto a slide and leave it to the producer to judge when to bring the slide into the play. A signal will tell the projectionist when to remove that slide and insert the next for use.

Similarly, if a short film strip of a large house and garden is required for scenic enlargement, the projectionist selects a suitable length of this garden and house shot, cuts it, joins the ends together and makes a continuous loop of the scene which can play round and round in the projector as needed.

Care must be taken in the selection of such scenes, however, that no person or animal is moving in the scene, else the viewers will see that movement over and over again as the loop makes its circuit.

The actual teleperformance has all the intricacies of a film shooting, with the important extra intricacy of having to produce a complete play in a matter of minutes which might take three months to record in a film studio. The producer must edit his picture as it is happening, not, as in the case of his opposite film number, the director and his film editor, after the scene has been photographed. There can be no "retakes," no "cuts" when a performer "blows up" on a line, no time to rearrange lighting effects between "takes," no opportunity to remake the performer's "face" between shots—all these jobs must be done before the telecast begins.

All of which proves that, in television, the battle is won or lost before the action begins, for in careful preparation rests the success or failure of the telecast.

The television producer can get speed and sight variance into his production, however, by using more than one camera, and by being able to switch from one picture to another in a twinkling of an eye.

However, once the red sign saying "Sound On," "Sight On" appears, the television show is on the air, there is no turning back for a "retake," no reading from a script, and retouching make-up only if an opportune "exit" presents itself.

(Although some American studios have experimented in concealed scripts for talks continual eye movement to one spot gives the show away. In a more intricate experiment three scripts were placed in different positions, but the reader found great difficulty in finding his place as he changed from script to script.)

The hardest-worked man during the teleperformance is the producer, but every other member of the team putting over the show, technician and performer alike, must work together in perfect synchronisation if the production is to be a success.

CHAPTER V.

TELEVISION'S PERFORMING TECHNIQUE

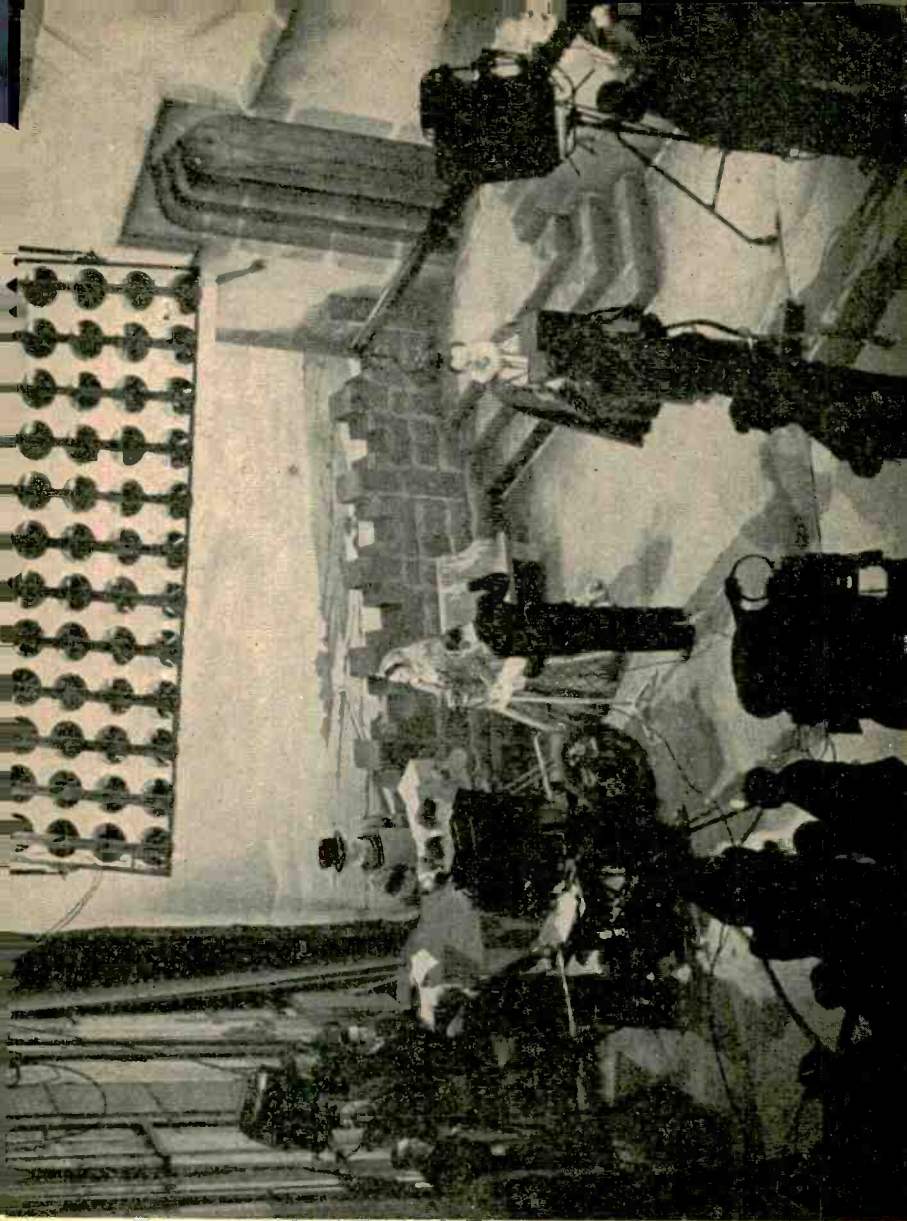
As radio, stage and film performing techniques all differ, so too television has its own set of playing peculiarities.

In developing a style for the televisor, the aspirant must keep in mind several basic principles of the art.

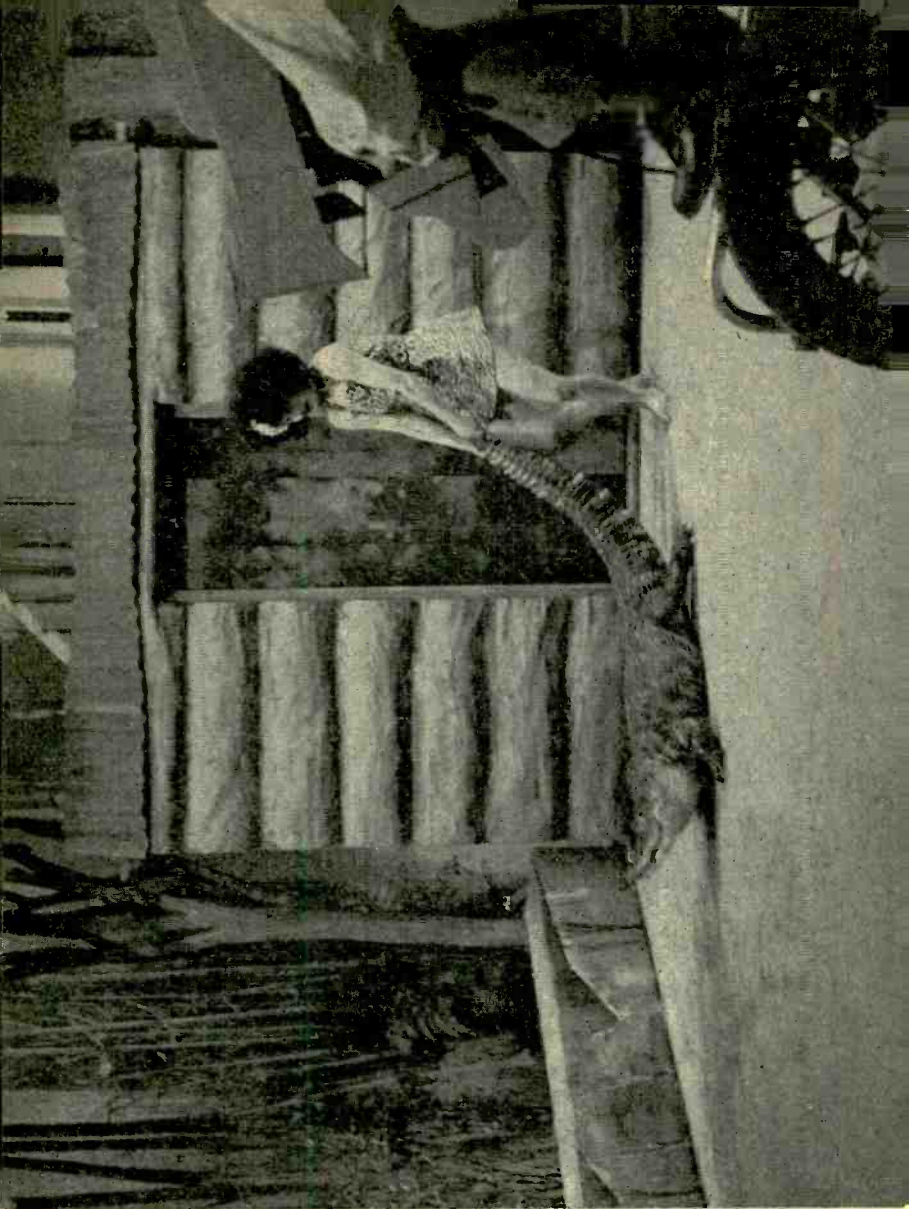
Firstly, the viewers' standpoint. Although in the studio, televising may seem to the performer an untidy, distracting affair, in the home, where the viewing customer is always right, the picture gives no indication of studio surroundings. It is useless making the excuse to your public that you cannot concentrate on acting with technicians and cameras swarming all over the place, for the viewer knows nothing of this, nor does he care.

To him, televised picture entertainment must be professionally attractive and interest-holding. It must compare favourably with the offerings of the cinema. In fact, it must be better, contending with door and telephone bells, visitors, noisy neighbours, uninterested junior members of the family, pets, or just too many round the viewing screen.

Telecamera shots are made at three distances : close-up, mid-shot, and long-shot. It is important to keep in mind how these different camera shots are recorded on the viewers' screens, the present average size of which is about 10 inches by 8 inches. The general rule is, at present, the closer the camera to the performer the better the viewer can see that performer. In other words, if you are presenting some form of entertainment on your own, the more close-ups and mid-shots that can be used the better, with long shots cut down to the minimum. That is, of course, until screens become larger and more distinct, as they obviously will do as experimentation goes on.



*Under a battery of 48 lights, performers enact Bernard Shaw's "The Dark Lady of the Sonnets." Studio manager is giving the actress her cue to begin speaking, while the actor on the right is waiting to start. This picture gives an idea of a larger television stage, with its lights and camera layout.*



*Koringa, the Eastern fakir, dances with a crocodile during one of her many television appearances.  
(See page 45.)*



## TELEVISION'S PERFORMING TECHNIQUE

The second consideration is the camera. Camera lenses have a narrow field of vision, which necessitates the actors working in a confined space, which will seem cramped after stage work, although similar to filming, with the difference that continuous action calls for a high standard of skilful movement in a confined space.

In experimenting, and now in telecasting, the young ladies from Vivian Van Damm's tiny Windmill Theatre, W., have been and are so invaluable to the television producer, for these girls are used to working on a small stage. However, girls used to working in larger theatres will find difficulty in dancing within the perimeter of a television stage.

As any photographer will tell you, what seems cramped to a person being photographed never appears cramped to anyone looking at the resultant picture. For proof of this, get out your photo album and choose a group picture you can remember being taken. You will remember how the photographer told you several times to pack closer, until you were jammed together like proverbial sardines. Yet the picture he produced gives no impression of crowding, just of neat compactness. If on the other hand the photographer had allowed the group to straggle, his picture would have emphasised this raggedness and been a failure.

Crowding on the television set will not register as such to the viewer, but the performer must realise that acting in a limited space is part of television's performing technique. Those who can perform despite a cramped feeling, almost on top of each other, have mastered one of the knacks of tele-  
vising.

Next, lighting. Again there is a difference between television and stage illuminating techniques. At first the stage performer may consider telighting unorthodox, and even stupid. Producers, however, have learned by experience that the scanner demands a new treatment of illumination.

## BRITISH TELEVISION

In close-ups and mid-shots, the lights close in on the performer, along with the cameras, and he soon learns that lighting heat is one of the major discomforts of televising. In America experiments have been made by various firms in water- and air-cooled lighting, which greatly alleviates the performer's discomfort, but so far this lighting improvement has not been introduced into British television.

A good memory is a vital necessity of every television performer. The continuous uninterrupted action of the television show, minus the scripts of non-visual radio, audience laughter and applause of the theatre, and breaks between shots in films, makes teleperforming the most difficult memory job in the entertainment world. Lines must be word-perfect, despite technical flurry around the performer, for on them are planned camera and lighting cues, and if a line is missed, so too may be a camera or lighting change.

Rehearsals call for much patience. Not only are lines and movements planned on the floor to the last fraction of an inch, but camera teams too must be rehearsed as thoroughly as the cast, thus adding another "call" to the already "call-bound" life of the performer.

Discipline, often lacking in actors, must be maintained in television above all other arts. This is necessitated by the producer's camera and lighting plots depending on the actor following out his orders to the letter both in action (so that he remains in the camera view) and lines (because of camera cues).

The actor must consider himself as a member of a team which includes a producer, a control room staff, a camera and lighting staff, the rest of the cast, with wardrobe and make-up men "running the side lines."

Another technique, known to radio and film artistes, but foreign to the stage artiste, is speaking into a microphone. In this the raising or throwing of the voice to the back of the

## TELEVISION'S PERFORMING TECHNIQUE

gallery is not necessary. Microphones bring up and diminish the sound part of a television show if the actor speaks calmly and moderately. However, if the actor speaks too loudly the process of mechanically toning it down tends to create an unnatural vocal tone. Many stage players have found that film studio work, calling for speaking into a microphone, is difficult after delivering to an auditorium, just as those who have become radio-famous experience a nasty sensation of not being heard without a microphone while on the stage.

The performer with a clear, carefully modulated voice has no fear that it will not take kindly to microphonics.

The camera's limited view sometimes calls for an unnatural grouping, or for a series of double close-ups, taken first of one person, then of another, talking to each other. Or two people talking to each other may be asked not to face each other, but to face the camera for a two-shot close-up (i.e. close-up with two people in the camera's lens). The technique of talking to an invisible person as if you were facing him is a required skill, although it boils down to acting to the mirror, a feat not unknown to actors !

In films this impersonal personal-shot is often called for, You see a close-up of a star breathing sweet nothings, with appropriate facial expressions, to his lady love who, to you, is just off the picture. Actually the shot may be made with only the star in the studio, the actress he is cooing to being out riding or swimming at the time with another, real-life swain. Television calls for the same type of make-believe acting art. Imagination is an important asset to the teleperformer.

Performers must keep in mind too that while on the set, acting must continue, whether they are in the camera's view or not. If a performer sees the camera pan off to another colleague, he must not stop acting, for when the camera pans back, or another camera springs into life, he may be caught napping.

## BRITISH TELEVISION

Comedians will find audience-less comedy work a sore trial, for not only is the stimulus of laughter and applause lacking, but that little bit of time during laughter in which to think out what comes next is also absent.

Timing laughter on the air is well nigh impossible. How can a comedian judge just how long viewers will laugh at a joke or bit of business? Best thing to do is to take a famous producer's advice and "pack as much amusement into as short a time as possible. Make every millionth of a second count."

In other words, fill your time with laughter material and keep right on going. If viewers laugh through some of your jokes it is their worry, not yours. As long as they hear or see something equally funny when the laughter dies down, your future is assured. Keeps quips short and snappy, business brisk and not overdone.

Another tricky piece of business before cameras is ignoring the camera and yet watching for light cues on the camera. Green means get ready and red on the air. Actors must learn to look unobtrusively for the lights, a trick acquired by experience.

Above all, patience. The actor may become furious when he has been asked by the producer to speak the same line six or seven times in different positions for the benefit of camera experimentation. However, as the result of the telecast reflects on the actor as much as anyone else, the actor must grin and bear these experimental work-outs.

From this chapter the aspirant will get the idea that television acting technique is harder to acquire than any other known entertainment medium. This is true. Yet the possibilities of visual radio are unlimited. Radio has made performers famous overnight, giving many short cuts to feature billing on the playbills. Television will do the same for a far greater number of people with initiative, drive, foresight and the willingness to work hard and long in achieving their goal.

## CHAPTER VI.

## THE DRAMA.

It would seem at first glance that stage plays are ideal for television. Sets on the television floor could be identical to stage sets, props and furnishings repeated, costumes, cast and script already available, in fact, God's gift to the television producer.

This is not, however, entirely true. Whereas television has certain advantages over the stage, by virtue of musical effects and trick photography, both in the studio and from the motion picture film, the theatre has a great initial advantage in that when you go to a theatre you go solely to see a play. When you turn on your telereceiver, however, you may do so idly, with a dozen other things on your mind besides the play.

The producer, therefore, has to capture your attention and make up for the lack of exciting environment which the theatre alone affords its productions.

During the drama, too, dozens of little interruptions can happen in the home which cannot in the theatre, as well as the disadvantage to producer, cast and staff is the fact that any member of the television audience can "ring down the curtain" by turning a knob.

Therefore, the television drama must be full of action and interest, have as few pauses and dramatic waits as possible. The script must be tightened, the acting above average.

A secondary worry of the producer is how to manoeuvre intervals between acts which will give his unseen audience a breather, and yet not lose it completely. In the theatre you have a stretch between acts. In films this is not allowed for, but in a film the action, the scenery changes and the presentation are slicker, and a three hour play is presented in at least half that time.

## BRITISH TELEVISION

Is television to follow the theatre or the film? Actually, the ideal presentation takes the better points of both.

In radio, programmes are rarely more than an hour in duration. Television will, I feel sure, keep its time limit for each presentation down to that maximum. If this is so, no interval problems arise. However, if a relay is being made from a theatre, as it can be, then the producer must think of his interval attraction. This can take various forms—music, an interview with a dramatic critic, or the author of the play, etc.

If three act plays are abridged into one long act, they must be done so with great skill, otherwise they are not representative of the original author. This will give script writers a new speciality to conquer.

But what does this all mean to the dramatic performer? It means that a new form of compactness must be learnt, and a highly skilled "quick-fire" technique must be mastered. Acting in a smaller space, using space expertly, acting before a series of cameras and giving the impression that you are unaware of their presence must be combined with a new speedy delivery of lines without giving any idea of rush to the viewer.

The television student must be prepared to act in an impersonal atmosphere (albiet the producer and staff are as helpful and encouraging as anyone could be) which may have a depressing effect. The art of acting for lenses, as many stage stars turned film performers have found, can be a soul-destroying experience. There is no reward in applause form, no look of appreciation from the lenses.

Yet the performer will soon become experienced to this, and find on each successive appearance that the bogey of camera-acting is a vastly over-rated fear.

One film actress I admire greatly, told me recently :  
 " I find the best way to act in front of cameras is to picture someone you like very much actually seeing the result at the other end. Play for his or her enjoyment. That will help to get a warmth into your performance."

Distraction must be conquered by the television drama. There is plenty in a studio of moving cameras, technicians and the like. The play must go on though all around you seems to be drawing your attention away from your lines and actions. A maximum of concentration plus a word-perfect-plus performance is required.

In drama particularly, make-up and disguise are necessary. At Alexandra Palace, as in any other future B.B.C. television studios, you will find expert make-up personnel who will give expert advice and aid. In the early days, much was written of television's weird make-up requirements, but this is now a thing of the past. If television make-up is any heavier than stage it is only because of the lights. Apart from that there is little difference between stage and vision make-up. In fact, recent television producers advise as little as possible make-up.

Another drawback the drama aspirant may find in giving of his best in the studio is the drab coloured settings which are planned and coloured for the viewer's and not for the artiste's benefit. The scanner has a different scale of light and shade than the eye, although recent developments have proved that by judicious use of colour according to a grey scale, sets can be brightened up, although real-life colours may not always be used for certain objects. For instance, you may find blue leaves on trees, and a brown pillar box instead of red.

Care must be taken, too, in costume colouring. If you are a professional or amateur dramatic cast with your own costumes, be on the safe side and tell the producer the colours in them. Otherwise you may find that you " melt " into the background !

## BRITISH TELEVISION

In this book I have ignored more or less the sound half of television, for that is, of course, straight non-visual radio. However, in television the microphone may be slung over the set or hidden in it, for it must not be seen in the visual picture. Performers, in the same way, must be unconscious visually and conscious vocally of the microphones, another art to be gained by experience. If you talk naturally without any undue strain on the voice you will be quite safe.

Radio producers have special signals, indicating whether you are too near or far from the microphone, but in visual radio the microphone should come to you, not you to the microphone for the latter case may take you out of the camera's view.

Rehearsals have been explained in Chapter IV, but any extra study you can give to the script will serve you well. Try to mark out a space equal to that used in the studio, and place a mirror as the camera.

Amateur as well as professional dramatic clubs will be put in the limelight by television, and in future productions it is not a bad idea to experiment on a television version as well as a stage.

If the performer gets it firmly in his or her mind that television drama means harder work than any other form of acting, that being huddled up within the camera's vision means a lot of rehearsing, with no halts, keeping up a cracking pace, then there is no reason why he or she should not become a successful television actor or actress.

And to dispel any doubts as to the value of television, may I quote the case of a certain actress, who in 1937, was acting in *Hassan* at Alexandra Palace. Viewing in London were two film talent scouts, who had this actress tested for the screen. She was successful and sailed to Hollywood.

For proof that she has done all right since, I need only add her name—Greer Garson !



CHAPTER VII.

TELEVISION MUSIC HALL.

Viewers are offered unlimited music hall entertainment by television. Visual acts, hitherto unwanted by the B.B.C. non-sight radio, will come into their own. Acrobats will have equal chance of radio stardom with singers, jugglers with comedians, dancers with instrumentalists. All this will add to the viewers' future indoor enjoyment.

However, it is important that variety performers realise the difference between music hall and vision stages. The camera's field of vision is limited (as explained in Chapter VI) and will necessitate acts being performed in spaces at least a half as large as the variety theatre stage. Halving movements and modifying use of floor space will be required.

Also the variety performer should keep in mind that close-up and mid-distance shots are best for viewers, and although long shots are not unintelligible, they tend to minimise the performer's importance as his size is reduced.

Consequently, acrobats who end their act in a whirl of spins all over the stage will have to judge carefully where they finally land up for their final close-up bow-out. Dancers, too, must learn to glide cameraward as their time is ending.

It is highly advisable for variety acts to rehearse their acts on smaller floor spaces if they have television ambitions, always keeping in mind that close-up and mid-shots are best for viewers. If this new technique of space-using and ending is practised beforehand, when the call of Alexandra Palace comes, the performer will be accustomed to it, and consequently have a greater chance of success.

## BRITISH TELEVISION

A useful tip to the variety performer is to plan in your turn at least three opportunities for close-ups by the camera. Viewers want a good look at you, and a close-up gives a welcome relief into mid- and long-shot photography. This excuse can be as simple as (in the acrobat's case) an amusing burlesque on fighting for breath.

Magicians are ideal for telecasting, provided they watch one or two essential facts. First, the old idea of white tie and tails is not a good one for television. The colours contrast violently, with the result that white objects used by the conjuror in his tricks disappear into the white shirt front, and dark objects into the black coat. It is magic, yes, but not quite what television viewers want to see !

Actually the colours which provide a neutral, or fifty-fifty black and white appearance on television are orange and violet, and although a dress suit made of violet, with an orange dickey would be considered rather odd on the stage, on television it would come over as medium grey.

Magicians must remember that looking-in on magic isn't as easy as seeing it on the variety stage. Patter should be used to explain tricks, if possible, or if you are a silent conjuror, perhaps slides might be used, although viewers want to keep you in sight the whole time, otherwise tricks would be easy to the performer !

Poor choice of colour on the part of the magician may ruin his turn, and I suggest that all magic men read carefully the chapter later on colour. Keep in mind, too, that razor blades and playing cards are sometimes too small to be seen clearly on the viewer's tiny screen. Keep props as large and clear cut as possible.

With a carefully contrasted background, sleight of hand and illusions of a large nature are excellent scanner material. Cameramen must be carefully rehearsed beforehand so as not to photograph the solution to the trick.

Television will bring out the best and worst in all magicians, and polishing is highly advisable before tele-appearances.

Ventriloquists are ideal for vision by virtue of limited action, and yet a grotesque attractiveness of the vent's doll.

Acrobats need not worry about the speed of their tricks, as the telecamera can "catch" most rapid work clearly enough, but they must remember to plan their tricks in a minimum of space, and be well in the camera's view at the end of each.

Monologuists will have a new lease of life before scanners and comedians will add to their attractiveness by appearance as well as voice. Script matter, however, will be somewhat curtailed, for if a prop is mentioned the viewer will expect to see it. Imagine Arthur Askey's goat and other playmates of bygone *Band Waggon* having to be coaxed in front of the televisor! On the other hand, many new gags can be worked involving visual humour, where before lines were all that mattered for radio.

B.B.C. singers are well used to the production ideas built round them when they make stage appearances, so that the transition to visual radio should be no great difficulty. However, it is a good idea for the singer to think out some camera relief while he is singing, such as the inter-mixing of scenes conjured up by his song, or an occasional glimpse of the pianist accompanying, thus taking some strain off himself, and giving the viewer a change of view at the same time.

All variety performers should think out as many novel ideas of presentation as possible. The act must be visually and vocally attractive (as all music hall performers know), must be delivered smartly with, most likely, no audience reaction, and above all must have as much action and novelty as possible.

## BRITISH TELEVISION

Television, like radio, will necessitate the performer changing his act on each appearance before the scanner, and will bring in the question of ideasmen and script writers. Not only must dialogue be devised and written, but business as well. Many comedians, Robb (Muddlecombe) Wilton for example, have turned script writers for themselves since the advent of B.B.C. work, devising a series around a character, or a link plot.

Now not only non-visual radio performers, but visual acts of all kinds, some of which have been content to do the same act year after year on the halls, will have to think up new tricks and gags for each 'vision appearance, which should do much to keep the variety stage presentations as well as television programmes fresh and lively.

In the televiety programme, continuity is the thing. This can be done by building a music hall set, inviting a small audience and presenting a miniature variety theatre show, or by using the film technique of weaving a slight story around the various acts, or having a singing compere, or a cartoonist, drawing lightning pictures which introduce the next act.

Television is a new art and, generally speaking, any music hall act is good 'vision material. But let me advise established variety acts not to be offended if asked to run through their turns by the teleproducer. He is not judging the act for its quality—he probably knows of it before—but for its television pros and cons, working out his camera, lighting and other co-ordinating plots for the best presentation of your act.

If you can get a television script written of your act, with dialogue and description of business placed side by side (see Script Writing Chapter) this will help the television producer greatly. On the script he can mark camera, lighting, etc. cues against your actions and speeches.

## TELEVISION MUSIC HALL

One final word about the advisability of televising your act. The Variety Artistes' Federation has issued certain instructions to its members, and quite rightly so, for the object of that body is to protect the variety worker. Music hall proprietors have banned stars under contract to them from appearing before the scanners. Some have heeded this ban, others not.

However, it is safe to say this : television within a very few years will be making stars for the music hall, and promoting present featured acts to the top of the bill, just as radio has in the past. When television makes stars for the halls, the ban on appearances will quickly disappear and the viewer will have the full benefit of the performer in his home.

CHAPTER VIII

TELEVISION AND MUSIC.

Broadly speaking, viewers musical television treats can be divided into five headings : symphony and concert orchestras, opera, small ensembles, soloists and dance music. For all, added to the primary necessity of producing listenable music, is added the requisite of making-up, choosing costumes which will photograph well, and providing as photogenic a picture as possible.

Symphony orchestras will be mostly relayed from the halls in which they are making public appearances as studios are as yet too small to accommodate entire symphony orchestras. These orchestras, however, provide the imaginative telecameraman with a vast amount of photographic possibilities. For the musician, all he need do is to go on playing, with complete disregard for the telecameras.

Concert and smaller orchestras can be televised in the studio or during a public or special performance at the place they usually play for the public. In thinking about the musical programme, leaders should give some thought to the visual side of the broadcast. This can be made more attractive with the inclusion, perhaps, of a dance team or a burlesque comedy number, or a series of slides or motion picture scenes which have some bearing on the music.

If an orchestra is bent on making many television appearances, the leader might base his band's next tailoring order on television colour-standards rather than on stage pattern, which is usually dinner jacket and white shirt, not an ideal rig for telecameras. Alexandra Palace wardrobe has a supply of off-white jackets for bandsmen, but these will only fit out the ordinary-sized dance orchestra of ten or a dozen musicians.

However, the wardrobe department at the Palace will be only too willing to advise on what coloured suits televise to the best advantage.

Lighting a television set for an orchestral performance must be carefully done, for unlike the actor, the band is always allowed to read their lines of music. Therefore lighting must be arranged so that the musicians can read their music without being blinded.

Opera, including light opera, lends itself in miniature to television. The vastness of the opera production as given at Covent Garden cannot be entirely captured by the lens limit of a telecamera, or even by several cameras giving alternate shots. However, relays are possible from the actual opera house, and some of the regal and lofty qualities of the opera can be captured.

In the studio, however, a modified version is more effective for television viewers. In this the orchestra and chorus might be placed in the wings of the set and not telecast, the cameras concentrating only on the principals, and a minimum of chorus to give the correct effect.

For the opera star, singing under powerful lights might initially prove a strain, together with the limiting factors of space, although in one way this is an advantage, for action and singing rarely go well together.

Light operas, such as the D'Oyle Carte, are ideal for televising, but again it may be wise to keep the characters on the stage down to a minimum. It is safe to forecast that Gilbert and Sullivan operas will make excellent telecasting, especially for children's hours.

Choirs, string quartettes and piano turns present no great difficulty in televising, provided that the performers realise that they must crowd in on each other as much as possible so as to make an easy picture for the cameras.

Lack of action in these sorts of presentations makes it most advisable to bring in film shots such as clouds and country scenes, to match the words and music of the tonal side of the broadcast. Three cameras can obtain interesting angle shots of the small ensembles, but even this can become boring to the viewer after a few minutes.

## BRITISH TELEVISION

Therefore, if you are the originator of the musical programme, think of scenic background possibilities as well as music. Cinema organists are past masters of the illustrated break for music, using slides to explain and decorate their musical offerings. Television can also use this method of keeping pictorial interest in music.

Instrumental soloists presenting recitals give producers something to think about as far as the vision side of the recital is concerned, and as in the case of the ensemble, I advise the instrumentalist to think out ways of breaking from pictures of himself or herself to shots on film or slides, explaining and illustrating the music being played.

For vocalists, voice is not enough. Stage presence is wanted—and in large doses. An entire song can be ruined by the lowering of the eyes, or the turning away of the head from the camera too soon after finishing singing the piece. Expression, too, must be fitted into the tune. One can remember the early days (and some recently) of film stars crooning to their lady loves. Not only did the singer often look silly, but the lady love as well. It is not an easy matter thinking about what to do to make a song visually, as well as vocally, acceptable.

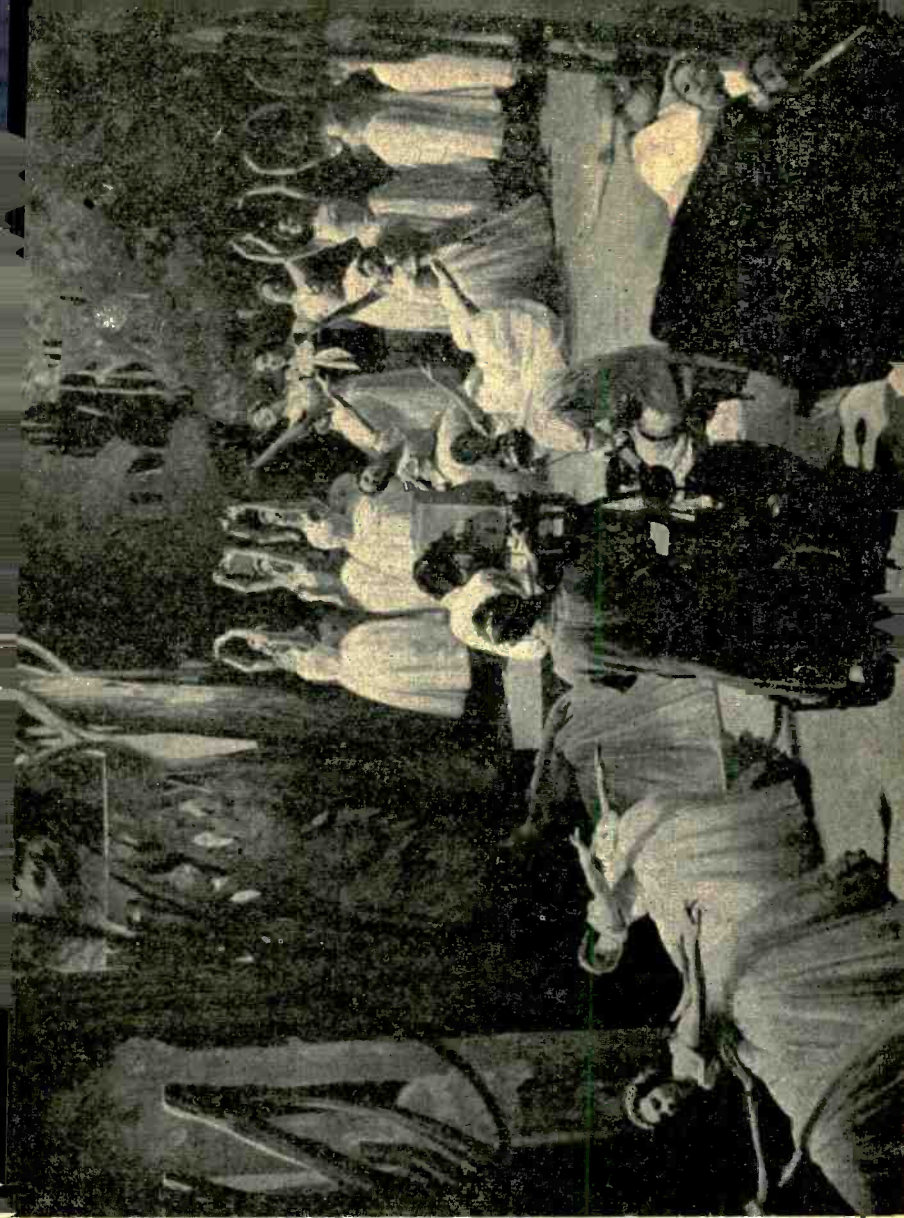
However, try to get into the mood of the song. If it is a happy song, look happy. If sad, don't grin all over your face while singing it. This may seem elementary, but the number of good vocalists who fail when it comes to expression while singing is quite astonishing.

Singing to the looking-glass is the answer.

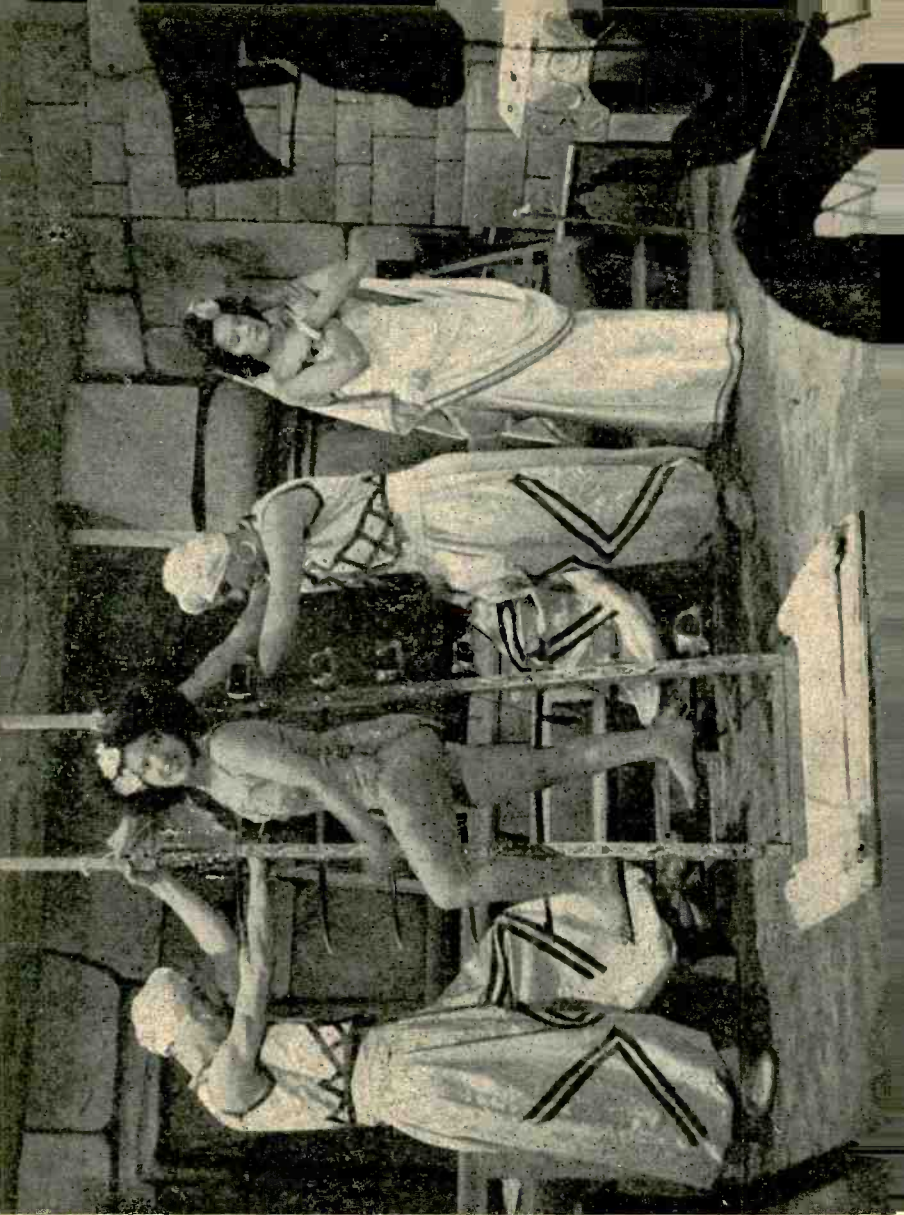
For vocalists, shot mostly close-up, make up is most important, and it will pay the ambitious vocalist to become extra palmy with the make-up department.

To make microphonic vocalists at home—and some are lost without a mike—a cod, or dummy, is available in the studio !





*The difficulty of photographing "Swan Lake" is to capture the varied movement of the large chorus. The dolly camera seen above is moving in on the principal dancer.*



*Koringa's Eastern act is ideal for television. Like many essentially visual acts, television has brought her her first B.B.C. contracts. In this picture she is climbing, barefooted, a ladder of swords. (See page 36.)*

Modern dance bands, especially those which have made stage tours, have nothing much to worry about in front of telecameras. The stage band knows that comedy pays.

Bands which encourage comedy, such as Harry Roy's, Syd Millward's and Syd Seymour's, are sure-fire television successes.

Those bands, however, which play for dancing in strict tempo and not to be looked at, had better think up a few eye-catching ideas, such as presenting a professional ballroom dancing couple at each session to dance to their music.

Swing bands have their devoted fans who revel in music which is not without its showmanship, such as the varied angles of wind instruments as they play various notes, and the featuring of instrumentalists in certain numbers. Swing bands of the Ted Heath calibre know that showmanship and hot music go hand in hand.

Then there is the decorative stage band, such as Felix Mendelssohn's Hawaiian combination. Here there is great scope for attractive visual as well as vocal presentation, introducing native costumes, dancing girls and garland-bedecked vocalists.

Dance band leaders should plan to feature soloists—both vocal and instrumental—as much as possible, for it all adds to the camera side of the airing.

In planning the broadcast, continuity must not be forgotten. This can be done by amusing slides, by a singing or talking compere, or by the leader himself. A running link is useful too, such as a few notes on piano or clarinet, to the visual accompaniment of a miniature merry-go-round or some such toy.

As I have already told you, Alexandra Palace wardrobe has a number of off-white jackets to lend to bandsmen if their rig-outs prove too sombre or unacceptable to telecameras.

This is just one of the many "aids" to artistes at Ally-Pally, which in turn lead to better and brighter entertainment.

CHAPTER IX

TELEVISION AND DANCING

Perhaps the greatest added enjoyment television has brought to sight-and-sound radio owners is the presentation of dancing—ballet, adagio, tap, ballroom, and the like. The poetry of motion which merges with music makes the music so much more acceptable.

For dancers, television sets down a new code of rules. Firstly, there is restriction of movement by limited viewfields of the camera lens. On the stage, the fast twirling dance is most effective. In television, while this type is not impossible, it must come second to the slow Oriental dance, with graceful handplay and limited movement, which can be televised more easily.

Ballet is difficult to televise, due to the freedom of motion and rapid action over as large a space as possible, but it is well within the televisor's scope all the same. The ballet creator must plan his descriptive essay in motion on a central spot, at which much of the action must start and finish. As in opera it may not be possible to photograph the chorus as well as the principals, but in this case a chorus off-stage is useless.

However, such famous ballet exponents as Robert Helpmann and Margot Fonteyn have appeared successfully for the Emitrons, having given due respect to the limitations of camera field and planned accordingly.

Adagio dancing is most acceptable. The slow, poetic grace is easily and effectively photographed, and established acts, such as the Ganjou Brothers and Juanita, are bound to bring new joys into the lives of television set owners.

Tap dancing, too, is camerascopic, but the performer again must rehearse his steps in a confined space, perhaps in front of a smallish wall mirror, to make certain he keeps "in view" throughout his routine (bearing in mind, of course, that cameras can pan round). Until dancers are experienced they are advised to keep their offerings as simple as possible.

Ballroom dancing is tricky to photograph, for the camera must pan as smoothly and gracefully as the dancers glide and spin. Fast twirls and *chassees* are to be avoided in initial teleappearances, unless the producer calls for them. They make for intricate camera work, and it is better to do something simple and get over than do something difficult and not.

All dancers are advised to chalk out their practice floors the size of a television floor (this will be given on request), and to chalk out various movements on the floor and practise their steps to coincide with these boundaries. If you visualise the cameras, you might be able to give some useful advice to the producer.

Lighting must be carefully conceived for the dancing act. It is difficult to keep a fast moving dancer focussed in a series of lights, without which the dancer fades out of the picture.

Chorus dancing calls for a special art of compactness. In this, the Windmill Revuduville girls are specialists, having been brought up to dance on the tiny stage of Piccadilly's small non-stop playhouse. The Windmill girls are constant teleperformers, and any dance director is advised to watch the skilful way they make a little space look a lot.

Breath control is most necessary for the dancer before the televisors. On the stage, poor breath control is not noticed so much, but before television cameras, as in a cabaret, the viewer is quick to notice this. A well-known exotic dancer told me recently: "Panting ruins poetic motion. In television, breath control is most important."

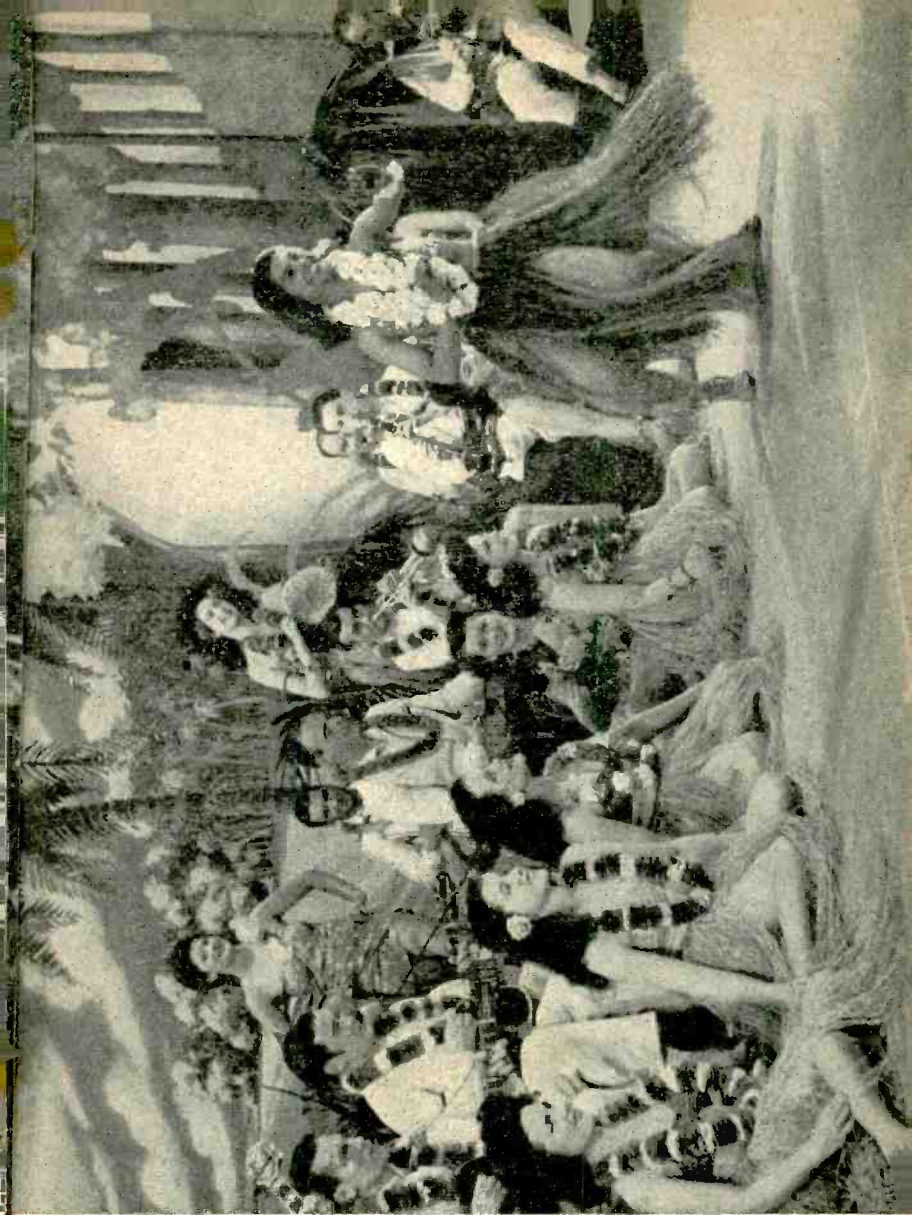
## BRITISH TELEVISION

There would seem great scope for viewers to learn dancing, as they can learn so many other things, from television. Mass dancing classes, by an expert, such as Victor Silvester, should become first-rate programme value.

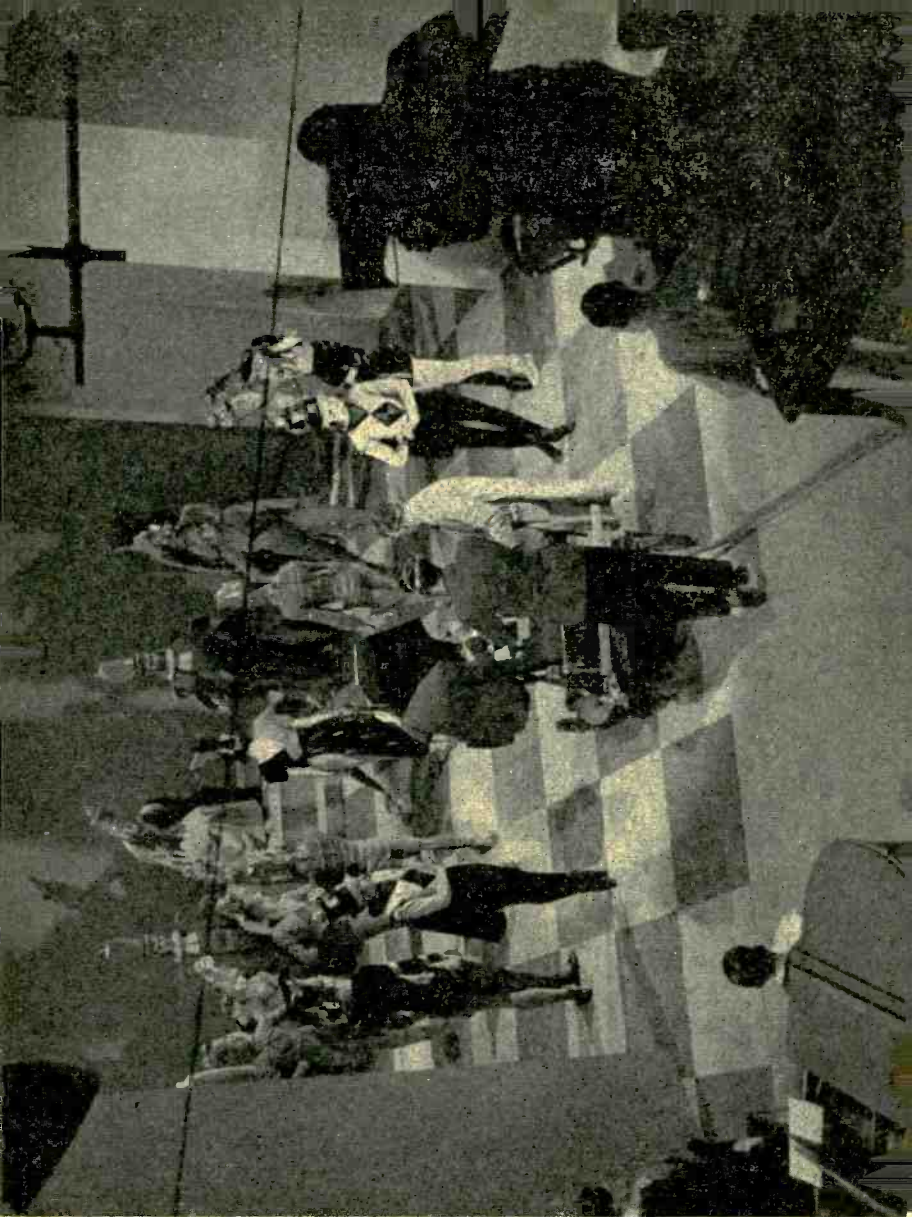
Proof that a television show from the actual dance hall is a success is amply evident in the triumph of a past experiment at Hammersmith's Palais, where some 4,000 dancers were televised on the floor, and several other thousands were turned away from the door. Reception was excellent, according to later reports. Three cameras were used, one on the floor (which was swamped by dancers who resorted to a "hugging-the-band-stand" policy, thus getting close-ups of the band) and two cameras in the balcony for long shots.

Ballroom dancers Charles Thiebault and Doreen Beaham gave a short successful exhibition, while Bill Sturmey and partner did the *Cruising Down the River* waltz. Mass jitter-bugging and other dancing to Ted Heath's band, with drummer boy protege Victor Feldman, were other attractions on view.

Viewers will have other trips to places of interesting activity as television advances.



*Musical acts which combine harmony, novelty and glamour, such as Felix Mendelssohn's Hawaiian Serenaders, seen here, are excellent for television. (See page 41.)*



*Ballets with limited movement, such as "Checkmate," are easily recorded. Notice the dolly camera for close-ups and the raised camera for long shots. On left and out of camera range is the orchestra. (See page 42.)*



CHAPTER X.

THE CHILDREN'S HOUR.

The Children's Hour has long been considered the finest of all B.B.C. non-visual programmes. On television, the scope of juvenile presentations is even greater than at present on non-visual radio, although present timings, except for Saturday and Sunday, clash with school and homework. To the child, television will be an ever-moving story book. Picture Alice in Wonderland and other plays of that ilk on the air. Imagine the Gilbert and Sullivan operas. Travelogues, science broadcasts, pantomimes, puppet shows—these are just a few of the junior possibilities of television.

The Aunties and Uncles of Children's Hours must become chart, map, model, cartoon and picture conscious in preparing programmes. All of these must be clearly sent out, however, and kept simple, in case there are any viewing complications. Otherwise worried parents will be writing and phoning, begging you to make things more ledgible, and their lives more bearable !

Children love anything grotesque. What better than puppets and marionettes ? In this direction, the doll will give its master ample scope. Anyone who has seen Bob Bromley's marionettes at the London Palladium will get some idea of the scope of the puppet in television.

They can be televised close-up, with no lighting worries and no grumbles about over-rehearsal. They can be fashioned exactly after the casting director's description.

Animals, too make good juvenile telesubjects. Recently the B.B.C. has presented several zoo favourites, brought before telecameras by their keepers, with happy results, and Koringa, the lady fakir, presented a most unusual Eastern act, during which she danced with a crocodile.

## BRITISH TELEVISION

Child audiences during telecasts make attractive photographing, and give a realistic air to the Children's Hour. With children looking on, too, you can judge the success of the feature.

Adventure stories with bold, daring, dashing heroes, shown by aid of film, riding horseback after the Indians, or chasing the suave villain in a high-powered car, can then, back on the studio floor, be seen in close-up encounters with the characters he is chasing. At present, if film and studio work is combined, the studio actor may have to copy the dress and make-up of the actor in the film. However, as time goes on and television develops, the studio hero will be filmed out of doors beforehand in all exteriors called for by the script.

Pantomime should lend itself particularly well to television, trick photography adding to the effects, such as Cinderella's pumpkin changing to a coach, and Jack's Beanstalk growing to unheard of heights.

Film travelogues, nature studies, and scientific pictures will combine education with amusement. It is forecast that television will become part of everyday schoolroom routine, teachers using televised programmes to illustrate their lessons.

In television, the child will have a welcome addition to his life, while the producer of juvenile programmes will become a most important member of television staffs, with as interesting a job as is possible to find.

## CHAPTER XI.

### TELEVISION TALKS.

For the viewer, the television talk will hold at least twice the interest of non-visual radio talks, for you will see the speaker, and any illustrations he may want you to see.

In a way, visual talks will take us back to the magic-lantern days, when lantern slide lectures were as entertaining to our grandfathers and grandmothers as the present-day cinema show is to us. Indeed, lantern slide lectures on television are most acceptable, and the talker with a good set of pictures with which to illustrate his talk will be in great demand.

Motion picture illustrations takes the magic-lantern technique a step further. Film libraries in Wardour Street and at studios on the border of London will be treasure houses for television talkers.

The talks performer will also become a chart, map and picture conscious person, just as viewers will become more observant and wise through this medium of education.

Another addition to the talks attraction is the illustrated interview, in which the interviewer and interviewee are seen chatting together in the studio. This has its drawbacks, however. Many important men are too busy to memorise their scripts, and unrehearsed interviews can become either boring or embarrassing. If a guest is important, the producer will nearly always allow him to read his script, which can be hidden from the viewer.

Experts of definite subjects, such as gardeners, will be able to take us along to their own home ground, where we can see them at work amongst the fruits of their labour, thus bringing by means of relay the richest illustrations of all.

## BRITISH TELEVISION

(We wonder, in passing, just how many experts will be caught napping or out by this new phase ?)

For Brains Trusts and quiz programmes, where a group is being photographed as a whole, with occasional close-ups, the layout is most important. Members on such programmes will find the televisor distracting when trying to concentrate on an answer, and time before the cameras beforehand should be asked for, so that one may accustom oneself to the environment.

If you are asked to do a talk, or take part in a trust, be ready for rehearsals. Talks and quizzes need rehearsing, just as any other programme. The subjects, too, will be required to make-up.

Practice in speaking for television is possible at home. Try to concentrate on your speech when all around you is distracting. This will give you practice in how to ignore distraction in the studio.

When submitting to Alexandra Palace ideas for a talk, it is important to submit either illustrations or ideas with which to illustrate your talks.

Photographic agencies have large stocks of pictures covering nearly every imaginable subject. These can be televised for a small fee. Also it is possible to hire film lengths from libraries.

Better by far, of course, is for the author to co-operate with a film cameraman, or take motion picture illustrations himself on 16 m.m. film.

CHAPTER XII.

**PROGRAMMES FOR THE HOUSEWIFE.**

Housewives have always been among the most faithful of B.B.C. listeners. Many turn on their wireless at break of dawn and listen throughout the day, a constant horde of music while you work devotees. Television will, of course, have its housewife snags, as well as its advantages.

Viewing limits movement to within a certain space in front of the set, whereas non-visual housekeepers could turn up the volume and enjoy the programme all over the home, wherever their housework took them.

This would point to a necessity for some research to find out just at what time and for how long the average housewife sits down and relaxes during the day. It is unlikely that television will be available all through the day, as non-visual radio is at present, so that television could be kept for these relaxing periods, during which it would be opportune to present the woman's hour.

These programmes, just as magazines for ladies, will afford the specialist much scope. "How to" programmes, with a new twist, plus motion picture or actual illustration, offer innumerable openings—for experts in cooking, child care, physical culture, beauty, love, marriage, interior decoration, sewing, knitting, needle work, social events and the like.

Sets for these special talks are simply made. At Alexandra Palace I saw a neat kitchen, built on a mobile base, complete with sink, cupboards, mixing board, stove, refrigerator and utensils, in which various demonstrations could be given, and as the kitchen was wall-less, the cameras could surround it taking shots of cooking from any angle.

For shopping scenes, the expert, on submitting the script could describe briefly the scene she had in mind on writing the script, and from this the producer and designer would soon have, for example, a butcher's or a greengrocer's effect rigged up.

## BRITISH TELEVISION

Child management skits (either with baby, or youngsters up to six) can be most amusing, as youngsters make natural comedians to older viewers. If lighting is dangerous for a baby, a doll "stand-in" can quite easily be used for demonstration purposes. And those who plan these sort of programmes should not forget mothers-to-be, often more in need of enlightenment than the new matrons themselves.

Fashion is a subject no woman's programme can be without, and is ideally suited to television. This form of programme lends itself to fashion artists, who can add artistic caption cards and drawings to the airing; to models who have intimate, natural, friendly ways with them and are welcome when they "enter" your home via the television set; fashion experts who can give running commentaries on exhibits, and to producers who can devise novel ways of presenting fashion shows.

Not only dresses, but shoes, gloves, hats, coiffures, finger and toe nail vogues, jewellery, and a dozen other headings come under the term fashion.

In television, the world of fashion has indeed a new friend, and as time goes on and colour comes into the telepicture, television will become even more valuable to the world of style.

Programmes for the ladies must not exclude physical culture and aids to beauty through exercises, for in past years 'keep fit' has become a feminine slogan involving more energy than males would like to admit. For the go-ahead gymnast with a new idea in beauty through exercise, it would seem there is a television career waiting.

Another interesting addition to any woman's television programme is such items as "Careers Women Are Following" (and what are they not?), "It Took a Woman To Do It," and such like.

In the future of television it is a foregone conclusion that the housewife will have her full share of time, and that will be considerable.

## CHAPTER XIII.

**TELEVISED SPORT : OUTSIDE BROADCASTS.**

A great deal has been written and said about television ruining sport. That this will come about is not as certain as writers and talkers make out. Emphasis has been laid on the sports fan who will stay at home to watch his sport instead of paying his guinea or so to visit the event. No mention is made, however, of others who never go near sports encounters of any form, but who may be induced to by viewing sport on television sets.

In television, Britain has a stimulus rather than a poison for, through its medium, not only can displays of sport be brought to larger audiences by mass instruction, but also Britain may find champions of the future.

Sport at present is suffering from a dull era in Britain, and we have lost premier places in many fields of athletic endeavour. Let us hope that television helps to stimulate a new interest and a renewed vigour in British sport.

Careers in television as far as sport is concerned will be limited, but for the able teacher of a sport (and he or she is not always the best player of that sport) television programmes will surely have time to spare.

Sports interview programmes, too, will have more interest with visual radio, when the celebrities can demonstrate as well as talk about their prowess.

On television, sport tuition need not be a seasonal affair, for cricket stumps can be erected in the studio during the dead of winter, and football tips can be given in the heat of the summer. In this way, tele-sport students will be able to keep in touch with their games all the year round.

## BRITISH TELEVISION

In this chapter I think it is a good idea to say something about the department which will relay all sporting and outdoor events. It is known as the "Outside Broadcasts" department. This comprises two mobile units, each with a scanner van, which packs into the space of a single decker bus a control room containing apparatus to regulate the work of three cameras and six microphones, which is sent back to Alexandra Palace by one of two means.

Firstly, by co-axial cable, which connects the Palace to Broadcasting House and various important spots in central London "wired" for sight as well as sound. From the mobile control room, the sight and sound signals can be sent over telephone wire for a short distance to the cable, which directs the programme material to Alexandra Palace for wider relaying.

Secondly, if the location is farther afield than the co-axial cable circuit, a transmission van is sent with the scanning van. From this van a radio link is made with a receiving station in Highgate, and from there the sight and sound waves are passed by cable to Alexandra Palace.

On occasions an aerial is required for transmitting outside pictures to Alexandra Palace, and this entails a third van equipped with a standard fire escape on which is secured an aerial, which has an elevation of some 80 feet.

Vehicle number four in the mobile fleet is a portable generator to "bump up" the power needed for relaying and a fifth lorry is often used for transporting the cameras and lights.

So when the Alexandra Palace mobile fleet goes off, it can make quite a road convoy.



## CHAPTER XIV.

## FILMS IN TELEVISION.

It was at first thought by film technicians that the motion picture industry would suffer by the introduction of television. On the contrary, television will prove a stimulus to the cinema as well as giving work to many more film-makers.

In television, film shots can be used, and are being used, in hundreds of different ways. Alexandra Palace has its own film camera team, and as television expands more film men will be required.

The news broadcast of the future will resemble a cinema newsreel of today, and will be changed daily. This alone will call for film-makers in television.

Apart from news, film shots will be made of exteriors to tie up with drama acted in the studio. If, for instance, the play action calls for the hero to drive a motor boat across a lake, the film camera crew make the shot of the motor boat and lake beforehand, and this shot can be mixed into pictures of the hero standing by the steering wheel in the studio.

If a well-known lecturer on some illustratable subject requires illustrations for his teletalk, what better than filming these scenes beforehand, showing the expert himself, in action ?

For scenic traveltalks, for nature study lessons and for scenes too large to be enacted in the studio, motion picture is the answer.

Around the studio, film cameramen will find many smaller tasks. Say, for instance, the contents of the heroine's letter are to be divulged to the viewers, but not to the villain who is with the heroine when she receives it. The solution is to have the letter filmed beforehand, and mix the shot of the letter into the scene.

## BRITISH TELEVISION

The number of types of jobs for the film crew of a television studio is innumerable. Films have already become an essential part of television and for the film technician television offers an attractive allied career.

In projecting films for visual radio, the procedure differs somewhat from that of the cinema projectionist methods. The projectors differ from the standard cinema apparatus in that they are fitted up with emitron scanners before which the film is drawn through in one continuous movement. To offset the speed with which the film passes the scanner (at the rate of 24 film images per second) and to alleviate any blurring, an intricate system of rotating and rocking mirrors has been arranged in the projector to counteract the movement of the film before the scanner.

The film is not projected onto a screen, but is transferred directly from celluloid to the television camera plate and thus to the electrical pulse and the home receiver.

Film projection can be fed into the control room at Alexandra Palace, and therefore used in conjunction with a studio drama.

But will the B.B.C. be allowed to televise British and American full-length pictures over their network? This is still a doubtful point, for if you can see your Bergman or Mason by your fireside you are not going to venture out to the cinema.

The film trade's Renters-Exhibitors-Producers' committee is, at the time of writing, discussing with the Television Advisory Committee a policy by which the agreement or non-agreement of television transmission of films will be determined.

At present it is stated by the film trade that there is no intention on the part of it to compete with the B.B.C. in television, although J. Arthur Rank, controller of film-making and exhibiting companies, is also controller of Bush Radio and Cinema Television Ltd.

However the film industry does not want films on television if it can help it—and definitely not until the maximum of filmgoers have seen them on cinema screens.

At Alexandra Palace, the general opinion is to keep television and film production techniques apart. The average time a full-length feature film takes to make is three months. The same number of entertainment minutes are rehearsed and presented on television in two or three weeks, with a much more limited budget and with far fewer facilities.

That film projection is successful can be seen by television set owners several mornings a week from 11.0 to 12.10 a.m., when a special film, *Television is Here Again*, made to help the radio industry in testing new television sets and giving retailers an opportunity to show prospective buyers sets in action, is projected through the ether.

This picture features many theatrical stars, such as Elizabeth Welsh, Jackie Billings and Petula Clark, as well as the Boon-Danahar fight of 1939, a fashion parade, scenes from Bertram Mills circus and a Palladium show—in fact, an all-round film to give future viewers what they will see on their television screens.

Directed by Philip Dorte, it paints a rosy picture of future visual-radio fare.

CHAPTER XV.

GREYNESS, COLOUR, MAKE-UP,  
COSTUMES, SETS.

At present Alexandra Palace relays are in black and white (or rather on closer inspection in varying shades of greyness on a grey-blue background) and in transmitting and translating colour of faces, costumes and sets into various shades of grey, the television camera plates play some unusual tricks.

For instance, a don't colour in television is red, which photographs a deep blackish grey, quite the reverse of the gay effect it actually gives when its full hue is seen. Another don't " colour " is pure white, which is hard to capture by the telecamera, and has a habit of disappearing. Jet black, too, tends to make everything else on the set look blacker than it is because the average grey value of the scene is taken from the darkest colour on the set.

Of course, these grey values will be obsolete when colour television comes in. This is not likely for some time, however, although the Baird organisation is making healthy strides in colour technique, which James Logie Baird himself was working on just before he died.

Alexandra Palace feels, and quite rightly, that it must perfect grey-blue television before it starts on colour.

For the performer, make-up and facial appearance comes before costume, just as costume must be more important than the set. Television making-up is not unlike that of stage and film, although recent tendencies have been to cut down grease paint to a minimum. Television faces on the whole look pale. A healthy, natural sun-tan, or a pancake tan number 2, have been found to give a good result to the viewer, the former proved by a new announcer who returned from Service in the tropics.

Artistes are careful to watch for any overdone make-up, sometimes used in the theatre. Across the footlights and orchestra pit, naked eyes cannot pick the flaws in make-up the close-up television scanner can, and an overdone make-up tends only to take the wearer out of character and make him look ridiculous.

Artistes find, too, that much more care must be taken with disguises, such as wigs, beards, false noses, for a searching camera will soon reveal the fraud, and thus spoil much of the entertainment value for the customer. Ill-fitting disguises must be blended to the face with make-up, by working the paint into the hair itself round the edges.

Blonde and brunette hair needs careful colour matching with the costume, and red hair calls for skilful photographing against appropriate backgrounds.

In costumes, off-white is used in place of pure white, and it is not unusual to find television artistes in evening dress, the shirt of which looks at first sight in dire need of laundering !

Television producers tell their performers to avoid stripes in costumes, especially horizontal stripes, for the reason that the scanning is in horizontal lines, and horizontal stripes make scanning more intricate and less certain of success.

In the early days, Alexandra Palace performers were asked to play in dull, greyish, monotone clothes against a background of flat monotone grey-blue. The effect to the viewer was a clear enough picture, but to the artistes the psychological result was so bad that performances suffered accordingly.

Now costumes and scenery hues are painted in as lively colours as scanning and grey-value allows. During a recent telecast I paid particular attention to colour reproduction on the viewer's screen by watching both the actual performers and a television screen in the studio.

## BRITISH TELEVISION

I made the following observations : light blue appeared quite white ; yellow and orange lightish ; green and brown, darker ; medium grey flannel trousers were darker on the screen than on the set : a red and white tie disappeared in long shots, was deeply contrasted in colour in close-ups. On the whole, light clothes appeared light on the viewing screen, and dark clothes sombre.

I noticed that the staff lady announcer wore a plain light coloured dress, with a large ornament rather than a small series of trinkets or buttons. Satin is a good televising material, I was told, for it reflects light well, just as fur absorbs light and makes reproduction tricky. Tiny finicky details on costumes are not seen on television screens, and “ sparklers ” of any kind reflect too much light at the camera, and make a blurred, spotty picture, taking attention away from the face of the wearer.

Sets are of a high standard at Alexandra Palace. Simple, yet in a few strong strokes giving the atmosphere and locale of the action, they are never overpowering, and never take away from either costumes or faces. Yet they do a great deal towards the enjoyment of the programme.

Sets must be above all else compact. They must give an optical illusion of vastness in a little space. Also they must at all times help the cameraman. If fireplaces and windows cameras may be concealed to give an extra picture angle to the presentation.

Details are carefully watched, for as the scanner picks out make-up faults, so too does it pick up and exaggerate setting discrepancies.

## CHAPTER XVI.

## THE TELEVISION SCRIPT.

Writing a television script is not unlike compiling a play in which all the actions of the characters is planned, as well as the words put in their mouths. There are several ways of laying-out a script. One is to head each sheet of paper—

SIGHT.

SOUND.

and under each the appropriate instruction or speech is written. There are producers who like " Sound " on the left, and " Sight " on the right, and yet again the producer who likes his television script to follow orthodox play script, with speeches and actions mixed in together.

However, no matter what layout is used in the initial presentation of the script, it is the quality that counts, and if the lay-out is not acceptable it can be changed in re-typing.

Before you plunge into the dialogue and action, however, don't forget there are several items to proceed it, such as the characters required, the scenes needed, and if an adaption, the original author and title of the work.

The script writer must not type in ideas of camera shots and technical data : that is the producer's job entirely.

If you are planning to write an original play or adapt a novel for television, it is judicious to enquire if the subject you propose to write about is acceptable. Many first-class manuscripts are returned " with regrets " because the subject or a similar one has been, or is going to be, televised. At present, television seems to be taking few chances on " new " and original material, preferring to stick to tried and found favourites, but as time goes on original material will be in great demand.

## BRITISH TELEVISION

But it is not only the drama which needs a script in television. Every piece of entertainment requires planning on paper, with action and dialogue and camera movement marked on the script.

Variety acts, talks, and the like, all need careful paper planning.

Here is an example of a television script of an act before the producer's camera plan has been added, usually in ink or pencil—

### IF TELEVISION WENT COMMERCIAL.

*By* ANDREW GRAY.

*Characters :*

Announcer :

Model :

Comedian :

*Sets :*

Small stage for

“ performance.”

Panel background for

“ introductions.”

*Time :*

About 15 minutes.

#### SIGHT

#### SOUND

Camerashot on announcement card.

1. IF TELEVISION WENT  
COMMERCIAL

*by*

ANDREW GRAY

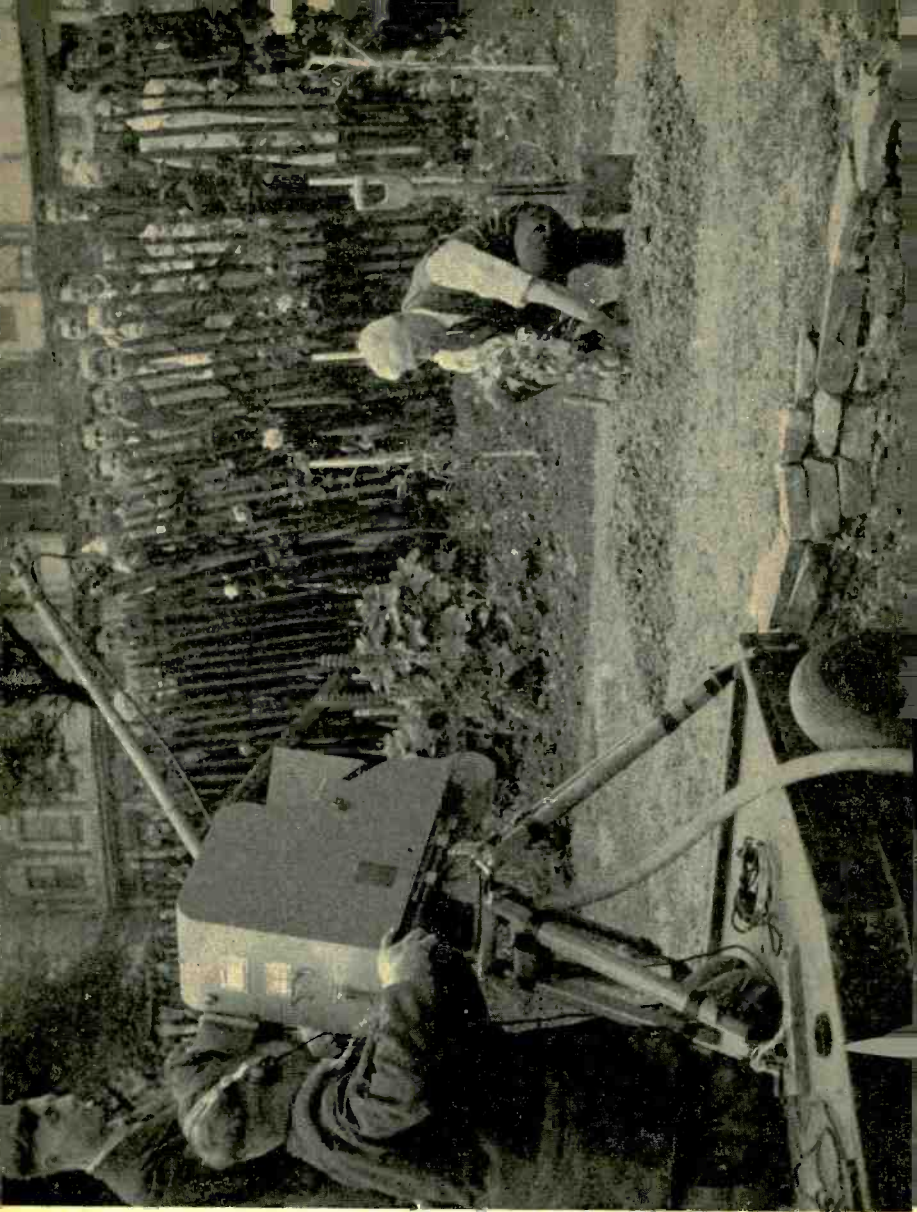
*Recorded Music.*

2. Produced by . . .





*Zoo animals are brought by their keepers to the Palace for children's programmes. Here Winifred Shotter interviews this lioness cub's guardian. (See page 45.)*



*F. Streeter attracts quite a crowd when he goes on the "visual" air in his garden at Alexandria Palace. Note the makeshift microphone boom improvised to position the mike near the gardener, while the camera is farther away taking a medium shot. (See page 47.)*

## SIGHT

## SOUND

3. Cast.

Fade music to . . .

SCENE 1 : Announcer  
in front of " introduction " panel.

*Ann* : Good afternoon/evening, ladies and gentlemen. This afternoon/evening (Name of comedian) would like to show you what a narrow escape television announcers like myself had when the B.B.C. Charter came up for review recently. Then it was suggested part of the televised programmes be of a commercial nature, which meant that producers could advertise their goods on the air. If that had come about announcers might have had to sample these goods as well as tell you about them. (Name of comedian) first takes you to what he visualises would have been the morning jerks hours, at approximately six a.m.

SCENE 2 : Comedian  
on " stage " in gym  
kit. He looks dreadful.

*Comedian* : Fellow jerks, ahem, fellow physical culture fans, worshippers of the body beautiful, good morning. This morning we will deal with the knees full bend, legs out, up down, up down. This exercise promotes the brawny arm muscles, and do you want brawny arm muscles, why of course you do,

BRITISH TELEVISION

SIGHT

Comedian jumps into position on the floor.

Comedian collapses.

SCENE 3 : Announcer at "Intro." panel.

SCENE 4: Comedian on stage bending over small wash tub.

SOUND

as much as you want that delightful morning drink of Roosian Fruit Salts. Now up down, up down, up . . . Oh oh . . . it's killing me . . .

*Ann* : Later in the morning, we find the same announcer working for the Seamons' Succulent Soapy Suds Hour.

*Com* : Good morning, fellow washers. Welcome to the Seamons' Succulent Soapy Suds Hour . . . etc., etc.

The script ends with the closing announcements, which can be similar to the opening card announcements, or can be done by vocal means by the announcer.

Remember, too, to put your name and address to all scripts submitted to the B.B.C., otherwise a great deal of time will be lost in tracing your "masterpiece" when you make enquiries about it.

CHAPTER XVII.

THE TIME IS RIPE . . .

The readers of this book will have by this time, I hope, gained a sound basic knowledge of television and its particular technique and requirements, which will tend to make this new art far less fearsome and intricate, and more friendly and understandable. Our generation will, by performing in, working for and looking at television, be pioneers of a completely new and revolutionary, absorbing and worth-while medium of entertainment. As of yore, we pioneers of today must be of stern strong stuff, not easily discouraged, never beaten by the whims and obstructions of what at present seems to be an unsettled, unhelpful and unfriendly world.

The television worker is striving to construct a happier world, to bring to the infirm, aged and disabled a new blessing, undreamt of after the last war, to the youth a way of learning which will beat all printed word, and make knowledge gathering a happy thing, and to homes throughout the land a new and improved medium of recreational and instructive entertainment. In the 1900's, Britain was a home-loving country. Modern entertainment fashions have tended to get the people out of their homes, and pay little heed to them. Television will make us house-conscious again, and on a home is built a nation.

Anyone working for the pleasure of others is himself a happy labourer. Perhaps that is why all those people I saw at Alexandra Palace seem so bright, cheerful, and brimming over with enthusiasm. They are doing a fine job of work. They are pioneering to improve the world we live in.

## BRITISH TELEVISION

As this book "stars" Mr. Television and his requirements, I have purposely kept names of personalities at Alexandra Palace to the end. Now I should like to present to you the Big Four behind British television and in whose hands visual-radio's future is entrusted: Maurice Gorham, head of B.B.C.'s television service; Denis Johnston, programme director; Cecil Madden, programme organiser; and Douglas Birkinshaw, superintendent engineer.

The average age of this enthusiastic team is 44; youthful, yet experienced and mature in matters of radio.

Headed by Maurice Gorham, a solid, moustached, friendly bachelor, born in London in 1902, became a journalist on leaving Balliol College. In 1933, he was appointed editor of the *Radio Times*, a post he held until 1941. When he became head of Britain's television service on November, 1945, we were given a resourceful, energetic, enthusiastic television fan to guide our future visual-radio entertainment. As he writes in a B.B.C. booklet for private distribution, *Television Again*: "Television is here again. As the pre-war slogan went, You can't shut your eyes to it. And we hope that viewers will find as much to rouse their enthusiasm, and notice as much progress in the post-war service in the next three years, as they did in the pre-war service between 1936 and 1939."

Maurice Gorham and his team will see that you do!

On the intricate programme planning and executing side, Gorham is lucky in having two sturdy, staunch radio supporters in Dublin-born Denis Johnston, and Morocco-born Cecil Madden.

Johnston is 46, was educated at the universities of Dublin, Edinburgh, Cambridge and Harvard, became a lawyer, but deserted the Bar for the theatre in 1931, when he was appointed director of the Dublin Gate Theatre. After producing at the famous Abbey Theatre and in London, and writing the

successful *The Moon in the Yellow River* play, he joined the B.B.C. in 1936, and was transferred to television in 1938. During the war he was a Middle East B.B.C. correspondent, and had the "scoop" recordings of Yugoslavia partisans early in the Italian campaign.

Thus you have a man of writing, producing, managing, broadcasting and experience at the head of the television programmes.

But it is one thing to plan programmes and another to carry them out. This is where Cecil Madden comes in. At 45, Madden has a long and varied and brilliant career. Leaving Dover College, he became a member of a shipping firm in Spain, then mining in the City, being secretary to Sir Auckland Geddes, then Chairman of the Rio Tinto mines in Spain. With Sir Auckland he went to New York, and wrote a revue in his spare time. This was a success, and landed him in the B.B.C. in 1933, on the Talks side. He started the *Anywhere for a News Story* series, introducing journalism to the microphone for the first time, in the form of a feature programme. He was promoted to the television programme side as organiser in 1936, and except for the war has eaten, slept and drunk television ever since. During the war he ran the 60-programmes-a-week Empire programme from the Criterion Theatre, and yet, in spare moments, he still kept thinking of television.

Douglas Birkinshaw was born in Sheffield, 1906. He was educated at Oundle and Cambridge, and passed out an engineer, 2nd class Nat. Science, Tritos. After five years in Sheffield Steel Works, he joined the research department of the B.B.C., and since 1932 has been on television engineering tasks. Like the others, television is what he smokes in his pipe and sees in his dreams.

## BRITISH TELEVISION

As the scope of television advances, as it surely will advance, with four such keen brains behind it pushing it forward, these pioneers of the scanning side will need help-mates, fellow pioneers, in furthering their worthy crusade, just as the pioneers of the other side of television, the present-day viewers will also require more and more fellow-enthusiasts to give Alexandra Palace invaluable information on television reception, like and dislikes.

In this way we, the people, will build for ourselves visual-radio that will lead the world.

Are you going to be a television pioneer ?

The time is ripe . . .



## WHO'S WHO IN TELEVISION—1947—48

ADAMS, MARY. Producer. Born Berkshire. Educated Cardiff and Newnham College, Cambridge. Was research scholar, 1921-25, Bathurst Student lecturer and tutor, later on Board of Civil Service Studies. Joined B.B.C. Talks department, 1930. Television producer, 1936. Director of Home Intelligence, M.O.I., 1940. Features Producer in B.B.C. Overseas Service from July 1941. Now television producer again, producing *Guest Night*.

ARMSTRONG, WILLIAM. Producer. Is producer of the Birmingham Repertory Company, and had his production of *Mr. Bolfray* televised on July 28, 1946.

ASKEY, ARTHUR. Comedian. Born Liverpool. Made appearance on television from stage of His Majesty's Theatre, W.I., when appearing in a public performance of *Follow The Girls*, on August 12, 1946.

ATKINS, IAN. Drama producer. Son of Robert Atkins, the well-known Shakespearian actor and producer. Has, with his father, presented *As You Like It*, from The Open Air Theatre, Regent's Park, on July 14 and 24, 1946.

BAILEY, JOHN. Actor. Played the role of Paolo, in the Stephen Phillips' play *Paolo and Francesca* in television, on September 3 and 11, 1946. During the war, served in the Army.

BAKER, HERBERT. Engineer-in-Chief, Alexandra Palace. Born Holt, Norfolk, 1901. Educated at Gresham School, Holt. Worked  $8\frac{1}{2}$  years with Marconi Marine Educational Company. Joined B.B.C. in 1926, as Maintenance Engineer at Daventry and Brookman's Park. Transferred to Television, 1936, and was appointed Assistant Engineer-in-Chief, 1937. During war, for a time Engineer-in-Chief at Lisnagarvey, and later of one of B.B.C.'s high-powered Overseas Service transmitting stations.

## BRITISH TELEVISION

**BAKER-SMITH, MALCOLM.** Feature producer. Born Cambridge, 1907. Educated Perse School and Queen's College, Cambridge. Practised architecture in Nevada and California. From 1930, acted, produced, and designed at two Californian theatres. Became assistant Art Director to M-G-M, Hollywood. Joined Old Vic, 1934-35. Later with several repertory companies. Assistant Art Director, London Films and Rene Clair, 1936-38. Joined B.B.C. as Television Designer, February, 1938, then Home News sub-editor, 1940. Features and drama script writer, 1941. Joined Royal Navy, 1942, commissioned, invalided out, 1944. Returned to B.B.C. as features producer.

**BARKER, JACK AND DAPHNE.** Entertainers. Featured in *Cabaret Cruise*, from Alexandra Palace, this married comedy team has long been a favourite, featuring risqué songs and a piano.

**BARRY, MICHAEL.** Producer. Born London, 1910. On leaving R.A.D.A., produced for Croydon and Hull repertory, then became assistant stage director at Garrick and Playhouse. Acted at Embassy, Gate, Cambridge Festival and Birmingham Repertory theatres. Became television producer, 1938. Has produced, 1946, *They Flew Through Sand*, *Silence of the Sea*, etc.

**BATE, PHILIP.** Producer. Born, Glasgow, of English parents. Educated Aberdeen Grammar School and University. After research work for University, joined B.B.C. Programme Engineering staff in 1934. Studio assistant (drama), 1935. Television assistant studio manager, 1937. Television producer, 1938. War Office, 1939. Returned to B.B.C. as Programme Engineer, announcer, and in 1942 Overseas music producer.

**BAX, PETER.** Producer. Born London, 1895. Following electrical engineering at Derby Technical College, went to a Bradford firm. In 1914-18 war, served in Royal Engineers, and as sub-lieutenant in Royal Naval Reserve. Saw action off Norway, when ship was sunk. Then in S. Atlantic Squadron and North Sea Salvage Service. Took up stage lighting, 1919.

## BIOGRAPHICAL INDEX

Joined Basil Dean, 1923. Assistant stage manager, Drury Lane, 1924-30. Has done much scenery designing and written a book on stage management. Became television Art Director, 1936. In charge of *Programme Parade* from its inception, 1940 to 1944, when he became *Brains Trust* producer.

**BENNETT, VIVIENNE.** Actress. Played for television cameras in *As You Like It*, at Regent's Park Open Air Theatre, taking the role of Rosalind, on July 14 and 24, 1946.

**BICKERDYKE, MR. and MRS.** Marionette producers. Well-known in the puppet world, the Bickerdykes presented the Ebor Marionettes on television on September 24, 1946, including a Dresden China piece in which figures of this design are brought to life.

**BIRKINSHAW, DOUGLAS.** Superintendent Engineer. Born Sheffield, 1906. Educated Oundle and Corpus Christi, Cambridge. Worked five years in Sheffield steel works. Joined B.B.C. Research Department, 1932. Concerned with development of television since then. Appointed Engineer-in-Chief of Alexandra Palace studios, 1936. During war, Engineer-in-Charge of B.B.C. short wave Overseas station.

**BLIGH, JASMINE.** Announcer. Born London. Educated Orpington and Haywards Heath. Three years' stage and film experience on leaving school. Played in various West End productions. Became television announcer, May 1936.

**BRADNOCK, JEAN.** Is make-up and wardrobe manager at Alexandra Palace.

**BUSSELL, JAN.** Producer. Is considered the expert on puppetry presentation at Alexandra Palace. Wrote play *Sea Fever*, and produced it on television, and is also a musical producer.

**BYRNE, EDWARD.** Actor. Was featured in the Irish play—*Play-boy of the Western World*—taking the role of Shawn Keogh, on August 9, 17, 18, 1946.

## BRITISH TELEVISION

BYRON, JOHN. Actor. Played Orlando in the televised *As You Like It*, from the Open Air Theatre, Regent's Park, on July 14, 24, 1946.

CAMPBELL, COMMANDER, A. B. Well-known Brains Trustee, Commander Campbell is the Master of Ceremonies of the *Cabaret Cruise* television show, and on Sunday, July 7, 1946, appeared in the Children's feature in which he opened his treasure chest and with each strange object, culled from the Seven Seas, he gave a story.

CAMPBELL, BEATRICE. Actress. Was featured in *Adventure Story*, as Jill, wife of a demobbed Lieutenant-Commander. Televised July 29 and August 9, 1946.

CAMPBELL, BIG BILL. Monologist. Born Canada. Presented his Rocky Mountain Rhythm show at Alexandra Palace on June 20, 1946 ; with Buck Douglas, Norman Harper, Peggy Bailey and the Hometown Mountain Band. This presentation was a constant pre-war television attraction.

CHANDOS, JOHN. Actor. Appeared in the television version of the Reunions Theatre's *Exercise Bowler* on August 4 and 12, 1946.

CLARKE-SMITH, D. A. Actor. Has played in several television dramas, including *Exercise Bowler*. Appears in television test film *Television is Here Again* in *On The Spot*.

CLAYTON, HAROLD. Producer. Joined the B.B.C. television staff as a producer after several years in the army and producing plays for the Arts Council of Great Britain. Produced *Mr. Bolfray* on July 28, 1946.

CUTLER, MARION. First-Aid Expert. Televised on August 23, 1946, in the *Household Hints* programme, showing viewers a handy first-aid outfit, which could be taken on holidays. Explained simple remedies for summer ailments, such as bites and sprains.

## BIOGRAPHICAL INDEX

DAVIS, DESMOND. Producer. Was a pre-war television producer, and revived his former success, G. K. Chesterton's *Magic*, on August 6 and 16, 1946.

DELANEY, MAUREEN. Actress. Played in the part of Widow Quin, in J. M. Synge's *Playboy of the Western World* on August 9, 17, 18, 1946.

DEL STROTHER, G. Assistant Film Supervisor. Educated Scarborough and Durham. "Q" Theatre stage manager, 1931. Worked in Gaumont-British studios, 1932-35. Assistant director, London Film Productions (Sir Alexandra Korda), 1935-39. Appointed television assistant Outside Broadcasts manager, May, 1939. Joined the army, September, 1939. Appointed assistant film supervisor, television, February, 1946.

DIMMOCK, PETER. Producer. Specialises in Outside Broadcasts of sporting events. Was in R.A.F. during war.

DORTE, PHILIP. Outside Broadcasts and Film Supervisor. Born 1904. Educated Downside and Cambridge. Worked for General Electric Company's New York broadcasting station and the Trans-Canada Broadcasting Company in Canada. Became a radio publicist, later joined Associated Radio Pictures and Gaumont-British as a producer. In 1937 took charge of Television Outside Broadcast production. Became manager of Television's Outside Broadcasting, 1939. Appointed to present post, February, 1946.

DOUGLAS-PENNANT, SHEILA. Musical Comedy Star. Was televised in *Follow The Girls*, from His Majesty's Theatre, W.1. on August 12, 1946.

DYALL, FRANKLIN. Actor. Born Liverpool, 1874. Took the part of "The Stranger" in G. K. Chesterton's play *Magic*, which was televised on August 6 and 16, 1946.

ELRICK, GEORGE. Bandleader. Born Aberdeen. Presented his band before television cameras on June 21, 1946.

## BRITISH TELEVISION

EDGAR, BARRIE. Studio Manager. Has been in the television department of the B.B.C. for several years.

FAWCETT, ERIC. Producer. Born London, 1904. First appeared on stage in Chesterfield, 1922. Then London, 1923, appearing in several musical comedies. Went to America in 1925. Has appeared in several films. Became television producer May 1939, and was on the television variety side, 1940.

FELDMAN, VICTOR. Drum Protege. Appeared as guest star of Ted Heath's band during the television programme from Hammersmith Palais on July 22, 1946.

GAMBELL, REGINALD. Bee-keeper. Gave a talk on bee-management from the Alexandra Palace television garden, assisted by a swarm of bees, on August 1, 1946.

GARNER, CHARLIE. Dart Commentator. Now licensee of a pub in Huntingdonshire, Charlie Garner gave a commentary on a shove-ha'penny match between the Bricklayer's Arms, Edmonton, and "King and Queen," Limehouse, on July 13, 1946.

GERALDO. Bandleader. Born Gerald Bright, in London. Appeared with his orchestra during the first four days of television's restart, on June 7, 1946.

GILBERT, JOAN. Editress and Announcer. During the war, was a member of the B.B.C. Overseas Entertainment Unit, being radio "girl friend" of Gibraltar garrison, on *Calling Gibraltar*, and hostess of the weekly Overseas League party. Is now editress and announcer of television's famed *Picture Page*.

BIOGRAPHICAL INDEX

GORHAM, MAURICE. Director of B.B.C.'s Television Service. Born London, August 1902. Educated at Stonyhurst College and Balliol. Appointed, 1926, Assistant Editor of *Radio Times*, later Art Editor, then in 1933 (till 1941) Editor. Director of North American service, 1941-44, Director of Allied Expeditionary Forces programme from May 23, 1944 to July 29, 1945. In charge of B.B.C.'s Light Programme on its inception July 29th, 1945. Appointed Television Chief, November 5, 1945. Unmarried, lives in Westminster with his sister.

GLYN-JONES, JOHN. Producer. Has graduated from sound broadcasting. Was responsible (with Robert Barr) for *Marching On* programme during earlier part of the war. Now assigned to full-time television producing.

GOLDIE, WYNDHAM. Actor. Pre-war, scored considerable television success as Parnell. Post-war has played the role of Christopher Columbus in *The Man with the Cloak Full of Holes*, on August 20 and 25, 1946.

GRANT, PAULINE. Ballet impresario. Presented her Ballet Company on television in 1939, and renewed television contact by introducing her company in *Pavane for a Dead Infanta*, on June 12, 1946.

GRISEWOOD, FREDERICK. Commentator. Has supplied the sound commentaries for many Outside Broadcasts on television, including Wimbledon tennis championships and a visit to the zoo.

GULLY, JUNE. *Picture Page* Announcer for August 29, 1946. Is blonde, comes from Torquay, studied drama and elocution in London.

HARBIN, PHILIP. Cookery Expert. Gave his first television cookery demonstration on June 12, 1946. Started his cooking career as a lad, when he found helping in the kitchen good fun. Has since been an actor and photographer, but heart has always been in cooking. He organises canteens for new factories, and gives catering advice to big firms. Harbin succeeds Marcel Boulestin, who died in France during the war.

#### BRITISH TELEVISION

HARRISON, STEPHEN. Producer. Worked in the News Division of B.B.C. during war. Produces television talks, musical and historic programmes, but not plays.

HARTLEY, JAMES. Is the assistant to the Director of Music at Alexandra Palace, and in charge of the music library.

HAYES, GEORGE. Actor. Played the role of the Malatesta Tyrant in *Paolo and Francesca*, on September 3 and 11, 1946.

HEATH, TED. Bandleader. Born London, 1943. Was featured on television from the Hammersmith Palais, on July 22, 1946.

HENSON, LESLIE. Comedian. Appeared in the popular *Cabaret Cruise* television programme on September 2 and 7, 1946.

HESLOP, CHARLES. Actor. Played a straight part in the television presentation of *Magic*, on August 6 and 16, 1946.

HOBLEY, McDONALD. Announcer. Born 1918. Appointed temporary television announcer on May 13, 1946. Was educated at Brighton College, joined Brighton Repertory and toured the country under the name of Robert Blanchard. During war, served four years in S.E.A.C., for one year of which served as chief announcer of Radio S.E.A.C.

HYATT, PHILLIPPA. Actress. Played the lead in the television version of *The Traveller Returns* by Malcolm Baker-Smith. Also appeared in G. B. Shaw's *A Village Wooing*.

IRWIN, JOHN. Producer. An ex-actor, has produced Talk *Picture Page* items. Recently produced highly popular *Kaleidoscope* programme.

JACKSON, T. L. Is a studio manager at Alexandra Palace.



## BIOGRAPHICAL INDEX

**JOHNSON, DENIS.** Programme Director. Born Dublin, June 1901. Educated Dublin, Edinburgh, Cambridge and Harvard Universities. Called to Bar, but turned to the theatre as director of Gate, in Dublin, in 1931, and producer at the Abbey. Produced in London, and was stage manager in 1934 at the Westminster. Author of play *The Moon in The Yellow River*, broadcast 1935. Joined B.B.C. 1936, and in 1938 transferred to television. In 1942, B.B.C. War Correspondent for M.E., recording from a bomber a raid on Sousse from Malta, and making secret recordings in Yugoslavia with partisans while Germans still in occupation.

**KENT, JEAN.** Actress. Appeared in *Picture Page* as guest star on September 2, 1946.

**KENWAY, NAN and YOUNG, DOUGLAS.** Entertainers. Have been constant performers in television's *Cabaret Cruise*.

**KNOTT, J. A. C.** -Is the Administrative Officer for Alexandra Palace, 1946.

**KORINGA, Fakir.** Presented her music hall turn in which she hypnotises crocodiles, walks up a ladder of swords, and performs other Eastern feats, on television June, 1946.

**LAWRIE, JOHN.** Actor. Born Dumfries, Scotland, 1897. Played dour Scots father in television version of *Jeannie*, on July 2 and 10, 1946.

**LEAROYD, BARRY.** Is assistant Design Manager at Alexandra Palace.

**LILLIE, BEATRICE.** Born Toronto, Canada, 1898. Was televised on stage of Garrick Theatre in her *Better Late* revue, on July 15, 1946.

**LITLEDALE, RICHARD.** Actor. Played Touchstone in *As You Like It* for television cameras at the Open Air Theatre, Regent's Park, on July 14 and 24, 1946.

## BRITISH TELEVISION

LIPSCOMB, W. P. Writer. Born England, 1887. Wrote a play on the life of Pepys which was televised before the war. Had play about Christopher Columbus—*The Man With the Cloak Full of Holes*—televised on August 20 and 25, 1946.

LUCAS, PATRICIA. *Picture Page* announcer for September 12, 1946. Comes from Camberley, Surrey, trained at Guildhall School of Drama and was announcer at the British Forces' Station in Naples.

MADDEN, CECIL. Programme Organiser. Born Morocco, 1902. Educated at Dover College. Was in shipping business in Spain, later mining in City. Secretary to Sir Auckland Geddes, went to New York, wrote revues. Joined B.B.C. Talks department, 1933, and started series *Anywhere for a News Story*, which brought journalism in dramatic form to the microphone for the first time.

MAIR, D. W. Is studio manager at Alexandra Palace.

MAIS, S. P. B. Has taken part in programmes entitled *Town and Country Craftsmen*, which discusses various pursuits of town and country.

MANDERSON, MRS. Is assistant Make-up Manager at Alexandra Palace.

MANTOVANI. Bandleader. Born in Italy. Presented his orchestra before television cameras during first four days of television's recommencement on June 7, 1946.

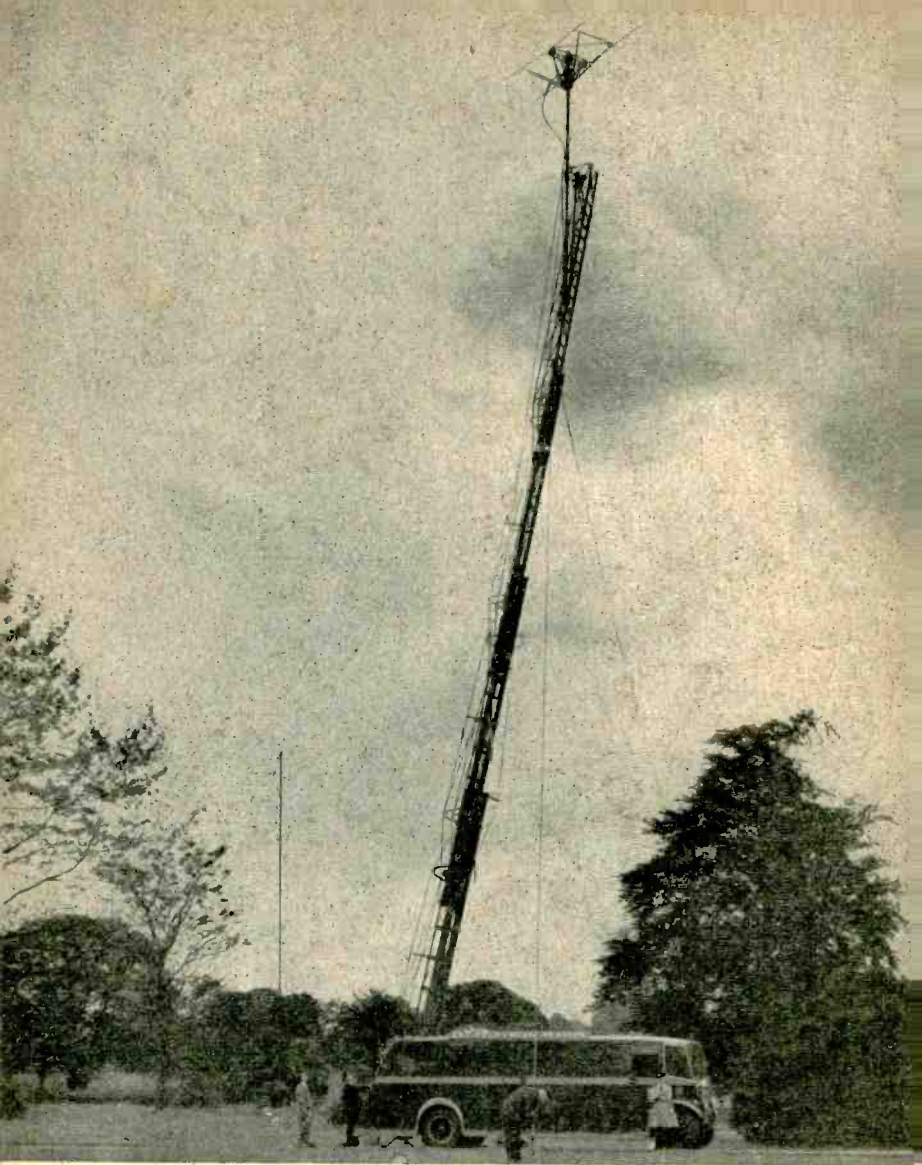
MASKELL, DANNY. Tennis Coach. Has given lessons via television from Wimbledon during June, 1946.

MAUD, GILLIAN. Actress. Played leading role of Sybil in *Exercise Bowler*, on television on August 4 and 12, 1946.

McCORMACK, S. Is a studio manager at Alexandra Palace.



*Fashion parades lend themselves most favourably to television, as has already been proved from Alexandra Palace. Visual radio of the future will contain a generous quota of fashion news. (See page 50.)*



*The extensible aerial on top of this standard fire escape relays a picture from the outside broadcast cameras to Alexandra Palace for re-relaying. (See page 52.)*

BIOGRAPHICAL INDEX

McCRINDLE, A. and W. Are studio managers at Alexandra Palace.

MILLER-JONES, A. Producer. Born 1910. After working for Gaumont-British he wrote scenarios for Western Electric Publicity Film department, became a junior television producer, 1938. Joined the army August 1939. Has now rejoined Alexandra Palace staff.

MORE, KENNETH. Actor. Took lead of the "C.O." in *They Flew Through Sand*, June 14 and 17, 1946. Was in the Navy during the war.

MORLEY, ROYSTON. Drama Producer. Was producer of *The Ringer*, one of the last plays to be televised in 1939. On demobilisation from the Army, revived *The Ringer* on July 12 and 15, 1946. Also produced *The Suspect*.

MORTIMER, S. F. Is assistant Design Manager at Alexandra Palace.

MULLEN, BARBARA. Actress. Born Boston, U.S.A. Played the title role in *Jeannie* at Alexandra Palace on July 2 and 10, 1946.

MUNDY, JOAN. *Picture Page* announcer for September 19, 1946. Has also taken part in television version of Ian Hay's *Middle Watch*.

MUNRO, D. H. Producer. Specialises in presentation of dance bands, ballet and intimate revue, such as *Entre Nous* (August 30, 1946). Has prolific output of production each week.

O'DONOVAN, FRED. Born Dublin, 1889. First job in land agent's office. First stage appearance, Abbey Theatre, 1908. Appeared in London at Court Theatre, 1909. Producer and manager of Abbey Theatre, 1917-19. Became television producer February 1938. Joined B.B.C. Repertory Company 1939, producing and acting.

## BRITISH TELEVISION

O'FERRALL, G. MORE. Born Somerset. On stage immediately he left school. With Sir Ben Greet for four years. Produced at Arts Theatre Club and was assistant film producer. Became television producer 1936. Joined the Army August, 1939. Attached Flight Command H.Q. and worked in Operations Room during Battle of Britain. Appointed staff officer, 1940, with R.A.F. Group H.Q. From 1941, served in Bengal, Assam and Burma. In 1945 was attached to A.E.F. Is senior producer at Alexandra Palace.

OLSEN, OLAF. Actor. Born 1919. Was a constant pre-war television actor, appearing in *Journey's End* (1937), (*Viceroy Sarah*). In non-visual broadcasting was in *Appointment With Fear* series, and *The Moon and Sixpence*. Played the Count in *Jeannie* on television, on July 2 and 10, 1946.

ORR-EWING, JAN. Outside Broadcasts Manager. Educated Harrow and Trinity College, Oxford. Entered Hotel industry in 1933. Became a Gordon Hotels trainee, and spent six months at George V Hotel in Paris. Joined the Gramophone Company, 1935, working in various departments. Became B.B.C. Television Assistant Outside Broadcasting Manager, January, 1938. Joined R.A.F., September, 1939.

OSBORN, ANDREW. Actor. Was pre-war television actor, notably as Richard in *Richard of Bordeaux*. Played the Lieutenant-Commander in *Adventure Story* on July 29 and August 9, 1946. During the war served in Border Regiment in Burma.

OULTON, BRIAN. Actor. Took part of diabolical Mr. Bolfray in James Bridie's play of the same name on July 28, 1946. He is a leading member of the Birmingham Repertory Company.

OZMOND, A. J. M. Is assistant studio production manager at Alexandra Palace.

## BIOGRAPHICAL INDEX

PRIESTLEY, J. B. Writer. Born Bradford, Yorkshire, September 13, 1894. Wrote a one-act play specially for television, titled *Rose and Crown*, about a "pub" in North-East London. It was broadcast on August 27, 1946, from Alexandra Palace.

PRIMROSE, WILLIAM. Viola Player. On a short visit from America, this world-famous Viola player made his second visual viola recital (first in 1938), on August 12, 1946.

PRINGLE, HARRY. Variety Producer. Born Australia. Is responsible for popular *Cabaret Cruise*. Joined television 1936, appointed variety producer, 1937. Returned to Australia, 1940. Appointed Supervisor of Light Entertainment for Australian Broadcasting Commission. Joined R.A.F., 1942.

RABIN, OSCAR. Bandleader. Conducted his popular dance band before television cameras on June 19, 1946.

RAWES, C. Is a studio manager at Alexandra Palace, 1946.

READ, DAVID. Actor. Played the role of Jacques in *As You Like It*, which was televised from the Open Air Theatre, Regent's Park, on July 14 and 24, 1946.

REDMAN, JOYCE. Actress. Played the part of Francesca in *Paolo and Francesca*, at Alexandra Palace, September 3 and 11, 1946.

REYNOLDS, S. E. Outside Producer. Is responsible for all boxing and wrestling demonstrations.

RICH, J. Is assistant Administration Officer at Alexandra Palace.

ROBEY, GEORGE, C.B.E. Comedian. Has recently appeared in television variety, as he had done in pre-war days.

#### BRITISH TELEVISION

ROS, EDMUNDO. Bandleader. Presented a programme of South American rumba numbers, with Spanish singer Isabelita Alonso, on July 4.

ROSS, ORIEL. Actress. Played the part of Queen Isabella of Spain in *The Man with the Cloak Full of Holes*, on August 20 and 25. Before the war she shared in an important television experiment, when she mimed the part of Isolde in a special version of *Tristan and Isolde*, with singers off-stage.

ROGERS, KEITH. Producer. On the Outside Broadcasts, is responsible for all zoo and "down on the farm" television programmes.

SALE, PAMELA. *Picture Page* announcer for September 5, 1946. She was tested for permanent announcer, and came close to being appointed. Has studied under Michael St. Denis at the London Theatre Studio.

SALEW, JOHN. Actor. Took the role of John Nash in the television production of *The Prince's Park*, on July 28, the first post-war open-air drama.

SINCLAIR, ARTHUR. Actor. Played the part of Michael Flaherty in *Playboy of the Western World*, on August 9, 17 and 18, 1946.

SELCOMBE, HARRY. Comedian. Has appeared in several variety shows, changing his burlesque material from a shaving interlude to soprano impressions.

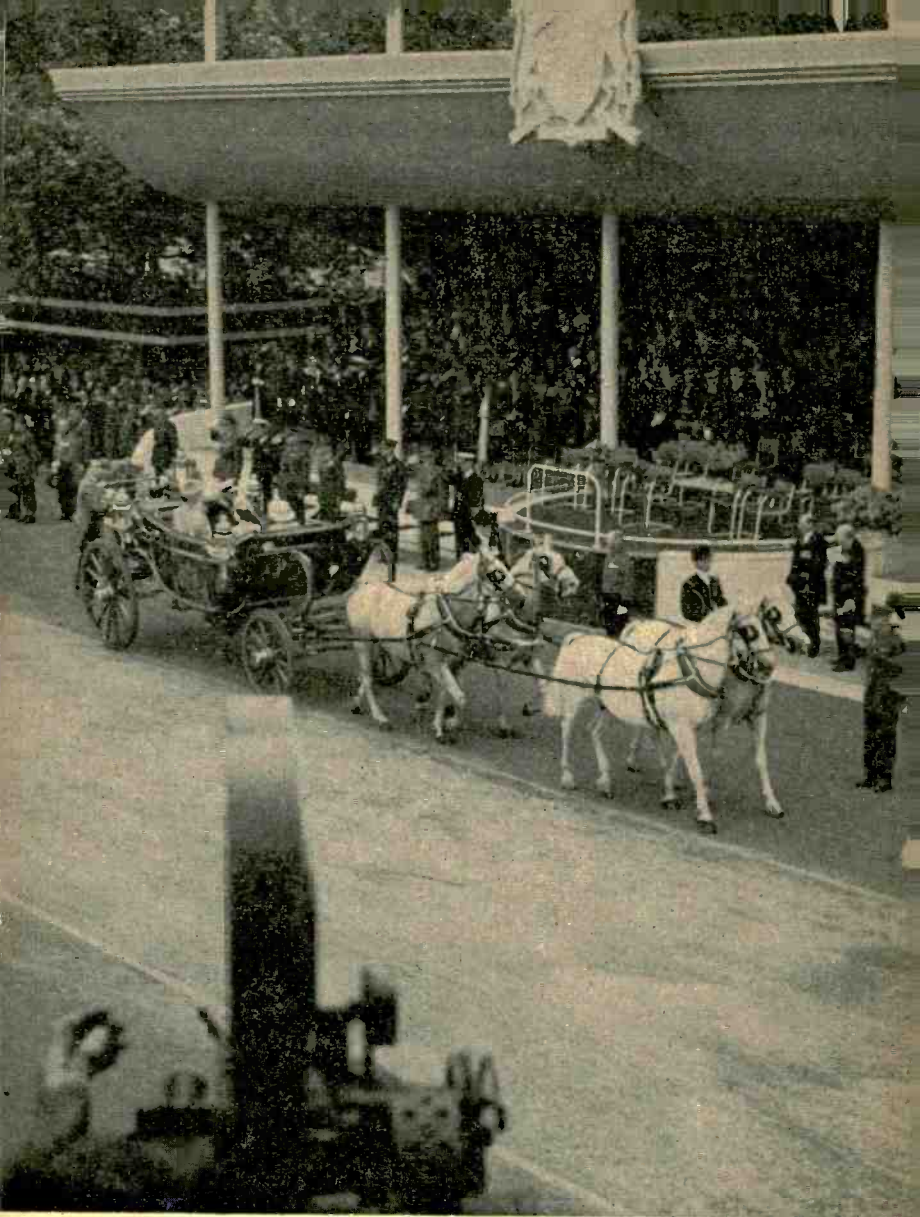
SINCLAIR, PETER. Actor. On music halls is known as the 'Cock o' the North', a comedian and singer. Took straight dramatic part in television drama *The Man with the Cloak Full of Holes*, as a sailor.

SHOTTER, WINIFRED. Announcer. Chosen from some 600 applicants, after several searching tests, was appointed permanent staff television announcer on May 2, 1946. Has appeared in many leading West End productions, in Aldwych farces, films both in Hollywood and London, and during the war travelled extensively for E.N.S.A., appearing in drama in India Burma, France, Belgium and Germany.





*Film star Lizabeth Scott making up for a television appearance in an Alexandra Palace dressing room, while "Picture Page" editress Joan Gilbert looks on.*



*Their Majesties, The King and Queen, and Princesses, arrive at the saluting base in the Mall during the Victory Parade. This was the first major event to be televised in the post-war public television service. (See page 5.)*

BIOGRAPHICAL INDEX

SQUADRONAIRES. Dance Band. This popular "Swing" band, directed by Jimmy Miller, was formed inside the R.A.F. and on being demobbed, remained together. Made debut in the first four days of television, June 7-10, 1946.

STREET, A. G. Television "Host." Is the "host" on the Guest Night programme, during which several interesting people are welcomed to the television studios to discuss matters of every-day and out-of-the-ordinary with their "host."

STREETER, F. Gardener. Has taken over from the late Mr. Mr. Middleton the television garden at Alexandra Palace, from where he is seen on television sets talking while he potters. He is head-gardener to Lord Leconfield, at Petworth.

SUMMERSON, JOHN. Writer. Wrote the script of the first open-air television drama *The Prince's Park*. Is an architect and authority on 18th and 19th century London.

TAUBER, RICHARD. Tenor. Said his "farewell" to England before going to America, via television, on July 26, 1946.

TERROT, CHARLES. Writer. Had his first play *Felicity's First Season* televised in September 1938. Now a film scenario writer at Ealing Studios, had *Adventure Story*, a new play, televised on July 29 and August 9, 1946.

THOMSON, ERNEST. Is Press and Publicity Officer at Alexandra Palace.

TREMLETT, REX. Dairy Farmer. Acted as farming guide on August 8, 1946, giving viewers insight into calf, duck and pig care, stooking in the fields. Is a dairy farmer himself. Television farm is Hillmeads, somewhere in Herts.

TUSSAUD, BERNARD. Wax Sculptor. Appeared in television on June 29, 1946, when he modelled a likeness of Tommy Handley before television cameras.

## BRITISH TELEVISION

VAUGHN-THOMAS, WYNFORD. Interviewer. Has interviewed for television cameras several noted visitors to Alexandra Palace, including Bernard Tussaud, and for *Picture Parade*. During the war was B.B.C. War Correspondent.

VOIGHT, E. R. Commentator. Specialises in wrestling commentaries, having served an apprenticeship in Australia, where he gave a running commentary on wrestling every week for six years. Gave television commentary on July 8, 1946.

VENTURA, RAY. Bandleader. Born France, this popular French orchestra leader brought his band to England and televised from Alexandra Palace in July, 1946.

WARD, I. W. Is a studio manager at Alexandra Palace.

WATTS, IMLAY NEWBIGGIN. Is studio productions manager at Alexandra Palace.

WAILES, REX. Model Maker. Appeared in the *Town and Country Craftsmen* programme, on August 14, when he presented a working model of a windmill, constructed by himself for the Science Museum.

WEBB, GILLIAN. Announcer. Born Leicester, 1926. Returned from E.N.S.A. tour of M.E., Iran and Egypt to have television tests, and chosen from a field of a selected dozen. At R.A.D.A. won the Mabel Temperley prize for "grace and charm of speech and movement." Appointed to permanent announcing staff, July 17, 1946.

WELSH, LESLIE. Memory Man. Has achieved considerable success answering viewers questions on sport, history and geography during the *Kaleidoscope* programme.

WILLIAM, BEN. Actor. Played the role of Morgan in the open-air play *The Prince's Park*, on July 28, 1946.

WINCOTT, GEOFFREY. Actor. Played the role of the hero in *The Traveller Returns*, on September 13, 1946.

WINSTONE, ERIC. Bandleader. Presented his band for television cameras on June 18, 1946.

WINTHROPE, MISS. Is the assistant Wardrobe Manageress at Alexandra Palace.

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