

THE TELEVISION ANNUAL FOR 1952

Edited by KENNETH BAILY

CONTENTS

	PAGE		PAGE
		11 Stars in Camera . . .	82
		12 The Magic Window . . .	110
		13 Is There a TV Type of Beauty? by <i>Dorothy Worsley</i>	115
1 They Put the Eye into Radio	5	14 With Hammer, Paint- brush and Scissors . . .	119
2 When You Bring the TV Set Home	13	15 Making the TV News- reels, by <i>Bryan Bellamy-Gardner</i>	122
3 Around and About the Studios	17	16 How Do You View? . . .	128
4 The Laughter Shows . . .	23	17 Towards a National Network	131
5 The Announcers Off Duty, by <i>McDonald Hobley, Mary Mal- colm and Sylvia Peters</i>	31	18 Technical Advances and Trends	136
6 The Announcers Off Duty, by <i>McDonald Hobley, Mary Mal- colm and Sylvia Peters</i>	37	19 Behind the Screen Who's Who	140
7 Seeing Facts	47	20 Television as a Career . . .	154
8 They Capture the Living Moment	59	21 Television in Other Lands	156
9 Putting the Music into TV, by <i>Eric Robin- son</i>	65	Index	158
10 Ballet in Television, by <i>Felicity Gray</i>	73	Acknowledgements	160
	77		

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LONG ACRE, LONDON



A glittering Festival of Britain TV event was the fashion show by London's "Top Ten" designers, collected for H.M. the Queen and Princess Elizabeth, and televised from Lady Rothermere's historic Warwick House, St. James's.

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THE TELEVISION ANNUAL
FOR 1952



On the day the Festival of Britain opened viewers watched the Royal Family at St. Paul's.

IT'S TOUGH FOR TELEVISION

The Editor's Review

TELEVISION is having a tough time of it in Britain. While more and more people put it into their homes, more viewers of experience grow critical of its programmes. While the BBC Television Service needs more money and equipment, and as people outside the reception areas grow impatient to have their own local transmitters, the country's defence programme threatens to reduce the financial and material allocations planned for television's development.

The prolonged development of a national service is not helpful to the creation of satisfactory standards in programmes. The BBC can always pit the enthusiastic appreciation of the newly converted viewers against the querulous criticism of viewers for whom TV's novelty has passed and who find insufficient satisfaction in the programme material.

No reasonable person expects to find the type and quality of every TV programme item to his especial taste. Visual broadcasting, unlike sound radio, cannot be a background to domestic activities. The concentration it requires means that first there must be a conscious and discriminating selection of the programmes to be viewed.

But as things are at present, what the viewer may have chosen most carefully too often turns out to be too much like what he has seen several times before. New programme ideas, fresh approaches to small-screen production, new talents, new personalities and the delights of the generally unexpected are all too rare in transmission.

The plays on TV are often highly commended. Certainly the BBC can call on the considerable reserve of first-class acting talent that is always available in London. It also has a team of producers whose competency can be relied on, including three or four who are capable of handling most of their productions with real brilliance.

To the TV consumer by the fireside, however, neither technical competence nor artistic brilliance will turn a play with a poor "viewing-story" into a good play. The close scrutiny of the TV cameras, and the hard-to-spoof audience of the drawing-room, demand plays of more credibility and more genuine power than is necessarily required to reap



Television Annual's editor, Kenneth Baily. He declares that television is a "revolutionary challenge" still waiting to be accepted by the BBC and the Government in "an open-minded spirit of uninhibited enterprise." He is radio and TV critic of The People and a leading commentator on TV topics in the magazine press.

success on the theatre stage. Television has dramatic potentialities greater than the simple ones whereby it can act as a peephole through which to watch stage plays recently moved out of the West End.

Insufficient trouble is being taken by the BBC to find good-for-TV plays. And the output of two plays a week is too much of a strain on all the possible sources of material, and would still be so even were these being efficiently explored and farmed. It is strange that the programme planners do not accept this truth, and do not severely curtail the number of drama transmissions. Certain it is that so long as they struggle to find material for a hundred such transmissions every year they will be forced to use unadaptable and sometimes quite unsuitable stage plays.

The stage play in its conventional three acts is too long for convenient and comfortable home viewing. Recognition of this very practical factor should by now have caused the BBC to make strenuous efforts to have plays of no more than sixty minutes' duration specially written for the small screen. But the original play, commissioned for TV, and tailored to the home viewer's special requirements, is still a very rare bird indeed.

I deal with plays at some length because, though the frequent excellence of their performance cannot be denied, they do to my mind characterize two failings to which the BBC is very prone in its management of TV.

In the first place, much as TV men claim to despise sound radio, programme planning for TV is in fact dogged by a slavish imitation of

sound-radio traditions. Plays have always been a main staple of sound radio. The TV planners, bred from sound radio, have continued to want plays to be a staple of TV. But this medium is unsuited to any kind of heavy output of plays. Its drama must mostly be written specially for it from scratch. No country, not even the English-speaking world together, can produce even fifty new TV plays a year, let alone a hundred.

In the second place, monopoly-complacency, that canker now firmly embedded in the heart of British broadcasting, has struck into TV as well, despite the enthusiasm for the medium among the TV staff. Professional writers whose word is reliable and reasonable, and is not the wild outcry of the embittered amateur, do not hesitate to say that a major failing of the BBC is the inadequate means it provides for finding new writers, and for encouraging new talent revealed in scripts and ideas which may, in themselves, be unsuited to current demands. This applies very acutely to all departments of the Television Service, and especially to its drama section.

The fault must be laid at the door of the highest-level rulers of British broadcasting. Though they give oratorical lip-service to the BBC's responsibility in fostering the national talents, when it comes to pro-

Television's Festival series, The Passing Show, harked back to the Lambeth Walk in Me and My Girl. "Somehow or other TV light entertainment must attract men and women with a flair for original visual creation."





*On the balcony of the players' dressing-room at the Oval . . . but this balcony was built in the TV studio for Terence Rattigan's Festival play, *The Final Test*. Patrick Barr (with binoculars) played the *Test* cricketer hero. With him is Harold Siddons, as captain of an all-England eleven.*

viding the money, staff and machinery necessary to put the ideal into practice the BBC's managers prefer to look the other way.

The TV drama and light entertainment departments each need a staff of experienced script, story and ideas examiners; and by experienced I mean examiners whose hard-trained judgment could as well earn them good money from theatre managers, film producers and publishers. As it is, any attempts to start script departments or to establish script editors in the BBC have all been enfeebled by the Corporation's refusal to pay the bill for the highly skilled staff these services always require.

The BBC counters this argument by claiming that it trusts the judgment of its staff producers. Indeed, it does leave to them most of the responsibility for finding new programme material. But if this claim is valid, it is remarkable how unanimously the TV drama producers appear to have decided that TV can get along quite nicely on a more or less continuous diet of conventionally shaped stage plays.

The BBC's claim is not in fact in line with what happens in practice. Television producers are so hard pushed to fill the never-ending drama spaces in the schedules that they must necessarily resort to plays off the stage bookshelf.

In the light entertainment department of television the poverty of ideas and material suited to the medium has now resulted in four to five years of "entertainment" quite remarkable by reason of its lack of imagination, its banality and its shoddy production.

On the TV-camera site at the real Oval Cricket Ground . . . Television broadcasts of Test Matches with South Africa made an absorbing feature in viewers' summer programmes in 1951. An exceptional cricket TV event was the Women's Test Match with Australia, televised from the Oval.



Out of the mouths of some of the highest officials in the Television Service light entertainment received honest condemnation in 1950. It received it again when the TV Programme Controller returned from watching TV light entertainment in the United States. Satisfactory as these purges of self-accusation may have been at the time, they ought to have resulted in more visible dividends. An upward trend in quality has begun, but it is a precarious trend.

The light entertainment department is too easily influenced by memories of sound radio. It has tried to photograph shows built to sound-radio formulae, using sound-radio personalities whose past BBC success had little bearing on professional visual entertainment. This department also carries in it the traditional BBC "Variety" attitude—that bland assumption that it is great fun concocting shows for the dear listeners sitting at home, bless 'em! This attitude is a hang-over from the primitive sound-radio days when programmes were strung together with inartistic bonhomie, and broadcasting was one huge, jokeful experiment. It is the attitude of the amateur. To TV it is death. For visual entertainment is only worth looking at when it is composed of the best kind of professionalism which money can buy. The Television Service is not paying that kind of money for light-entertainment producers.

But it is only the tradition of sound radio—once again—which makes it appear the right thing for the BBC to have *permanent* staffs of producers in TV. A medium which draws so much on the techniques and

experience of stage and film production might to its great advantage employ its producers on contract, for specific shows, and over limited periods, as is the practice with directors in the film business. An able cadre of staff technical directors could be trained to assist such free-lance producers—in fact, virtually, such technical supervisors already do assist the staff producers.

Somehow or other television light entertainment must attract the trained impresario mind—the men and women of the theatre and film worlds who have proved their flair, if not their genius, for novel visual presentation and original visual creation. For, unless the present system is changed, there is reasonable fear that the lack of competitive incentive inherent in the BBC monopoly will weaken the verve of any staff of permanent television producers.

Outside broadcasts are perhaps the viewer's favourite TV programmes. Only the most prejudiced critic could deny the fine viewing value of such outside broadcasts as the Boat Race, the Wimbledon Lawn Tennis Championship, parts of the International Horse Show, Test Match cricket, and some of the occasional camera tours of places of interest.

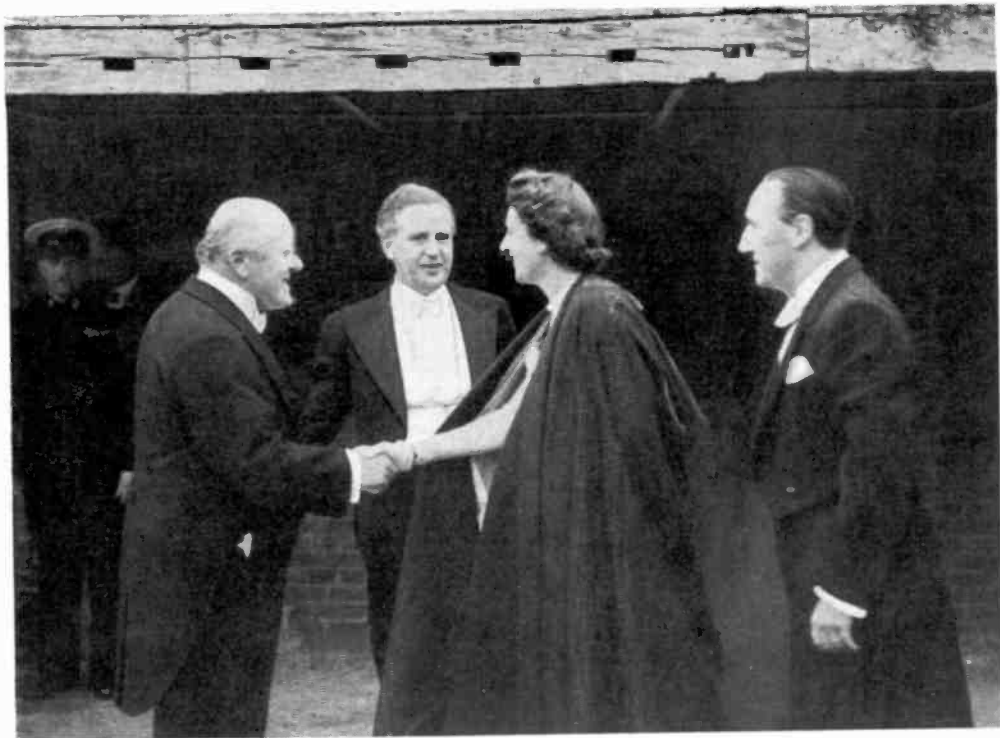
Yet here as well, even in this most adventurous section of the Television Service, BBC complacency takes the gilt off the full triumph. There is little doubt that when it comes to the selection and the direction of commentators for TV outside broadcasts the BBC is too easy on its few favourites. It uses them too often, and it fails to discipline them. Considering that they are accompanying a picture, most of them talk too much; and some rather prefer presenting themselves than the picture.

The breadth of events and sports now covered by TV calls for a greater range of commentators, and frequent changes. But, once again, no staff, time or money is being provided to make an efficient business of finding, vetting and training new commentators.

The biggest disappointment on the outside broadcasts front has been the dismally slow delivery of equipment by means of which more O.B.s could have been given, and given from farther afield. Camera units, expected for the start of the Festival of Britain, turned up months late. Micro-wave link gear, for relaying long-distance O.B.s, has hardly been added to for eighteen months. The Midland area, though having its own TV station, has had to go without live TV coverage of its Festival events. All but a handful of O.B.s have had to be confined to locations within twenty-five miles of Alexandra Palace.

The slow delivery of equipment to TV is a malaise affecting its development inside the studios as well.

In general, the range of the viewer's TV entertainment has continued to be limited by the barren discussions, prolonged another year, between



When TV went to the Glyndebourne Opera, Sussex, in July, 1951, Sir William Haley (centre), Director-General of the BBC, introduced Glyndebourne's John Christie to Mme. Porche and her husband, M. Vladimir Porche, chief of French TV.

the BBC and those commercial organizations which will not allow TV cameras into their preserves. These theatre and variety managements, and some sports promoters, all claim that televising the spectacles they promote is inimical to their box-office interests. Or they claim that the fees offered by the BBC for relays are insufficient to compensate for the dangers to "box office" which they believe to be inherent in the prying TV camera.

Although the Beveridge Committee on the BBC heard all about these deadlocks, neither it nor the Government, when it considered the Committee's report, felt able to suggest any strong line for solving the problem. It was felt that the BBC and the managers and promoters must settle the thing among themselves, and that some settlement should indeed be possible despite a pending official inquiry into wider questions of copyright.

The report of the Beveridge Committee, the Government's White Paper on it, and the consequent Parliamentary debates were all dismally lacking in an imaginative understanding of the problems and the opportunities thrown up by TV. Most disquieting of all has been the ease with

which the Government has been able to issue a new charter which protects the BBC constitution from serious change for several years.

This has sounded the death-knell to the much-advocated proposal to form a separate corporation to run British TV, whether with or without some form of commercial financing.

One is sorry to strike so gloomy a note, but nothing has happened since the last edition of the *Television Annual* to discount the theory that so long as the traditions and personnel of sound broadcasting are permitted to percolate into the BBC's management of TV, so long will the development of British television be narrow in concept and anaemic in body.

It should also be plain by now that quasi-Governmental committees, such as the Television Advisory Committee, and official inquiry commissions appointed on the traditional lines, such as the Beveridge Committee, are bound to play safe, and will always take a conservative view, when confronted with a revolutionary challenge.

Television is a revolutionary challenge. But, so far, Britain has not discovered the man, let alone the committee or corporation, strong enough to accept the challenge in an open-minded spirit of uninhibited enterprise.

KENNETH BAILY



"Outside broadcasts are perhaps the viewer's favourite television programmes." Cameras visited the South Bank Festival Exhibition several times. This picture was taken when gymnastic demonstrations were televised from the South Bank Arena. Cissie Davies, English and Welsh gymnastic champion, is holding her position during a hand-balancing exercise on the beam.

1 THEY PUT THE EYE INTO RADIO

The Men Who Discovered Television

THE progress of British television was well summed up during the Festival of Britain in 1951. People at home as well as visitors from overseas saw the results of advance from the small, drawing-room television screen, to the screen of cinema size, in the South Bank Telekinema in London. Millions watched aspects of the Festival activities by television, in their own homes in many parts of Britain—and during the Festival months a third television transmitter was opened, putting television within reach of another 11,000,000 people in England.

In addition, throughout the great Festival exhibitions there were continual reminders of television in its increasing cultural and scientific applications.

For the country which was the first in the world with a daily television programme service, all this was as it should be. What is remarkable is that, where television was concerned, the Festival, instead of marking the progress of the last hundred years since the 1851 Exhibition, was showing an achievement of but twenty-five years; for it is only in that period that television has been, as it were, in regular process of development. True, it had been thought of, and scientists had probed towards it, as much as seventy years ago. The transmission of still pictures *by wire* was actually demonstrated to the Physical Society by Shelford Bidwell in 1881.

In France and in Germany at that time, too, experiments were made with methods of breaking up pictures into small pieces so that they might be transmitted and reassembled at a distant reception point. One idea was to have a rotating metal disk, perforated so that a picture projected on to it was in effect sliced into pieces.

Strangely enough, the television we get as a result of these first probes uses no such mechanical contrivance, though it has applied the basic principles these pioneers were working to. It did not occur to them to try to emulate the action of the human eye, by producing an artificial retina sensitive to light rays.

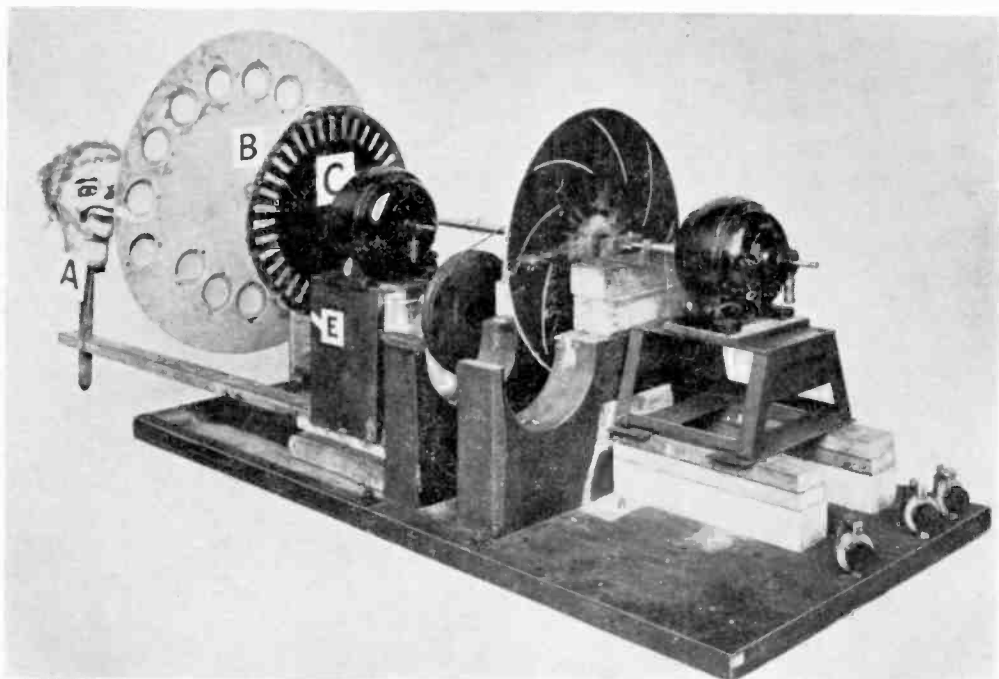
It is this principle which gives us today's television.

It is the characteristic of human eyesight known as *persistence of vision* which makes television possible. This characteristic creates, within our visual sense, the illusion of a continuous moving picture, when what is really being shown us is an extremely rapid series of still pictures. The speed of their assembly deceives the eye.

The all-powerful assembler, which does the work in the television picture, is a flying spot of light. Its flight is so rapid that the eye notices only its continuous effect—a line of light. These lines are traced from left to right, down the television screen from the top left-hand corner to the bottom right-hand corner. In the BBC system of television the spot makes $202\frac{1}{2}$ lines, and then flies back to trace as many more in the spaces between. This gives the picture its 405-line standard of definition.

The spot making the lines varies in intensity through a gradation from black to white; the gradation is the result of varying electrical impulses sent by the television camera, which has collected the gradation from the subject being televised. But the spot of light, flying twice up and down the screen, has still only made us one *still* picture. So television uses

The historic apparatus which sent the first television pictures in the 'twenties. Baird's original transmitter, by which he televised the image of a wooden dummy's head, seen at A. Of the components lettered, B marks the scanning disk, C the chopper disk and E the case housing the photo-electric cell. The transmitter is now to be seen as an exhibit in the Science Museum at South Kensington, London.



an extremely rapid succession of pictures to reproduce movement. Each picture in this succession has, of course, caught an infinitesimal degree of the movement going on in the studio; so when the eye sees all the pictures in rapid succession it sees all the movement.

The spot of light, as it moves down the screen, is moving at 8,750 miles an hour! But when it flies back to start tracing again it is going at the rate of 75,000 miles an hour! The rapid rate of pictures transmitted is twenty-five each second; but owing to the double scanning or "interlacing"—from top to bottom of the screen—the effect is one of fifty a second.

It was the application of the cathode-ray tube to television development which made this system possible. In the modified type of cathode-ray tube, in the camera, the rays given off by the studio subject are dissected by a sensitive plate known as the *mosaic*, and their variable electric impulses are shot to the transmitter.

In the receiving set the same qualities of the cathode-ray tube convert the impulses into the spot of light, which is shot on to the broad end of the tube—now the screen. Other synchronizing electrical impulses are transmitted, and collected by the receiver, for the purpose of moving the spot of light sideways, and up and down, at the speeds required.

It was in 1908 that A. A. Campbell Swinton suggested the use of cathode-ray tubes at the transmitting and receiving ends for television. Little was done about it until much later—when John Logie Baird was well advanced with his more mechanical system, which did, as a matter of fact, show the first television pictures ever.

Baird was the son of a Scots minister. He went to Glasgow Technical College, and the University there, at both places showing strong inclinations towards advanced mechanical and scientific invention. After training, he first patented a medicated foot-sock! He worked in a jam factory. He patented and tried to sell a new kind of soap. His health broke and he had to live by the sea, at Hastings. It was there, with scant possessions, and next to no money, that he started experimenting in what was to become television.

He worked on a washstand, with tin boxes, bicycle-lamp lenses, pieces of string, wire, wood and cardboard, glue and sealing-wax. And on the contraption he so made he actually transmitted the picture of a Maltese cross.

He moved to an attic in Soho; and there transmitted the grinning head of a grotesque doll—still to be seen in the Science Museum in London. Next he called in an office boy, and received his picture in the next room. The boy, William Taynton, now adult, has appeared in BBC television programmes commemorating Baird.



The amusing beginnings of TV production technique! Televising a play as early as 1930—with the producer using the gadget which “faded out” an actor, to make way for a new picture on the screen. The BBC put on experimental programmes from a tiny studio in Portland Place, behind Broadcasting House. Enthusiastic pioneer viewers picked up the programmes on the first types of TV set, receiving pictures about six inches high by three inches wide.

On 27 January, 1926, Baird gave the first public demonstration of television to forty members of the Royal Institution. By 1928 he had advanced as far as crude *colour* television, and had sent a picture across the Atlantic.

In 1929 the BBC started cautious experiments with a mechanical system of television, of only 30-line definition. In 1936 it opened its regular high-definition Television Service.

But by that time the cathode-ray system had taken long strides forward; and, in view of this, the Government commanded that the BBC Service use both types of system, alongside each other, for a trial period. These were a vastly improved Baird mechanical system, with 240-line definition, and the cathode-ray or electronic system, with a definition of 405 lines. This system had been perfected by Marconi-E.M.I., and in 1937 the Baird system was dropped in favour of it.

Though there have been many improvements in technical details, and in the knowledge of how to handle this system, it is the one still in use today in Great Britain. In the BBC's research laboratories, however, experiments have reached an advanced stage in both a higher-definition system of television and a colour system.

2 WHEN YOU BRING THE TV SET HOME...

What you should know . . . What you should do . . .

FOR every home the television adventure begins with the selection of a set at the radio dealer's. But first an assurance is needed that some sensational development in television is not going to render obsolete a receiver of current design. That assurance has in fact been given. It is part and parcel of the Government policy within which the BBC is developing television into a national service.

The Government has said that no change will be made in the British system of television which would be radical enough to out-date the kind of set now in the shops. This is a safeguard against any sudden increase in the definition standard of British television, as well as against any hurried adoption of colour television on a national basis.

To increase the definition standard above the present 405 lines would jeopardize the BBC's plan for building transmitters up and down the country. Higher definition would need more stations than the present national plan will allow. As 1954 has been given as the earliest date for completion of this national spread of television, it is unlikely that the 405-line standard will be dropped before a good proportion of the population has made use of sets as now designed to receive pictures of that standard. This security from sudden change is an essential also, of course, for the progressive development of the set-manufacturing business.

As to colour television, its transmission would require even more transmitters, of a more costly type. Colour may well soon be introduced as *an alternative and experimental service confined to one small area of the country*; but any general switch-over to a national colour television service is possibly many years ahead.

Fear of future changes can therefore be discounted in approaching the shop for your first television set. Considerable care is required, however, about immediate and practical details as to installation. Most television sets require a home electric supply of alternating current of not less than 200 volts, but there are many sets suitable for either AC or DC operation. There are no battery television receivers. With those elementary details out of the way there is the matter of the distance of

your house from the television transmitter. This can be tricky; the strength of television reception is made infinitely variable, even within the same town, by the nature of the surrounding country, the height of the situation, and by local sources of interference.

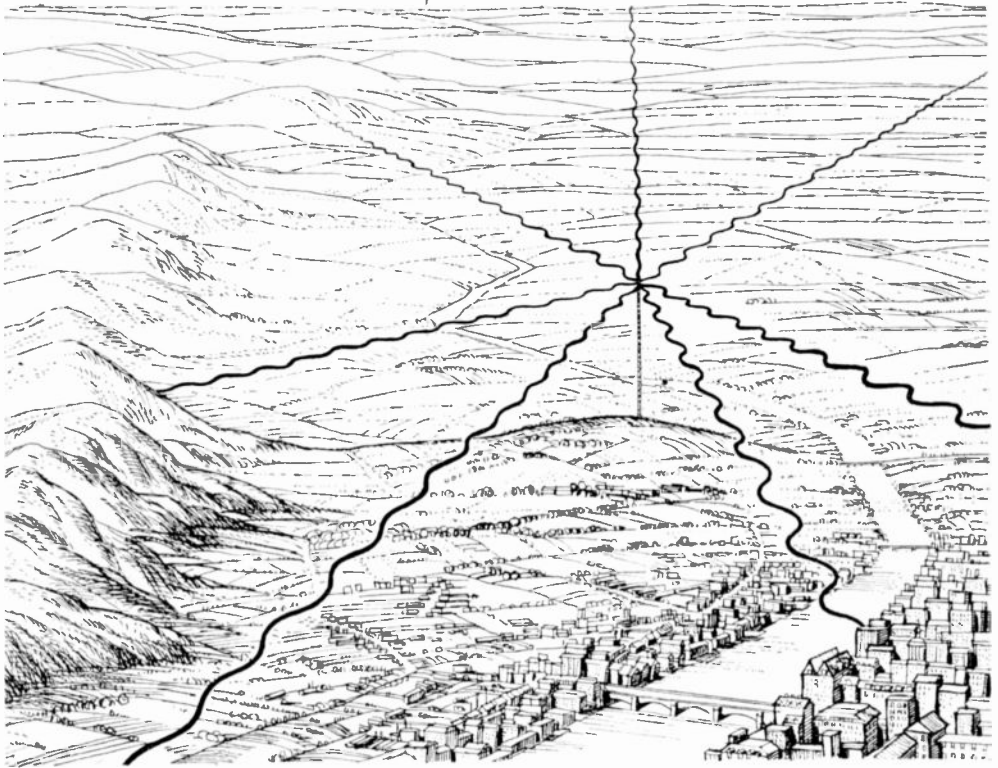
It is necessary to recognize that the 30-mile service area of the Alexandra Palace transmitter, and the 40-mile area of the Sutton Coldfield and Holme Moss stations, are cautious estimates made by the BBC. All three stations are being regularly received at places well beyond those limits, especially in the case of Sutton Coldfield and Holme Moss.

It is usually known in any locality whether television reception in general is good, mediocre or bad. But even then the situation of the house itself may prove an exception to prevailing trends, especially if it stands high, or low among surrounding heights. From this point of view, and from that of local interference, by far the best method is to have a set demonstrated in your own home before making your choice.

Where "moving pictures" are concerned we have been brought up to think of them on the cinema screen. Because of this our first reaction



Television transmissions from Alexandra Palace span fifty miles to give good reception in this Suffolk cottage. But prospective viewers should remember that the strength of TV reception varies, even within the same district, because of the nature of the surrounding country, the height of the situation, and local sources of interference.



To some extent the formation of the country between the television transmitter and your home will affect reception. High land and tall buildings screen a receiver; television waves travel farther across flat country.

to the new invention of pictures in the home is an urge to look for the largest possible screen. This is a fallacy. The cinema screen, with its mammoth images, has to satisfy an auditorium. The television screen need satisfy nobody beyond a fireside circle. Moreover, a few nights of viewing will soon show that what looked a small screen in a shop is of quite satisfactory proportions for the job it has to do within the confines of the average drawing-room.

The medium-sized television screens suit most homes. The largest sizes have advantages for both large rooms and large families. The medium range of receiver now in supply gives pictures measuring roughly ten by eight inches.

Once the set is delivered at the house, a considerable argument usually arises about where to place it. Alcoves, to one or other side of the fire-place, are often favoured. A site near a window, for the aerial lead-in, is also advantageous, as also is a position reasonably near to an electric supply point. The main need is to put the set where viewing will be most

comfortable, avoiding the possibility of half the family being shielded from the fire while the other half is roasted on top of it!

Once the receiver is working, perfectionists in the family may want all lights out for night-time viewing. This is not necessary. The modern television screen is bright enough to give good entertainment under subdued lighting; it is, in fact, bright enough to allow of summer afternoon viewing in a shaded part of a room. It is also important to eye-health and the avoidance of strain that viewing should *not* be done in complete darkness. An effective and restful position for the subdued light is *behind* the receiver.

The placing of the control knobs varies in different makes of television set; but the system of control is standard through practically the whole range of sets on the market. The main controls, often easily accessible at the front or side of the receiver, are usually termed:

FOCUS

CONTRAST

BRILLIANCE (*sometimes also includes the on-off switch*).

In addition there are pre-set controls, intended to be set on installation and then rarely requiring manipulation. These are often situated at the back of the set, and are usually concerned with fixing the following adjustments, all necessary in obtaining a steady picture:

HORIZONTAL HOLD. *If this control is out of adjustment the picture will break up, or stagger irregularly across the screen.*

WIDTH. *This regulates the width of the picture and should be matched to the test card which is televised at the beginning of each BBC transmission.*

VERTICAL HOLD. *If this control is out of adjustment the picture will roll up or down.*

HEIGHT. *This regulates the height of the picture and should be matched to the BBC test card.*

It should be remembered that picture quality, particularly brightness and contrast, may sometimes vary because of local reception conditions, or because of changes in the electricity supply such as occur during "load-shedding" periods.

At all times the golden rule should be: Never Go Beyond the Named Controls. In other words, do not poke about inside the television receiver. There can be 6,000 volts or more waiting to be "picked up" in there! Always call a service engineer when in doubt about a fault in a television set.

The aerial is far more important to a television set than it is to the sound-radio receiver. In almost all cases it is vital to have an aerial. Within one or two miles of a television station a length of wire may suffice.

The familiar H-shaped dipole is the usual type of aerial required. A special kind of cable has to be used to connect it. The erection of the aerial is a specialized job, as it must be placed in accurate alignment in relation to the transmitter, and also possibly to nearby sources of interference.

Because of the vagaries of television waves, giving strange variations in reception strength, there are no hard-and-fast rules as to the distances at which a simpler aerial may be used. Each situation has to be treated on its merits. In general, however, the simpler single dipole aerial may give good reception up to twenty miles from the transmitter. Under ten

Every day the BBC shows this card to help in case you need to regulate your receiver controls. From it can be obtained the correct height, width, contrast values and focus of the picture.

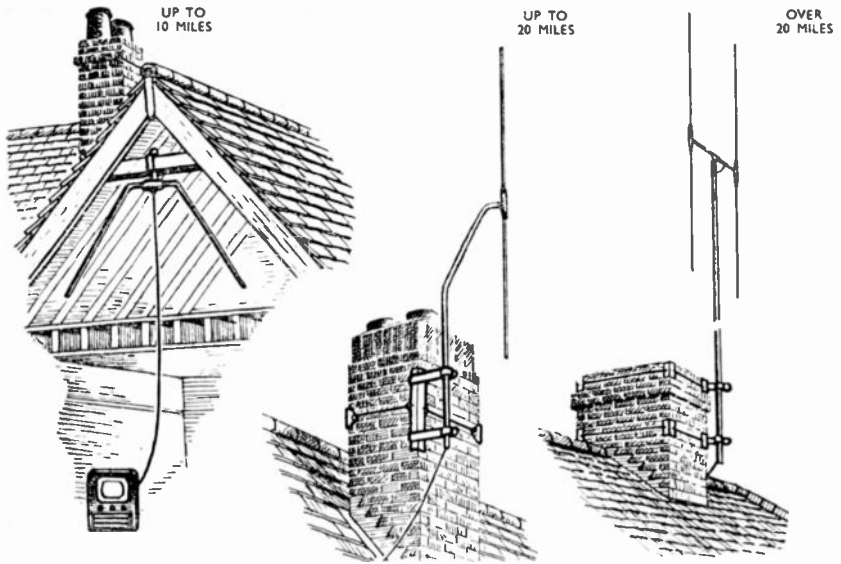


miles from the station an indoor aerial may suffice. This can be fitted unobtrusively.

Reception at long distances will often necessitate special aerial fixtures. Between sixty and a hundred miles from the transmitter an "array" type of aerial may have to be used, using more than the two elements familiar in the H-aerial. Design and erection of the long-distance aerial is definitely a skilled job for the service engineer, and preferably for the engineer who knows the television peculiarities of the district.

Soon after the start of viewing you will be able to judge whether your set will be subject to local sources of interference. The chief cause of trouble is the ignition system of motor traffic. (This can, of course, be suppressed by vehicle owners by the simple fixing of a gadget costing no more than two shillings.)

Motor interference can be recognized by white spots or a "snow-storm" on the screen, usually accompanied by crackling on the sound



No rule can be laid down for universal application, but in many cases distance from the television transmitter decides which type of aerial the viewer needs for use with his receiver—indoor, single dipole, or H-type.

reproduction. If you live near a main road, or right on a street, this is where correct adjustment of aerial can help to eliminate the trouble.

Electrical motors and machinery of all kinds, from hair driers to heavy machinery, can cause interference with the television picture. Usually this is in the form of white spots grouped in bands or streaks; the only remedy is suppression at the source, and by reporting such cases to the local Post Office this may in time be achieved.

In the locality of hospitals or curative posts electrical treatments such as diathermy may cause a wavy or herring-bone pattern to appear on the television picture. Suppression at source is the only remedy, and can be effected without detriment to the medical apparatus.

Nearby metallic objects of some size, such as pylons or gasometers, can cause "ghost" pictures on the screen, and the dealer may be able to remedy this by aerial adjustment.

In areas where there is a good deal of air traffic, aircraft may cause the television picture to wobble or fade in and out. A fairly rare kind of picture disturbance is that which can be caused by interference from the sound channel of the set. Horizontal bars may flicker across the picture, usually accompanied by noise from the speaker. Correction of this fault is a job for the service engineer.

At certain periods of the year extreme atmospheric disturbances, which are often due to sunspot activity, may affect the quality and reliability of sound and vision reception.

3 AROUND AND ABOUT THE STUDIOS

28,000 Square Feet of Floors, 43 Dressing Rooms!

THE historic home of British television is the Alexandra Palace, by modern standards a grotesque pile of Edwardian architecture, one wing of which the BBC took over for the start of its daily television service in 1936.

There was room for only two studios, and in these television programmes as we know them today were pioneered and built up. Moreover, this limited amount of studio space had to suffice for seven years—for three years before the Hitler war and four years after it. Since good-quality television demands ample studio space, both for long rehearsal and to obtain freedom of movement, the varied and ambitious programmes were sometimes provided more by chance than by design.

Circumstances of leasehold made it impossible for the BBC to extend its occupancy of Alexandra Palace, and the Corporation has had to find accommodation elsewhere in London for the larger studios it needs; it will in fact have to leave Alexandra Palace altogether in 1956.

Experience of television production both in Britain and the United States soon showed that, ideally, studios should be specially built for the new medium. The shortages of the post-war years prevented the building of an adequate British television centre in any foreseeable time, and the BBC therefore bought some large film studios for *conversion*.

These are the Lime Grove studios, at Shepherd's Bush, a massive block of buildings left behind by the past magnificence of the Gaumont-British Film Corporation. Here five studios, each of them considerably larger than either of the Alexandra Palace studios, will house the bulk of British television production until the BBC can build itself a television centre specially devised from the first brick up.

The site of this future "Television City" has been acquired, on the old London exhibition site at White City, not far from Shepherd's Bush.

Lime Grove is in fact a street. It is one of those drab London thoroughfares which have been named with either a fanatical idealism or a ruthless cynicism, for certainly in this Lime Grove there is not a vestige of arboreal seclusion under sun-dappled lime trees!

Instead, on either side of the massive studio block, unbroken terraces of dull Victorian villas stretch to each end of the street. From upper windows in the studios there is an uninspiring view across a tawdry regiment of handkerchief-size backyards, with beyond the great sprawling backcloth of London's industrial octopus: factory chimneys, water-condenser towers, long workshop roofs, tall warehouses, smoke, steam, and dust.

The studio building towers incongruously above the street of little houses. There are two square and plain-fronted blocks, joined by a lower structure between them; and at one end some of the houses adjoining the block have been taken over and turned into offices for the studios.

Inside is a strange and bewildering conglomeration of corridors, stairways, lifts, offices, dressing rooms, workshops, intertwined—it must seem to the visitor—round the five large studios, each of which is come upon suddenly and unexpectedly, at different floor levels.

In actual statistics the building will contain:

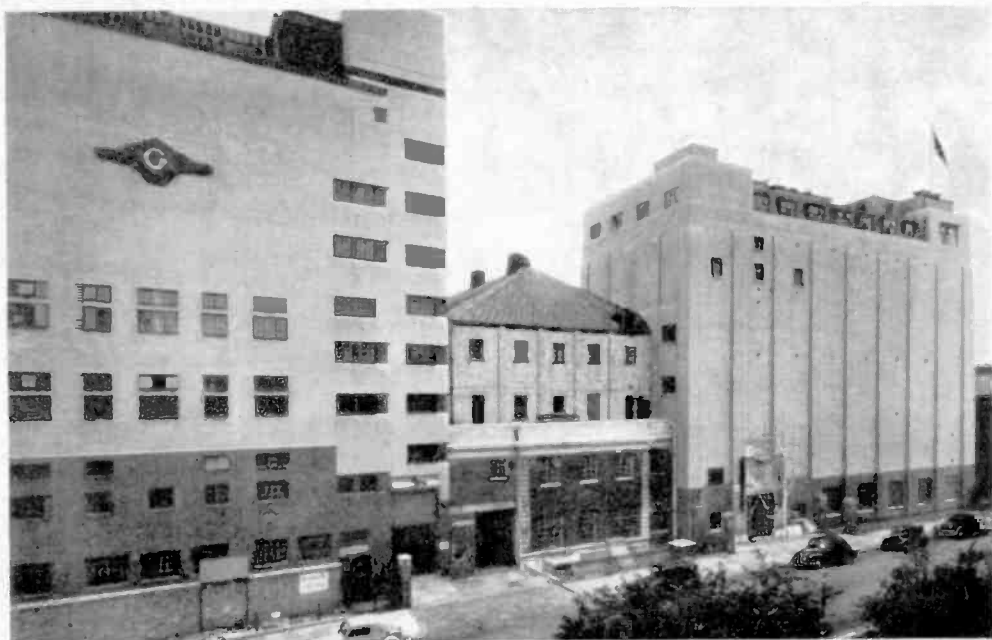
5 studios:	4 wardrobes
D—5,400 sq. ft.	1 surgery
E—4,800 sq. ft.	4 workshops
F—9,600 sq. ft.	5 film-projection rooms
G—5,650 sq. ft.	5 film theatres
H—2,650 sq. ft.	3 scene docks
3 restaurants	4 property stores
43 dressing rooms	1 boiler and
150 offices	generator house
7 control rooms	5 lifts

A great deal of construction work has had to be done on the five studios to adapt them for television. Studio D was the first ready, and was occupied mainly by the production of the daily children's programme. This studio measures 84 ft. long by 65 ft. wide, and is 24 ft. high. Early in 1951 Studio G was brought into use, mainly for light-entertainment programmes; its measurements are 114 ft. long by 56 ft. wide, and 33 ft. high.

Towards the end of 1951 another studio was brought into operation for play productions.

High above each of the studios there have been built in the very latest types of production and engineering control rooms. To understand these brain-centres of television production it is necessary to see how the television producer works.

To put a programme on to the air the producer sits in the production control room, with a team of skilled and quick-thinking technical assistants beside him. There is the vision mixer, usually a girl, who at the



Lime Grove, Shepherd's Bush—the BBC television studio blocks from which come most of the light entertainment, drama and children's programmes. Two studios at Alexandra Palace are used mainly for talks features.

producer's commands manipulates a series of knobs by which the cameras he is using, on the studio floor below, are brought in and out of use. She is partnered by a sound mixer, whose job it is to see that the volume and quality of the speech and music are kept as the producer wants them wherever the production moves around the microphones on the studio floor. Another sound assistant may be on duty to work a bank of gramophone turntables, should sound effects, or recorded music or speech, play a part in the production.

When the producer is ready to start his direction of a transmission his place among the artists on the floor is taken by the studio manager, whose job it is to convey to the artists, cameramen and technicians on the floor a great deal of what the producer requires from them to keep the production on the move. The studio manager receives these instructions from the producer on a pair of headphones connected to a walkie-talkie set which he wears. Cameramen and technicians on the floor also wear headphones on which to receive individual instructions from the producer as the programme proceeds.

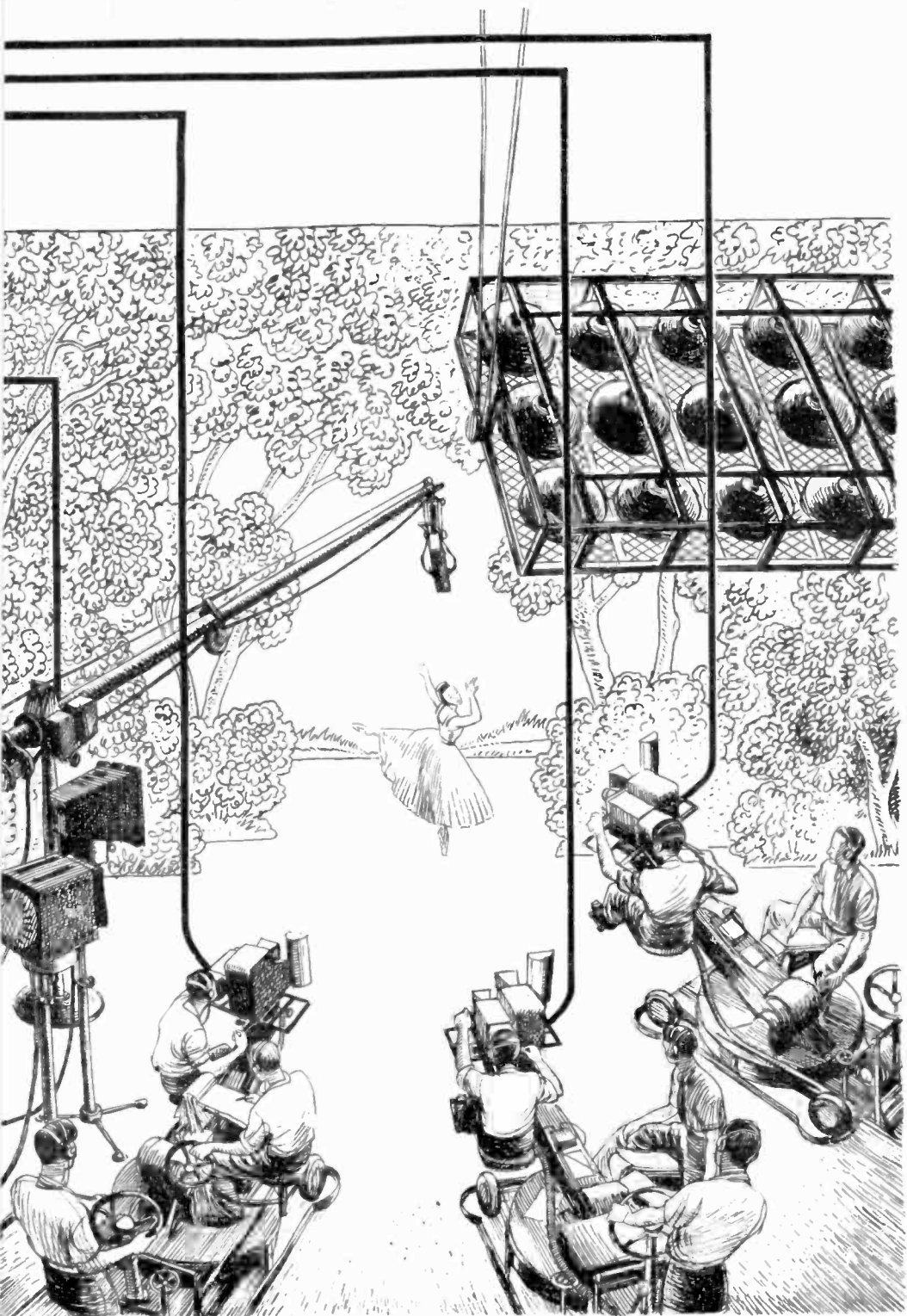
All this is vital in television, because once a broadcast performance has started and is on the air it obviously cannot stop for producer's directions. Throughout the transmission the studio manager is seeing



Producing a TV show. The producer and his assistants—beyond the glass panel—and the sound assistant (foreground) control cameras and microphones on the studio floor below, seeing the cameras' pictures on the monitor screens. In the drawing are shown the traditional BBC "Emitron" cameras; in the Lime Grove studios adapted outside-broadcast cameras are often used, but the control system is the same.

that artists, and cameras, props and furnishings are in the right places at the right time. Cameramen are moving from one shot to another, and are changing the focal length of their shots all the time, as the producer's voice in their headphones bids them.

Up in his control room the producer has in front of him a series of television screens. These screens show him the picture being obtained by each of the cameras he has in use on the studio floor below. A final screen is of the picture he has chosen to send out on transmission. The production which the viewers watch is thus made up by the producer's



continuous selection of pictures from the "preview" screens he can see in the control room.

He may start his action through Camera One, and intend, after so many lines of dialogue, to stress a dominant character by putting him into close-up. It is necessary, therefore, while Camera One's picture is going out on transmission, to instruct the cameraman on Camera Two to prepare for the pending close-up shot. If, as is likely, there is to be a quick *cut* from that close-up to yet another angle of shot, taken from Camera Three, the producer will also be talking to the third cameraman, in order to line-up the picture he wants from him—and all this while the opening action of the production is in progress, and before that first change to a close-up shot has been reached!

This is to say nothing of the other worries of the producer in action: his constant watch on the quality of the picture, as affected by lighting, and by the moves of cast and cameras; his constant watch on the quality of sound, similarly affected; and his continuous preoccupation with the performance of his artists, whom he has been rehearsing for days, and to none of whom he can now say: "Stop—let's try it this way!"

In the producer's control rooms above the two pioneer studios at Alexandra Palace all this nerve-racking work had to be done in terribly cramped quarters. The new control rooms above the Lime Grove studios allow producers more breathing space—literally!—and in the case of Studio G provide separate compartments for the technical assistants controlling vision and sound respectively.

In all, the Lime Grove studios have given the Television Service 28,000 sq. ft. of studio space—in addition to the 4,200 still in use at Alexandra Palace.

(It is interesting to note that 46,500 sq. ft. of studio space will be provided in the big Television City, planned by the BBC on the site it has acquired at White City. This will provide four studios larger than any of those at Lime Grove, and three further studios somewhat bigger than the Alexandra Palace studios.)

Ideally, television studios should all be at ground level to avoid the hoisting of large scenery and heavy "props": after all, it will not be long before the ambitious producer wants an elephant in his cast! But at present, both at Lime Grove and at Alexandra Palace, materials have to be carried considerable distances and lifted considerable heights before they can be put into place in the studios.

For the high-fidelity reproduction of sound by radio the ex-film studios at Lime Grove have had to be further sound-proofed. For the continuous lighting problems arising in a television production, as opposed to those of a film production—which is shot in small, isolated scenes—new



Smooth and swift changes of scene are essential in television productions. Here, at Lime Grove, a studio is ready for a programme in which the acts will move in and out of four different scenic sets built around it.

lighting galleries have had to be built around the walls of the studios. Equipment from which to hang special lighting batteries and scenery has had to be put in over large areas. An operating room and equipment have been installed for "back-projection" by means of which specially filmed backgrounds—such as exteriors—and effects can be screened behind the action of a play. This film-studio method—for which there was no room at Alexandra Palace—has had to be specially adapted to give projection pictures suitable for television cameras.

In one of the Lime Grove studios the munificent powers of the past heyday of British films left an underfloor pit or tank of considerable size. This will be used to provide camera shots of artists descending or ascending stairways, and will be filled with water for the more splendidous scenes in future television plays and entertainments.

A great deal of new ventilation plant has had to be added to the ex-film studios as well. This is because television production is a hot job. Studio lighting has a heat emission of 300 kW, while about 15 kW may result from a hundred persons being in the studio—since the BBC technicians have worked out that during television rehearsals one person emits 150 watts of energy in the form of heat!



That's Terry-Thomas up there, acting the steeplejack for Brian Johnston's "cod" interview in one of Terry-Thomas's popular How Do You View? shows. With Terry-Thomas "a persistent conscientiousness will always improve the work on hand so long as there is another moment to spare in which to improve it."

4 THE LAUGHTER SHOWS

And the Secret of Terry-Thomas

THE search for television comedy is a hard search and a long search, and even when the very laughable is found and placed on the screen there is considerable danger of its too-frequent appearance very soon wearing it thin.

It took the BBC four years of trial and mostly error to find one comedy show which could stand up to a fortnightly assault by those perceptive TV cameras, and still capture and hold viewers' loyalty over a period of months.

This important discovery was the Terry-Thomas series, *How Do You View?*

These programmes are essentially a personal interpretation of wit and buffoonery by one very individual artist. Terry-Thomas revealed that he had the flair for making genuine contact with the fireside circle, and that he had a mind inventive enough to produce fresh fun out of roughly the same situations, fortnight by fortnight. Doing this he was economical of situation, and of the creation of supporting characters, and so has avoided running himself dry of material.

Whether or not the Terry-Thomas programmes hold their pre-eminent place and become a yearly feature of British television, the recipe of their success—or at least the apparent recipe—should go on record. As the modern dude, the utility English gentleman if you like, Terry-Thomas looks right with an old retainer manservant. That this retainer should be named Moulting is also entirely right; it is also appropriate that he should fuss over the young gentleman, over whom he has fussed since his boyhood, though he never clearly understands what his master is up to in this difficult and sadly changed modern world.

In the Terry-Thomas *ménage* there must also, of course, be a chauffeur, but in these days there is no car for him to drive. The situations arising from this perplexing circumstance can produce a great deal of fun before tiring us. In addition, Terry-Thomas has, of course, a long line of adventurous, if crazy, ancestors, and when, in each programme, he chooses to bring these alive, one by one, we can enjoy the Terry-Thomas humour in settings ancient as well as modern.

But at this point let no aspiring young comedian get the idea that a few situations and characters like these are all that is required for comedy

success on the television screen. The prime secret of the recipe is in the ability of the comic himself.

With Terry-Thomas the ability is in his power of concentration, allied to a quality of persistent conscientiousness which will always improve the work in hand so long as there is another moment to spare in which to improve it. He goes through his television scripts line by line, re-writing a line here, half a line there, turning a line back to front here, dropping a line there and inserting a new one in its place.

He concentrates on this, the sheer business of getting right the words he is to use, for a week. In the studio his concentration, against all the chaos and emergencies of BBC television rehearsals, is so intense that he can have a new piece of script or "business" off by heart within a few minutes.

How are his television programmes prepared? His producer, Bill Ward, and script-writers Sid Colin and Talbot Rothwell, meet him at his home, which is tucked away in a mews near the Albert Hall. They talk around the characters and situations in the programme, and the writers go away and draw up the draft script. It is on this that Terry-Thomas then works so intensely, ever improving and polishing right to the last minute.

Terry-Thomas has a supreme confidence in his own ability, yet remains self-critical; his confidence is that of the man who refuses to be hide-bound by the techniques other people may think they have discovered as being all-important. Though he knows full well that the television camera demands sincerity and subtlety from its comics, he regards a great deal of the fashionable talk about "television technique" as mere bunkum. It is because he simply believes his method of putting wit over will in fact enter the viewer's drawing room on "a perfectly friendly basis" that his work is sincere.

A realist humorist, he has always baffled the gloomier rule-makers of show-business. When he toured the music halls and went into the northern manufacturing towns they told him that hard-headed Yorkshire and Lancashire audiences would make short work of him—the ever-so-nicely spoken, gentlemanly wit.

He preferred to think that if he *wanted* to make them laugh he *would* make them laugh; and by going on the stage and "tearing himself to pieces" to that end, he brought the house down in town after town.

Largely as a result of his British television success Terry-Thomas spent several months during 1951 in the United States, appearing on television and in cabaret.

He originally broke into broadcasting in sound radio, after the war. After Army service he had joined the touring company of ex-Forces

artists, *Stars in Battledress*, and as a result played with the late Sid Field in a West End musical, and later in a Royal Command show at the Palladium.

He was once a film extra—a job he did in addition to work at a clerk's desk in a City of London bank. At that time he also did a great deal of amateur acting with the leading London societies. He left the city office for the precarious rough-and-tumble of the provincial music-halls, and so began the career which television has embellished.

In his producer, Bill Ward, he has had one of Britain's leading TV technicians, a man who has been with television through all its growing pains as engineer, lighting expert, sound expert, cameraman, studio manager and producer.

THE BRADENS

BERNARD BRADEN and Barbara Kelly, the man-and-wife Canadian pair of sound-radio fame, entered television with a series of their own in 1951. Called *An Evening At Home*, this was a set of inconsequential programmes with the Bradens joined by no more than George Benson and Hester Paton-Brown, and an occasional small-part character player or guest artist. Intended to take the camera informally inside the Braden home (alleged), the series caused violent argument among viewers as to its effectiveness. Despite some neat production work by a new television producer, T. Leslie Jackson, the feature barely succeeded, probably owing to its dependence on the quaint idea of Canadian women that husbands are schoolboys with adult earning power.



Attractive Barbara Kelly liked to keep husband Bernard Braden on a string in their domestic television series. In addition to comedy, viewers have seen the Bradens as "straight" players in powerful TV drama. The Bradens came into British broadcasting from Canada.



A documentary touch in a light entertainment programme. In the Festival series, The Passing Show, producer Michael Mills provided many authentic glimpses such as this one of a racecourse group in the early years of the present century.

MICHAEL HOWARD

THE lugubrious comedian with the odd air, Michael Howard starred in a fortnightly series, *Here's Howard*, for several months during 1951. The programmes reached nothing like the success which had previously piled up for Terry-Thomas's *How Do You View?*; but at least they caused lively discussion, since viewers seemed unable to take any half-measures over them: either they liked Howard or they firmly disliked his kind of fun.

With its usual planning oddity, the BBC gave this series to a new television producer, Bryan Sears, and he had unfairly to make the grade with goods needing the most expert technical direction. The newspaper critics were cool towards *Here's Howard*; the BBC's own Audience Research statistics could find for it only a low appreciation rating; and its few fans remained a loyal minority.

VIC WISE

YET another comedian roped in to try and bolster the pallid reputation of variety in TV, Vic Wise presented his *Vic's Grill* series of informal humour, song and dance programmes. In point of fact, though Vic Wise was a likeable linking figure in these shows, the comedy strength came from Norman Wisdom, who unfortunately had to leave the series to make his sensational London stage debut in *London Melody*. After that the chief merit of *Vic's Grill* was the delicious character comedy of Beryl Reid, a discovery, it is to be hoped, to be brought again to the TV screen in some future series of comedy.

Another Festival-year effort by TV's Light Entertainment Department was a musical play, *The Golden Year*, set against the background of the 1851 Exhibition in Hyde Park. Jack Hulbert (centre) and Sally Ann Howes (right) were the stars.



THE PASSING SHOW

As its main Festival "dish" in 1951 the BBC Television Light Entertainment Department presented a cavalcade of musical comedies and music-hall over the first fifty years of the century. Produced by Michael Mills in five parts, with a large cast, this production scored considerable favour with viewers and critics alike. The programmes were possibly too long—ninety minutes each—and the thread of domestic drama on which they were hung was sometimes weakened by arch script-writing. But for the swift handling of the sheer mechanics of television production *The Passing Show* was a considerable technical advance.

CABARETS

TELEVISION found out in the early days that the cabaret type of entertainment could be ideally suited to fireside viewing, and the Television Service has always run its regular cabaret series. Most famed of all has been *Café Continental*, devised in 1946 by Henry Caldwell and produced by him ever since. In 1951 the *Café* did not make such frequent appearances as in previous years, and, though many viewers found it always welcome, those with longer television memories began to be aware that it was depending more and more on acts they had seen before. The strength of *Café Continental* used to be that, in combing cabarets and music-halls on the Continent, its producer was finding fresh acts and really original talent. But it began to look as though even this source of talent had been exploited as much as it could be by the avaricious and all-critical television cameras—at least for the time being.



Dancing girls for a cabaret programme in their dressing room at the studios. Café Continental and Top Hat have been Saturday night series of the floor-show type.

The other television cabaret series, *Top Hat*, a brasher affair than *Café Continental*, and having its own particular following of Saturday night viewers, struggled hard to introduce new acts, if not all good ones.

MUSIC HALL

TELEVISION runs its own *Music Hall* programme, staged in a theatre, usually the Scala, in London's West End, and produced before an audience. The outstanding act in this programme over many months was undoubtedly that of Jon Pertwee, who, unfortunately, found offers of work in Australia more lucrative. One of the *Music Hall* programmes was staged in the Bourneville Hall, Birmingham, thus giving the Midland TV audience their first local relay of television variety; another from the Theatre Royal, Leeds, opened TV programmes for the North.

AN AMERICAN IMPORT

A TELEVISION quiz feature, highly successful in the United States, was brought over by the BBC and given a trial series. This was *What's My Line?*, in which a panel of celebrities attempts to guess the occupations of people unknown to them. It established Gilbert Harding as an intriguing TV personality, and Elizabeth Allen as a charming one.

5 PLAYS IN TELEVISION

From Script to Screen

WHAT better beginning to this chapter than to take a look at the start of the first page of the script of a television play? An unusually interesting drama production on the television screen in 1951 was a piece called *Shout Aloud Salvation*. This is how it began *in the script* . . .

Preview:—

Telecine: (Map)

CAM. 2 (C.U. "Miserable")

CAM. 3 (On door)

CAM. 1 (On stairs)

CAM. 4 (L.S. on crowd)

CAM. 5

VISION

FADE-UP TELECINE

Shot 1: An outline map encloses a plain grey Britain against a darker background. The title Shout Aloud Salvation grows from the centre of this until the words fill screen.

Quick fade out title, and start to track in Map. As camera moves, the Map is illuminated so that it glows and vibrates with light.

DISSOLVE

Shot 2: C.U. a Debutante, full Court dress (circa 1882) just completing downward movement of curtsey.

DISSOLVE

SOUND

F/U SOUND TRACK

Trumpets; approaching and crescendo, strident, compelling.

SHARP FADE-OUT ON CLIMAX OF TRUMPETS

F/U CONTRASTING QUIET PASSAGE.

Music: Andante Cantabile

AND HOLD UNDER:—

WOMAN'S VOICE (recorded, close, piano con grazia)

The nineteenth century is three-quarters gone;

Smoothly the rich years pass—on rolling wheels;

Tandem, carriage, hackney, brougham!
Beneath the trees, the landaus pause to watch

A marquetry of dappled shadow frame

Shot 3: C.U. the sharply defined shadow of the bust of Queen Victoria . . .

The fountain playing in the sun.
Quick voices by the flower beds chat
and call,
And music drifts across the skirt-swept
lawn:
A fair land on a summer afternoon?
Eighteen hundred and . . . (*Fade away
from Mic.*)

DISSOLVE

SHARP CROSSFADE MUSIC TO:
Machine rhythm . . .

Shot 4: Dense smoke belching from chimneys . . .

This so far is but the beginning of the sequence of opening pictures and sounds in a "montage" devised to set *Shout Aloud Salvation* in its period, and at the same time to hint at its theme—the grimness of Victorian industrial revolution below the sunlit leisure of Victorian prosperity. So far the producer has used a film sequence ("Telecine") specially made to his script and "married" to a sound sequence, pre-recorded on the film. At the end of this opening "effect" he introduces his television cameras in the studio, thus:

SLOW

MIX CAM. 2 (*Studio A*)

Exterior Station

Night.

Big C.U. of first Miserable

THE MISERABLE IS A CREATURE OF THE SLUMS OF THE LAST CENTURY. PROBABLY CONCEIVED AND BORN IN INTOXICATION. THE FACE IS DEHUMANIZED GREY MASS. THE FLESH HANGS IN FOLDS. THE EYES ARE GLAZED DISKS, SO VACANT AS TO BE ALMOST OPAQUE. THE BODY IS A SHAPELESS BUNDLE OF STINKING RAGS.

Track Back.

A woman's slim and white hand enters the frame and rests upon the creature's shoulder.

Track back to Mid shot.

Crossfade Machine Rhythm to:

Grams. Disks:

1. *Traffic noises on cobbles. Mid-close.*
2. *Background of distant factory noises. Steam, metal, throbbing railway engines.*

THE CREATURE IS CROUCHED BENEATH A WALL UNDER A LAMP THAT SUGGESTS WE ARE OUTSIDE THE ENTRANCE TO A RAILWAY STATION. TWO GIRLS STAND BESIDE IT. THEY WEAR THE BONNETS AND COSTUMES OF THE SALVATION ARMY OF 1880-81. THEY HAVE



*Virginia McKenna, a West End stage discovery of 1951, made her television debut in the unusual and gripping play *Shout Aloud Salvation*. With her is Patrick Keogh—the “Miserable” referred to in the script on the opposite page.*

SUITCASES AND EACH CARRIES A LARGE TAMBOURINE. THE ONE BENDING OVER THE CREATURE IS JANINE MAYHEW, A SLIM FIGURE WITH SHORT, CURLY HAIR. THE OTHER IS MAUD HARDING, A FAIR PRETTY GIRL.

JANINE: Where do you live? Tell me where you live—we can help you.

And so, with the query from Janine—played, when this was televised, by Virginia McKenna—the gripping story of *Shout Aloud Salvation* began. This opening page of the script alone—and more complicated passages of “television technique” followed—already indicates what a many-faceted job is both writing a play for television and producing it.

You can see with what precision the script-writers here have created the visual images they want to put on the viewer’s screen. To obtain them they are using the combined arts of filming, stage-setting, make-up, live figures and “props.” Beside all this, they are careful to create a matching pattern in sound, and for this they put in trumpets, sound-film recordings, gramophone records and voices.

This fidelity of visual impression, allied to a sensitive ear for music and effects, as well as for the lines of dialogue, are the essentials in the equipment of the television script-writer.

At the beginning of the excerpt of script above, the short list of items under the word "Preview" is a tally of the producer's picture resources for his opening scenes.

As his first source, the producer uses the Telecine apparatus. This projects through a television camera the special film insets sometimes used during live television productions. It is "loaded" with the film montage sequence with which the play is to begin.

Below "Telecine" the list indicates that the producer is to use four cameras on the studio floor, and shows on what scenic sets, or characters, they should be trained at the start of the play. In his control room, above the studio, the producer will check the position of these cameras before he starts the play. He will do this by asking for pictures from them to be put up on the "preview" screens ranged before him.

He will see that Camera 2 is in close-up (C.U.) position on "the Miserable"—an actor made up to match the very graphic description in the excerpt of script above. This camera will be used for the opening scene, when Janine is disclosed with the down-and-out. About four minutes after the start of the play, this scene is left, the viewer being taken to a scene outside the door of a lodging house—and so, on the producer's "preview" list, we get Camera 3 "On door."

Very quickly the action of the play then moves inside the lodging house, and to take this action, on a set representing the interior, the producer will have moved Camera 2 from where it shot "the Miserable" to the interior set.

But in the middle of this interior scene, being shot by Camera 2, a character has to be seen on the stairs of the lodging house, so Camera 1 is brought into action—as the list says, "on stairs."

The next camera on the list, Camera 4, is not brought into use until about twenty minutes after the start of the play, when there is a crowd scene; but before he starts the play the producer will still check that this camera is in position for that scene.

During that twenty minutes he will use the other three cameras in different positions, according to the scenic backgrounds and the kind of shots he wishes to transmit.

At times the pace and emotional content of the drama will be built up by changing rapidly from one camera to another—by using the *cut*, that is. Before twelve minutes of this particular play were up the producer was already using two of his four cameras in this way. Janine was making a speech on a theatre stage, and was being shot by Camera 3.

Hartley Power and Mavis Villiers in a scene from Dinner at Eight which bears the stamp of producer Eric Fawcett's powerful direction and attention to detail. This famous American story starred Jessie Royce Landis, Jane Barrett, James Carney and Robert Ayres, and was one of the most successful of all TV adaptations from the theatre stage.



She was speaking but half a minute when the producer *cut* to Camera 1, to show “a tight group of shawled women and rough men clustered at the back of the auditorium.” In another twenty seconds the producer had gone back to Camera 3 to pick up a secondary character, who came into the picture to support Janine in her revivalist address to the people. With a drum, this character beat time while he sang a hymn with Janine. At the end of the first verse, the producer *cut* again to Camera 1—this time to show how some of the people in the theatre had begun to sing. This shot lasted but a few seconds, and quickly there was a *cut* back to the main action with Janine.

Television producers use varying methods, but many of them work out these *cuts* in some detail beforehand, and detail them in the script, along with the *mixes* and *fades*, which are slower changes between cameras and between shots of differing focal lengths. The script of *Shout Aloud Salvation* contained 65 *cuts* and 35 *mixes* and *fades* before it went into rehearsal on the studio floor. It is on the studio floor where producers find out, in practice, whether they can add to the technical manoeuvres they have envisaged in theory, or whether they need to lessen them.



Special Festival of Britain drama productions in television included George Bernard Shaw's Saint Joan and Shakespeare's Henry V. Above, Constance Cummings is seen as she appeared in the title role of Shaw's masterpiece.

Shout Aloud Salvation was a play specially written for television. The bulk of plays televised are stage plays adapted for television. It is the new play, specially written for the home screen, which can best explore all the exciting possibilities of television drama.

Charles Terrot, a writer, and Michael Barry, Head of Television Drama, together wrote *Shout Aloud Salvation*, basing it on a book previously written by Terrot.

Both men were engaged on the play, in one way or another, for about six months before it was seen. Intensive work on it occupied the eight weeks before its production. Because it was a story set against the background of the early days of the Salvation Army, close co-operation with "The Army" was necessary to make sure that this background should be authentic. Barry and Terrot had many meetings with Salvationist historians and experts about costumes, the routines of the early evangelist meetings, period songs used by the pioneer Salvationists, and so on.

Some of the music in the play was actually recorded specially, before the transmission, at a Salvation Army Centre in London.

Because of the true-to-life and period background in *Shout Aloud Salvation*, all this research was perhaps unique. Many plays do not



In The Life of King Henry V John Glyn Jones contributed a memorable characterization as Fluellen and is seen here with Edward Lexy, Archie Duncan and Geoffrey Keen as officers of King Henry's army. Clement McCallin played Henry.

require it. But it is worth putting on record if only as an example of the care which needs to be taken in creating an entirely new play specially for television.

The casting of a play, by its producer, is always a chancy business in television. So often the actors and actresses most admirably suited for the leading parts are engaged in theatre or film work, and so cannot give the fortnight of full-day rehearsals which is required for television. Some artists are also barred from acting in television, by film or theatre managements, to whom they may be under contract.

For *Shout Aloud Salvation*, as an instance, producer Michael Barry was lucky in being able to obtain Virginia McKenna, who, only a few months before, had shot to overnight fame in the West End as a talented and beautiful new actress. He was lucky, too, in being able to cast such accomplished artists as Lewis Casson, Nicholas Hannen and Leslie Dwyer.

Rehearsals for television plays take place in sparsely furnished rehearsal rooms. These the BBC has had to find as best it can in various parts of the West End of London. There are even rehearsal rooms in an educational settlement, church halls, gyms, and over public houses.

In these rooms producers have to chalk on the floor the positions of sets, furnishings and cameras as these will be when the cast reaches the television studios. Or they use rows of chairs to indicate the outline of the scenic sets. Many producers amble around their rehearsing players, now peering closely into their faces, now stepping back several paces, and thus "impersonating," as it were, the television camera taking the close-up and longer shots which they have in mind for their production.

The coming into operation of additional studios at Lime Grove, Shepherd's Bush, has allowed some producers an earlier start on actual studio rehearsals, with cameras, microphones and scenic sets in position. For many television plays, however, studio rehearsal has not been available until the day of transmission. This rehearsal can rarely start until one o'clock in the afternoon, and with a break for tea and supper, and for dressing and make-up, this does not give a great deal of rehearsal time on the studio floor. It is for this reason that television producers and actors prefer a play which is given two transmissions; they will usually feel that the second one is nearer to the ideal aimed at than the first.

It is sometimes thought that as television is a new medium it should provide an ideal opportunity for young, unknown and untried acting talent. This is very far from the case, in the main. Television acting requires a basic and, if possible, catholic experience of acting, just as much as does playing in any other form of drama. Furthermore, it is an asset for the artist going into television to have had both theatre and film experience. According to the lengths of shot being used, television acting is a strange mixture of the subtle and restrained acting of the



The grace and humour of a classic novel of the past century, Mrs. Gaskell's Cranford, gave producer, scenic designer, wardrobe mistress and cast plenty of scope when television presented the play from the book. Here is Gillian Lind as Miss Matty (left), Robert Brown as Jem Hearn, and Thelma Ruby as Martha.

film studio, and the broader acting of the theatre stage where the player must make his actions understood at the back of the gallery.

The BBC runs drama auditions for professional actors and actresses, and producers have been issued with a guide-book listing the players who have passed these auditions as being suited to television. Producers, however, are bad producers if not allowed to be highly individual in their choice of casts, and players come into television in different circumstances—from being spotted in West End or repertory theatres, from films, from auditions. Producers obviously rely, when other factors of casting allow it, on artists who have become used to television work; but every television producer is also very much alive to the fact that in visual broadcasting, sight of the same artists too often may pall much quicker, for the fireside audience, than is the case in sound broadcasting, where the voices of a permanent drama repertory company more or less monopolize all casting from one year's end to the next.

Of the outstanding plays televised, and the noticeable acting performances given in 1951, the following will be remembered with pleasure.

First of all must be mentioned the BBC's special efforts for the Festival of Britain. Five plays were televised representative of Britain's leading dramatists. Of Shakespeare's work the BBC chose *Henry V*, in which Clement McCallin scored a leading success. Shaw was represented by *Saint Joan*, with Constance Cummings starring. Two modern playwrights provided new pieces specially for this television "Festival of Drama"—Terence Rattigan, with his novel cricket story, *The Final Test*; and J. B. Priestley, with his philosophical comedy, *Treasure on Pelican*.

The jig-saw puzzle method of the modern thriller was evident when The Amazing Doctor Clitterhouse brought to TV the "wide-boy" gang leader (Richard Caldicot, front), the "stooges" (Alexander Field and Charles Farrell, left) and the "kept blonde" (Susan Shaw). Hugh Sinclair was the Doctor.





Abraham Sofaer and Patricia Jessel in Counsellor at Law, a pre-eminent TV success. Its revival by popular demand—it was first screened in 1949—made the first use for drama of the larger Lime Grove studios.

James Bridie was writing a play for television when he died, and the BBC had to drop its plan for representing him in its Festival productions.

Outstanding among the general run of plays in 1951 were *Dinner at Eight*, with Jessie Royce Landis, James Carney and Hartley Power; *The Skin Game*, with Helen Shingler and Arthur Young; *Counsellor at Law*, now something of a classic production by Eric Fawcett; *Ghosts*, with Andrew Osborn and Cathleen Nesbitt; *The Daughters of the Late Colonel*, for the fine performances of Barbara Couper and Angela Baddeley; *Juno and the Paycock*, for those of John Kelly and Tony Quinn; *Release*, for Margaret Leighton's superb acting; *The Shining Hour*, for the playing of Ronald Howard and Nova Pilbeam; Tatiana Lieven's able production of *The Bachelor*, with Miles Malleon's superb performance; Jane Barrett's contribution to *The Petrified Forest*; the Saturday serializations of *Treasure Island*, and of Trollope's *The Warden* with J. H. Roberts; new discovery Ann Walford's portrayal of *Claudia* in Rose Franken's famous play of that name; and the production of *The Little Foxes*, in which Eileen Herlie played her first TV role in the part taken in the famous film by Bette Davis.

6 THE ANNOUNCERS OFF DUTY

Life in our Village

BY McDONALD HOBLEY

I HAVE lived in the Falkland Islands, in Chile, in a Sussex vicarage, in theatrical lodgings, in Army billets in Ceylon, and in a London suburb. But leave me with my pet village green, and the old "Rose and Crown" beside it, and you can keep all my "past addresses."

Need I say that my pet village green is the one beside which my house stands. You drop down a bank off the green, and the house stands behind a rose garden at the foot of the slope. The house was built up from an ancient and truly rural building which had served for years as the stables and kennels of the old Berkshire Hunt. Indeed, our lounge was once a stable.

Perhaps the past history of that room accounts for its "ghost." Certain it is that any night when I am left sitting up late in that room I hear a tapping noise. It comes from a corner of the room which is also an outside corner of the house. It is a metallic kind of tapping. A friend has suggested that it is a ghostly servant of the old hunt, busily mending the harness!

My wife, Betty, and I simply fell for this house at first sight. We were living in a London suburb and had got really tired of a skyline of roofs and chimneys. Perhaps we were foolish to fall so heavily, because settling so far out of London meant that I could not get home, after my television duties, until one o'clock in the morning—also buying country houses in the immediate post-war years was hardly a cheap proposition!

Personally, however, I feel the chief advantage of coming to the village is that we have country air and plenty of space for our two-year-old daughter, Susie, to grow up in. And, believe me, she needs it. What a packet of liveliness she is!

There are also, incidentally, the animals, for whom I always think a country existence is essential. Kilty, known to television viewers as the *Kaleidoscope* mascot, is not big, but with the true Scotty hunting instinct he likes rooting around in the open. Then Betty has an Alsatian, Sally, whom of course it would be a crime to keep anywhere else than in the country. There's also Tooty. She's a ginger cat. Perhaps, after all, she

could get on as well in a town house. In fact, on consideration, I'm sure she could, since as it is now she spends most of her life trying to pinch long naps on the beds upstairs!

The village is in Hertfordshire, and our plot is surrounded by the typical scenery of that county: undulating hills of pasture and arable land, woods, ancient cottages and dignified country houses.

Our garden behind the house slopes down to a coppice. It is a long garden, but not very wide—just as well, for although I like pottering around in the garden, I am not an expert and have not the time to go in for intensive cultivation of anything—except perhaps a couple of lawns. I am quite a good pusher of lawnmowers!

Inside the house I have a room on the ground floor as my own exclusive den. I am afraid this room is not exactly decorative or comfortable, by the standards of houseproud women, but it's how *I* like it, and that's all that matters! An ancient but very satisfactory armchair, and a divan bed, occupy most of the space. There's also a desk, bookcases and various relics of my pre-TV days.

Some of these relics are photographs, like one of the cricket eleven which I captained at Brighton College; there are some little wooden images of devil dancers which I brought back from war service in Ceylon; and some landscape photographs which I took during the war out East. I have also picked up a few old swords and a bloodthirsty-looking scimitar—purely for the fun of putting such “ornaments” on the walls of my den, and not because they have any terrific antiquarian value.

In this room I indulge in particularly mannish recreations like reading about yachting. I have a yachtsman's library, though I am no great expert at the game yet. As young Susie grows older we hope we shall get more holidays under sail, and I shall be able to learn more about this exhilarating and fascinating sport. I also retire to the den when I have lines to learn on those now rare occasions when I take part in a play. In the past year the chief work I had to do in this direction was for my part in the BBC's Amateur Dramatic Society's show.

Talking of plays, I think I should mention at this point Betty's theatre relic, which hangs high above our hall. This is a somewhat gruesome mask, used as a wall-lamp shade, and originally one of the props in a play she worked in during her repertory experience.

I am afraid I rather pushed Betty into work in repertory, because I thought it would be a good idea for her to get to know actors before settling down to marry one! By profession she was a photographic model and mannequin.

She, of course, has her hands full with young Susie, and managing the house. Getting everything into the domestic programme is not made

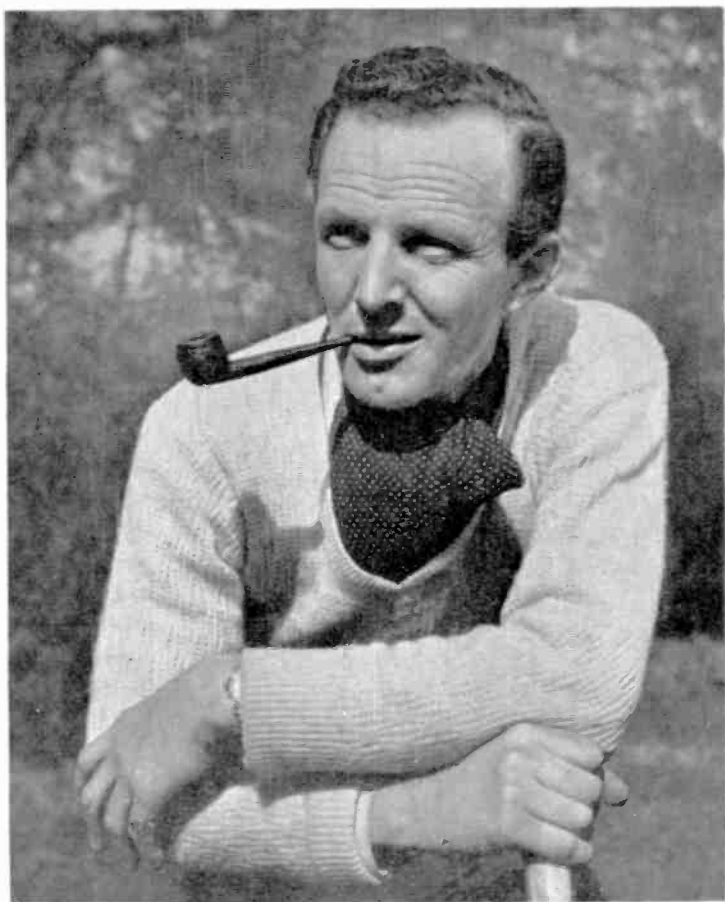
easier, on my days on duty, by the fact that Susie insists on watching television. Once I have gone out of the door to work she expects me to pop back through the television screen; and if I come back home without making an appearance there, Susie is very puzzled. I think she believes I live inside the TV set whenever I am not indoors.

Betty is a Canasta fan, and when her mother is visiting us long evenings are spent in prodigious Canasta battle in the lounge. I can't stick the game myself, and indeed rarely play cards at all—so when they are "at it" I usually make myself scarce!

One does not have to go far—to make oneself scarce, I mean. The "Rose and Crown" is just alongside the village green, not a hundred yards from our front gate. It must not be thought, however, that I always go there alone. Excepting those Canasta nights, Betty usually likes to accompany me, and enjoys a game of darts with the "boys."

The "Rose and Crown" is a perfect country pub, to my way of thinking. It has two tiny parlours—I suppose one ought to be called "the saloon"—

McDonald Hobley says with disarming frankness: "Our garden slopes down to a coppice. It is a long garden, but not very wide—just as well, for although I like pottering around in the garden, I am not an expert and have not the time to go in for intensive cultivation of anything—except perhaps a couple of lawns. I am quite a good pusher of lawn-mowers!" Here, in the country, Britain's sole male TV announcer finds respite from studio lights.





Here's a fix far removed from studio problems. Susie has planted Dolly nicely on Daddy, and is moving in on the second act of the manoeuvre to get him away from all those nasty, official-looking papers.

both kept spick and span, with the painted panels of the old walls washed so clean you could eat your dinner off them. What is more, the "boys" make perfect company for an evening in the country.

There is Bill—he's Betty's special darts partner—a character who always reminds me of the late Syd Walker, of radio fame. With a fine and humble sense of humour he calls himself "a painter's labourer's ladder-holder!" Then there's Fred, famed for miles around as an ace rat-catcher. And the other nifty darts-player who usually joins us is Stan, a countryman with the carpenter's craft at his finger-tips.

At the "Rose and Crown" we also meet members of the village cricket team, and are able to compare notes about the last match and draw up plans of cunning strategy for the next. I play with the team whenever I am off duty at the week-ends. Occasionally I go up to London to play with the BBC cricket eleven as well.

But normally I see enough of London with my announcing duties three or four days a week, and perhaps an extra day thrown in to make a

film commentary, or to rehearse for a special television programme. For, much as I like my work, it is the smell of the country, and the forthright approach of the people whose lives are bound up in it, which always pulls me back to "our village."

MCDONALD HOBLEY was given the tip that the BBC wanted a television announcer, after the Hitler war. In applying for the job, Mac had to take his turn with over a hundred competing candidates. He got on a short list of four, each of whom was given camera tests. Two of the four were eliminated. Mac and his sole rival for the job faced the camera test again. Ever since winning that test, in 1946, he has shared television's announcing duties with the two women announcers. Prior to war service (he was in the Gunners from 1939 to 1946), Mac had a varied experience as an actor. He started straight from school at Brighton's Theatre Royal.

I Ration my Children's Viewing

Says MARY MALCOLM, in an interview

"It always seems to me that my life outside the television studios cannot be so very much different from the life of any housewife and mother," Mary Malcolm told me, as we sat talking in her Alexandra Palace dressing room.

"True, because of my job I have less time at home," she said, "but when there the routine is largely managing the home, the children, doing the mending, and a bit of digging in the garden.

"Say it though I possibly shouldn't, the one thing I do not do much of at home is watching television. And I see that my three daughters do even less of it! When they are home from school I ration their evening-viewing to two shows a week. I will not have them sitting up late glued to the screen. The reason why I am not a full-time 'screen-squatter' myself is largely because I have not the time to view every evening and a bit because I do get quite a view—and an inside one, at that—when I am in the studios.

"So, if the mending will allow it, I like to read at home what are known snobbishly as good books, but for which unfortunately I can think of no other description!

"For some years my home life was divided between London and the country. We lived in the West End of London and got away to our country home whenever a day or so off television duties would allow it.



Nursery tea in the quiet house hidden away below the Sussex Downs. Mary Malcolm spends what time she can with her three daughters when she is free of studio duties. Julia Jane is holding out her cup, while Annabel watches Mother officiate. On the other side of the table sits Lucy.

Now, however, we have decamped entirely to the country, which is why I try to arrange my announcing duties over two or three days together, so that I can get a few days running at home.

“We live seventy miles from London, so I cannot just pop home after announcing the evening programme. On duty days I stay in town for the night. Our home is one wing—it used to be the servants’ quarters, and we have converted it—of a country mansion within the shadow of the South Downs, not far from Chichester.

“Before it was converted this wing had been occupied by the Army and by Italian prisoners of war. It consisted of a servants’ hall, two tiny upper rooms, and a concrete courtyard. The servants’ hall is now our lounge, with a staircase up from one end of it. There are a larder, store-room and three small bedrooms. Most of the yard has been turned into garden, with a handkerchief-size lawn and a miniature walled garden.

“The various parts of the old mansion have been divided up into separate quarters like this, and in all about thirty people are living their separate family existences on the estate. The boon of this arrangement is that we get all the benefits of large country-house existence without

the responsibilities! Because, you see, the children have the run of the large and lovely grounds, and we get milk from the home farm and produce from the estate gardens.

"Of the girls, Julia Jane (14) and Lucy (10) are at boarding school at Ascot. Annabel, who is now six, goes to a nice little class round the corner in the local village. In the holidays we are lucky in that we are near those beautiful river estuaries and creeks south of Chichester, where we can go boating.

"The quietness of the country life is of course ideal for my husband, who spends his time writing plays and short stories."

MARY MALCOLM, granddaughter of the beautiful actress of Victorian London, Lily Langtry, grew up among fashionable Society. She studied at the Royal Academy of Dramatic Art, and also took an interest in architectural training. She married young, and during the war became a sound-radio announcer and administrator. She appeared in a TV fashion programme and was asked to take an announcer's test as a result.

That's the TV screen they are watching. Wisely, Mary Malcolm keeps her children's viewing within practical limits. Julia Jane and Lucy go to boarding school; while six-year-old Annabel goes to school round the corner in the Sussex village where Sir Basil Bartlett and his Lady—known to viewers as Mary Malcolm—and their family live.





Announcer Sylvia Peters with her husband, TV producer Kenneth Milne Buckley, in their home. They met at the Alexandra Palace studios; had a secret wedding.

I Like Home Best

BY SYLVIA PETERS

I SUPPOSE Ken and I shared most people's dream of having an attractive little home of their own when they get married.

We felt it was a lot to wish for these days, but by sheer chance we saw a flat advertised in an evening paper and, when we went to see it, found it to be just what we wanted. It was a quaint place, converted from the coachman's quarters, over stables which had once served a big Christopher Wren house on the outskirts of London. The situation was pleasant, with plenty of trees and a golf club near-by.

Wouldn't you have fallen for such a place? Our luck held, because the flat had not been let and, what was more, it had a controlled rent.

Furnishing was interesting because, being seventeenth century, it had lofty ceilings, despite its humble design, and the rooms lent themselves to the mellowed wood of old furniture. We decorated it in pale green and white throughout, and, after buying the main essentials of furniture, moved in.

It was great fun during those first few months after we were married, attending auctions and hunting for antiques. We decided not to be wholesale in our furnishing, but to choose each piece carefully, making quite sure that it was just what we wanted and would fit into our decorative scheme. Ken is rather clever at finding old prints, and we started our collection with some of Canterbury, where we spent our honeymoon. We also have a few old maps, including one of Ken's home county, Lancashire. In fact, we both get so much pleasure from nosing around antique shops that I don't feel we shall ever really finish adding to our home.

Although it might be more convenient to live in the centre of London, or even in one of the North London suburbs near Alexandra Palace, after long hours on duty we often have whole days at a time free and so can enjoy the peace and country air. So it is well worth the inconvenience of the journey to Alexandra Palace. If I had to rely on public transport it would take about two hours to get there; but in "Lady Agatha," my ancient Morris, the journey is much easier, if sometimes a trifle uncertain!

On the days when I am on duty I have to rise early, tidy up the flat, and rush round the local shops in order to be at the studios by 11.30. The first thing I do when I arrive is to put on my TV make-up. Then I

choose dresses from my wardrobe to wear in the afternoon and evening programmes. After an early lunch in the restaurant I prepare my afternoon announcements from the programme notes supplied by the Presentation Department. The half-hour before transmission I spend in the studio while the lighting is adjusted for my "picture."

Between afternoon and evening transmissions there are a great many letters to be answered, dress fittings to be attended, and sometimes announcements to be made for the children's programme. Later on, of course, I have to change into evening dress and sit for "lighting" once again.

No sooner have I said "Goodnight!" at the end of the evening programme than I clean off my studio make-up, change out of my evening dress and, just as quickly as I can, get into my car, and off for home! Then it's usually a hot drink (prepared for me by Ken, when he is not on duty), a quick scan of the evening papers, and sleep.

Much as I like my work, I must say that I enjoy my free days, because then I can potter about at home and indulge in one of my favourite hobbies—cooking. I love to read cookery books and to imagine myself making the most exotic dishes, until just reading about them makes me so hungry that I end up in the kitchen experimenting with a new recipe!

Although the food situation is rather a problem these days, with a little ingenuity it is surprising what can be done to liven up a fillet of plaice. This is when I find sauces come into their own. In fact there are times when I am so interested in concocting fancy sauces that I am afraid I forget the staple garnishings. This happened one evening when we had some friends in for dinner and I served everything I could think of to go with the goose—except the gravy!

We enjoy entertaining friends from television—producers, studio managers, technicians, and so on—and others whom Ken and I met when we worked in the theatre.

I am sometimes asked whether people recognize me when I am off duty. Yes, many do, but they seem too shy or too polite to do more than give me a friendly smile. When we first moved into the flat it was rather fun seeing how long we could stay incognito; but it was not long before a man rode up on horseback, stopped under our window, wished us good-day, and thanked me for the good weather forecast I had given the night before!

Talking of windows, we have no garden to the flat, but we're making the best we can of window-boxes. This is Ken's department, but he seems to spend most time on the one he has fixed outside the kitchen window, in which he grows herbs. When *he* does the cooking he is for ever pushing up the window and snipping off the garlic he has so proudly raised!

Perhaps contrary to what you would expect, on our evenings at home we do like to look at television. I am particularly fond of ballet, plays and discussion programmes like *In the News*. Sometimes we go up to the West End or to our local theatre for a show.

Looking after the flat doesn't leave us a lot of time for reading, except scripts, newspapers and cookery books, but all the same we bless the day when we saw that advertisement in the paper which made it possible for us to have a home of our own.

SYLVIA PETERS was chosen from hundreds of girls who applied for the job of TV announcer, when it was advertised shortly after the war. She had to take several camera and announcing tests, against a short list of competitors, before she got the job. Sylvia was trained as a singer and dancer, and played in musicals at London's great Coliseum Theatre. In one TV pantomime she played the part of Fairy Queen, and sang. She is married to Kenneth Milne Buckley, a TV drama producer.

Back home after a local shopping expedition, Mr. and Mrs. Kenneth Milne Buckley find a letter on the front-door mat. She is the diminutive brunette television viewers know as Sylvia Peters; her husband produces plays on TV. The home they are standing in is their first—the one to which he brought her as his bride; the one for which they are always buying antiques, sporting prints, decorations; the one in which they entertain friends, who sit down to Sylvia's expert cooking.





*Here are three scenes from the outstanding television documentary series, **The Course of Justice**. These programmes dealt with the work of police courts, and one production was devoted to the varied facets of a probation officer's life.*



*Note the authenticity provided by the realistic backgrounds, casting and dressing. (Top) Actress **Nell Ballantyne** (on right) as the probation officer discusses a remand-home case with a psychiatrist (**Anthony Sharp**). A trainee probation officer (**Diane Watts**) looks on.*



*The middle picture shows the probation officer visiting a boy in a remand-home workshop. (The instructor—**Sam Kydd**; the boy—**John Gooding**.) Below, the officer has called on the mother (**Nora Loos**) of one of her young charges.*

7 SEEING FACTS

The Television Programmes which Tell us More about Ourselves and our World

THAT famous producer of documentary films, Robert Flaherty, has already said: "The future of documentary is with television programmes." But before we wonder at this prophecy we had better know what kind of television programme he was talking about. What is a "documentary" programme?

It is a programme which uses drama and pictures to show us real life. The real-life activities of people, man's work, his play, and his achievements of all kinds—and, indeed, his failures—make up the wide field out of which television can pick subjects for documentary programmes.

Whereas a television play is a story made up by an author, a television documentary is a report made up from the facts about living. You can have such a programme show the working of a railway or the workaday life of a chorus girl. You can also have it show how the commonplace activities of modern life have developed, and how, in doing so, they have affected people of all kinds. In this way the BBC has put on television programmes about gambling; family life in the first fifty years of this century; and about married women going out to work in factories and professions.

Of all types of television programme the documentary calls for the longest preparation, and chiefly because of this the output of documentary programmes in the Television Service is erratic. Not many are produced in any one year. For some time those which were produced stuck rather to one field of life: crime, its detection, and the workings of justice in the courts. Slowly the number of television producers and writers for documentary programmes is being increased, and the range of subjects covered should soon begin to extend and give us more varied examples of an exciting kind of television production.

Despite their being factual and informative, documentaries are very popular. Their strong appeal is in their lifelike representation of how real people are affected by real-life circumstances and things. The best plays do, after all, show the same thing, the difference being that the people, circumstances and things are all imagined. Few viewers would disagree that *The Course of Justice* documentaries were any less gripping



A new venture in programmes of feminine interest in 1951 was a women's discussion group. Here at the opening session are (left to right) Lady Violet Bonham Carter, Margery Fry, Dame Vera Laughton Mathews and Jill Craigie.

than whatever television play they care to remember as one of the best ever seen.

In *The Course of Justice* viewers saw the work of police, probation officers, clerks of court, magistrates and judges as they tackled all sorts of criminal offences, from pilfering to murder. The scripts for these programmes were built up by Duncan Ross, from the real facts as he had found them in every type of court in the country, and in the reports of past cases handled by police and justices. The life of the courts, and of the people they dealt with, was re-created in the television studio by actors and actresses, and in scenic settings which were authentic reproductions of the real thing.

This is where the television documentary programme has turned out differently from what was once expected of it. In the early days there was talk about television being able to put "real life" directly on to the screen. The television camera, it was thought, once made mobile enough, would be able to go anywhere to shoot life as life is. This has not been the case.

Every programme which has improved the standard of television documentary has been produced *inside* the studio; and it has depended on trained actors and actresses to interpret the life of the people it has

been concerned with, rather than photographing those people in their own environments.

There are two reasons for this. The first is simply that real people cannot successfully re-enact what they do in real life before the television camera. People have to be trained to "appear natural," and this is why the documentary is the professional player's job.

The second reason is that showing people in real-life occupations—say railwaymen—could never be completely done within the forty-five or sixty minutes allowed to the programme, if it all had to be "shot" at the actual scenes of the railwaymen's activities. It is obvious that all the different people working in a railway system could not be televised directly, in the neat and coherent form necessary, if the story of running a railway was to be told within an hour!

TALKS PROGRAMMES

THAT the Television Service has a Talks Programme Department is something of an oddity. Few things make worse viewing than a photographed radio talk. Much as the television staff like to abuse sound-radio, and disclaim any connexion with it, on this side of the programmes they have kept remarkably parallel to sound-radio's Talks Department, both in outlook and in choice of subjects and speakers.

Fashion displays have been skilfully blended into documentary programmes showing the manufacturing processes used to provide women with the materials they wear. Here The Story of Silk gives mannequin Joyce (left) a chance to wear a dress of pearly-grey net over clear yellow; and Olga (right) a silk taffeta ball-dress with ruched skirt caught up with velvet flowers.





Philip Harben's Country Dish series of Festival-year demonstrations put cookery hints and recipes into Television's evening programmes.



Born and bred in gardens, Fred Streeter takes Television in his stride, either in the studio or in the TV garden at Alexandra Palace.

Only in the past year has a type of "talks" programme begun to develop which strives to get away from merely photographing speakers, and a trend towards visual excitement has, happily, made itself more apparent.

None of this is to say that all television programmes which chiefly focus on a speaker, or a group of talkers, are failures. The political-argument series, *In the News*, will for a long time be quoted *ad nauseam* by its progenitors as a smashing success with viewers. Its appeal, however, is based very largely on the novelty of seeing members of the House of Commons, and other political propagandists, having an argument in which the sole object is to score extremely partisan political points, some of which may be irrelevant to the facts in any given human situation!

This *is* a novelty for most viewers, and will continue to be so while thousand upon thousand of new viewers join the watching audience year by year. It is rather like putting four political protagonists in a fair-ground booth; and, being like that, it certainly has no connexion at all with the development of a television technique for informational or controversial programmes.

Television talks programmes have always played with the other fundamentally *sound-radio* idea of interviewing personalities. *Picture Page* is just this and no more. *Inventors' Club* is it again, with the distinct

visual advantage that the "talkers" depend on having an invention to show. The series of programmes in which Wilfred Pickles studied different types of towns and "their problems" was largely a localized, and more specialized, kind of *Picture Page*, despite the film excerpts showing the home backgrounds of the people interviewed.

That television should be used "plain," and even without much imagination at all, for demonstration programmes intended to instruct viewers in such homely and utilitarian pursuits as cookery, needlework, carpentry and gardening is right enough. Though the success of these programmes is usually dependent on the discovery of attractive or intriguing personalities, such as Philip Harben, Mrs. Joan Robins and Fred Streeter.

No one can doubt the value of these programmes in making workaday life around any household more interesting, and probably more successful in practical things. The series given on the first twelve weeks in a baby's life must have helped many young mothers. The much publicized series in which two outsize women were slimmed, by means of a medically approved and scientifically based diet course, was also highly practical. When they do not pander to the more esoteric coteries, the talks on art, and the design of furnishing and fabrics, also find favour.



Most controversial women's programme in 1951 was the slimming demonstration in Designed for Women. The British Medical Association had comments to make about the BBC's offer to supply women viewers with diet sheets. Lord Horder appeared in the programme to put the medical view. Showgirl Averil Ames is seen (left) as she looked after the start of the three-months' experiment and (right) at its conclusion, when she had lost 32 lb.





Television tries to capture important visitors to Britain for a screen appearance. Mrs. Roosevelt made two TV broadcasts during her 1951 visit, and is here discussing Anglo-American relations with Christopher Mayhew.

But, the “demonstration” programmes apart, the fact remains that where talking on television scores is always where it turns towards the technique of the highly successful documentary programmes. It is to be wondered that an artificial departmentalism is allowed to divide off such “talks” programmes as *Matters of Life and Death* and *Inquiry Into the Unknown* from such documentary ones as *The Course of Justice* series. For both the former could have benefited from the long research, careful rehearsal and dramatic production which go into a television documentary.

The outstanding “talker” in television is probably Christopher Mayhew. Through his series *International Commentary* he has established a unique reputation as the most fluent and unruffled speaker before the TV cameras. Endowed, into the bargain, with an attractive personality, whose basic appeal is perhaps in his conscientiousness to make fair assessments, Mayhew can turn any complex international situation into lively material for fireside discussion. His programmes have been ably produced by Mrs. Wyndham Goldie with a varied use of television’s opportunities for showing visual information.

8 THEY CAPTURE THE LIVING MOMENT . . .

The Adventure of Outside Broadcasting in Television

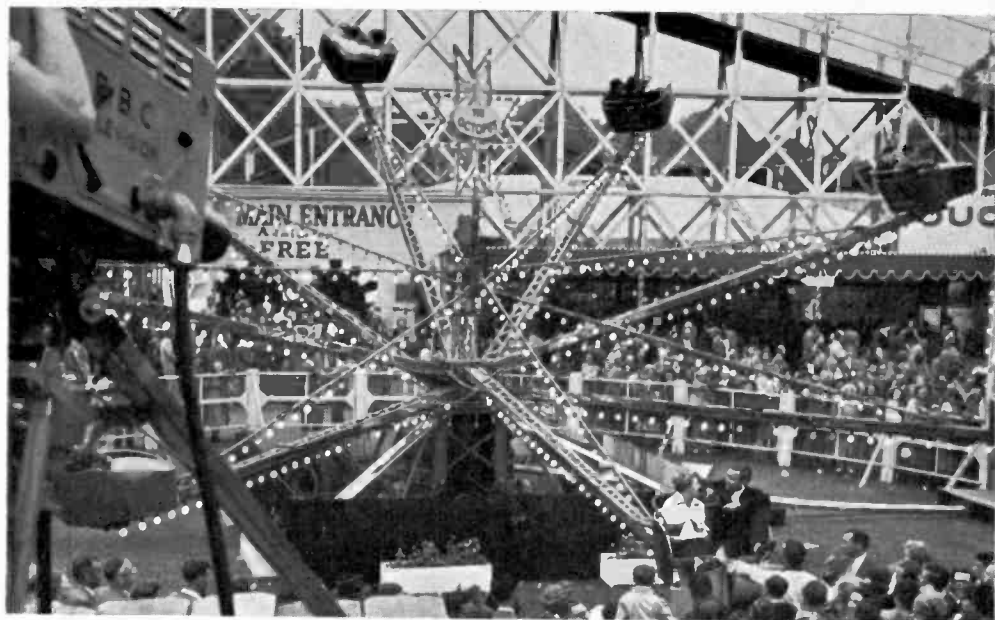
ALL television production is an adventure—or should be so if television programmes are to develop. But the most adventurous job of all behind the television screen—apart from that of the exceptionally placed newsreel-cameraman—is the one falling to the outside broadcasts technicians and producers.

For one thing, in the long run they are going to be the venturers to television's farthest horizons. Only a war, which held up television for seven years, and an uneasy peace, which is holding up television's equipment, have prevented the outside broadcasters of vision from sending radio pictures from one end of the land to the other, across the seas and over the continents.

Only two factors of mere supply restrict BBC Television from putting on O.B.s from sources far beyond the present parochial limits of its operations. The first factor is lack of mobile camera and transmission units; for the few at present available are monopolized by the pressure of outside events in the London area and events in the Midland and Northern TV regions. The second factor is lack of sufficient micro-wave relay links, and of any TV cable landlines, with which to span these islands, as well as the seas immediately around them.

It should not be too much to assume that, should the material pressure of the British defence programme be relieved in 1952, British viewers will see life and events on the Continent by television by 1953. And by 1955, should the same good fortune hold, a regular television programme from New York should not be out of the question. The technical knowledge required to span considerable distances by television is ours. It is the tools that have still to come.

So the men in the O.B. Department of the Television Service have their eyes very much on the future. Possibly it is hard for them, still parochially confined and frustrated for want of equipment, to keep their own zestful vision always clear. Certainly they would laugh out of court any claim that their work was spiced with glorious adventure! Often it must be drudgery; and sometimes it must be boring; indeed, the hard-



This outside broadcast from the Festival of Britain Fun Fair at Battersea provided viewers with a glimpse of TV commentator Berkeley Smith (in car, right foreground) taking a girl visitor to London on the Octopus.

headed realism of a TV outside cameraman has to be met with to be credited!

Nevertheless, they have only to go to work on a location to show signs of a spirit which immediately betrays their cynicism. Watching them set up their travelling circus of equipment for an O.B., providing out of their own experience and quick-witted improvisation for all possible emergencies connected with the vagaries of weather and of people, and seeing them glued to their posts in expert operation during the excitement of transmission, one is always conscious of a spirit of venture which, given a wider canvas, will one day put British television back on the front pages of the world's newspapers. Certainly in the future the news in television is going to be made outside the studios.

The "O.B. boys" are young, almost to a man. They care for their mobile gear and cameras with something of the understated affection which airmen show for their planes. In their assorted, all-weather garb of mufflers, sweaters, leather jerkins, windbreakers, polo jerseys, dungarees, sou'westers and much else, they move around with the insolent indifference to place and time which also belongs to airmen awaiting the next mission. Their vocabulary is at times unintelligibly solid with the technical jargon of their work; their camaraderie is firmly based on a fund of personal and critical, if amusing, anecdote about each other's

past bumbles, mishaps and occasional triumphs on the job. Of all the BBC television staff they are the most irked by theoretical, unrealistic and irrelevant administrative memoranda. They have a proud disregard for sound-radio, find film newsreels as dry as the husks of yesterday's corn, and think newspaper cameramen a primitive race!

All this bids well for the future on the television O.B. front, especially while the month-to-month work of these men has to remain a fairly settled round of State processions, horse races, cricket matches, ice-hockey games, religious services, military pageants, and the railway-station arrivals of visiting royalty.

However, they have had their moments in the years since the Hitler war, if, oddly enough, there have been fewer of them in Britain's Festival year, which did rather confine them to the South Bank and Battersea Pleasure Gardens. Before that they had put pictures on to the screens from an aeroplane flying 1,000 ft. up. They had spanned the English Channel with television transmission. They had shown a sea rescue; followed the work of the seasons around and about farms; watched industry at work on its own ground, making motor-cars, steel, fire-preventive chemicals, church bells, safes, car tyres, cricket bats and gramophone records. They had shown café waitresses at their own training school, and Scotland Yard's forensic-science "detectives" at work in their own laboratory of crime secrets.

Even before the war, for the benefit of a few thousand pioneer viewers, the pioneers of the O.B. Department had started their venture by showing the trains running on a railway line near Alexandra Palace—and had soon followed it with a full-scale television broadcast of the Coronation Procession of King George VI and Queen Elizabeth in 1937.

THE FESTIVAL YEAR

THE Festival of Britain not only gave the O.B. Department of the Television Service some novel programme opportunities; it also monopolized half of the department's cameras and equipment during the summer of 1951. Camera units were based at the South Bank Exhibition, leaving the department only limited gear with which to cover sporting and other events elsewhere.

All the technical resources of the department were extended for the opening of the Festival of Britain in May. The Festival Dedication Service was televised from St. Paul's Cathedral, with the Festival opening ceremony, by the King, on the steps of the cathedral. The same night the first concert to be held in the Royal Festival Concert Hall was televised, with the Royal Family in attendance.

The King and Queen's tour of the South Bank Exhibition was partially seen by viewers, and Television later conducted its own tour of the South Bank. Sections of the South Bank were visited by the cameras throughout the summer, but perhaps the liveliest O.B.s came from the Festival Amusement Park and Pleasure Gardens at Battersea.

In connexion with the Festival, a TV camera trip up the Thames, and along the South Bank frontage, made a highlight for viewers, as did a programme of views of London in all the glory of her Festival summer.

But before, as well as during, the Festival of Britain, the O.B. Department was occupying a place in each week's programmes, covering a varied selection of sports, public events, and picturesque oddities, as the following by no means complete list will show:

- | | |
|---|---|
| Six-day Cycle Race | Figure Skating Championships |
| The Burma Re-union at the Albert Hall | Speedway Racing |
| Test Matches | Women's Cricket Test Match |
| Wimbledon Tennis | Motor-boat Racing |
| Davis Cup Tennis | Soccer Internationals |
| "London Melody" ice-stage show | Club Rugby Football |
| Ascot and Hurst Park Racing | Rugby Internationals |
| A Point-to-Point Meeting | County Cricket |
| Basketball—the "Harlem Globetrotters" | Badminton Championships |
| British Games Athletics | Commonwealth Prime Ministers at 10, Downing Street |
| Arrival of King and Queen of Denmark | Round the Zoo |
| Guildhall Luncheon to King and Queen of Denmark | The Haunted Gallery at Hampton Court Palace |
| England v. Argentina Soccer Match | The Thames by Night |
| The Boat Race | Piccadilly Underground Station |
| International Ice Hockey | Victoria and Albert Museum |
| Boys' Brigade Festival of Boyhood at the Albert Hall | Kew Parish Church |
| Second half of the F.A. Cup Final | Cycle Speedway |
| Railways and Mineworkers Amateur Boxing Championships | The Hampstead Heath Ski-jump |
| | Electricity Authority Control, to see load-shedding operation |

Whether to show sporting events in television remains a matter of controversy among the promoters. But it is also increasingly clear that people who have never gone to watch ice hockey, or boxing, or football, decide to go after seeing these sports at second hand on their television screens.

The more courageous promoters know this, which is why such hard-headed organizations as the Lawn Tennis Association, the ice hockey and speedway managements, and the cricket clubs do in fact allow almost unlimited television of their events. Unlike the Football League, which allows no TV cameras near its games, the Football Association



Sports promoters disagree about permitting TV cameras to watch their events. But racing at Ascot is one of the few turf attractions the BBC can televise. Here is one of the camera positions used for the 1951 meeting.

has always permitted the televising of the Cup Final. In 1951, however, even the Association deferred to the fears of the League for its gates on Cup Final day, and permitted the televising of only the second half of the Final.

The Boat Race is now an annual TV fixture, and the leading position allowed to the TV camera, in a launch following the race, always provides pictures of the crews which are unsurpassed in newsreel or newspaper photographs. The historic sinking of the Oxford boat in 1951 was watched by viewers in detail; in fact, the television picture of this was the *only* picture, as no newsreel or still camera was covering the boat at the critical moments. Fleet Street, busy preparing its Sunday newspapers that afternoon, had to rely on a photograph of the sinking which, fortunately, had been taken off the television screen at the right moment.

ARRANGING AN O.B.

MANY problems have to be resolved before a television outside broadcast can take place, wherever it may be located. It is often difficult to secure advantageous camera positions and stands for the commentators.

Routes have to be found and laid out for the cables linking cameras and microphones to the control and transmission points. Producers have



MAX ROBERTSON



BERKELEY SMITH



AUDREY RUSSELL

Commentators for sports and outdoor events, which make such a great-appeal to viewers. The one woman among them is sound-radio's Audrey Russell, who made a unique commentary when TV cameras watched the Haunted Gallery at Hampton Court by moonlight.

to survey the scene, and the kind of event to be viewed, so that they can decide which camera-lens turrets and focal lengths are to be used.

Lines for sound and vision links to the main transmitter, or facilities for direct radio-link, have to be arranged, usually in conjunction with Post Office engineers. There must be an adequate electric power supply, as well as parking space for the vans of the mobile unit.

The complexity of television outside broadcasting, as compared with sound-radio O.B.s, can be judged by a simple comparison of the weights of equipment involved; gear required for a sound-only O.B. may weigh two to three hundredweight; but the television O.B. needs sixty times as much equipment, weighing anything up to 350 cwt.

The mobile units carrying the equipment contain a control van, in which are linked and controlled the outputs of the various cameras in use; a transmitter pantechinon, with a mobile "fire-escape" aerial, which can be raised hydraulically to a height of 90 ft.; and a mobile

BARRIE EDGAR



GODFREY BASELEY



PETER DIMMOCK





RAYMOND BAXTER



E. W. SWANTON



WYNFORD VAUGHAN THOMAS

Godfrey Baseley (below) scores another unique goal in TV by his earthy commentaries on agricultural shows and farming demonstrations. F. H. Grisewood, a veteran sound broadcaster, highlights Wimbledon tennis and appears in children's programmes.

generator, which can provide electricity supply, and any lighting which may be needed in places where there is no local supply available.

The camera operators hear the producer's instructions on headphones, which are linked to his position in the control van. In this van he watches preview screens carrying pictures from the cameras, and selects the pictures which he wants the viewer to see, from minute to minute, according to the action being watched and the positioning of his cameras.

Also in this van work sound and vision engineers, controlling the delicate equipment by which good-quality television pictures are sent on to the main transmitter.

Each O.B. camera is fitted with a lens turret which allows a variety of angles of view to be obtained, as well as a variety of focal lengths. Generally speaking, there are three types of picture which can be supplied by these cameras: the wide-angle shot, which shows the whole scene;

MICHAEL HENDERSON

BRIAN JOHNSTON

F. H. GRISEWOOD





Television follows the Boat Race from start to finish, seeing it from the bow of the launch (left centre). Here the Cambridge crew are moving up to the start.

the mid-shot, which shows part of the scene, say the length of the pitch in a cricket match; and the close-up, which has the effect of putting high-powered binoculars on a scene in order to bring out a detail.

During 1951 experiment developed a refinement of the outside television camera lens, called "zoom," by which the focal length can be changed as the viewer watches—that is, without a sudden "cut" from mid-shot to close-up. Eventually "zoom" will provide a variation of pictures on a ratio of at least fifteen to one.

Only as the BBC gets more mobile camera units can it fully exploit the Midland and Northern regions of England in providing interesting outside broadcast programmes. There is always a tremendous amount of outdoor activity in London and the Home Counties which can provide good viewing material, and the programme organizers are all the time turning down invitations to cover events. By the end of 1951, however, one mobile unit should be working full time in the Midland and Yorkshire areas; and another unit is to go into full operation in the far northern counties and southern Scotland.

These provincial units will feed the local transmitters, sometimes putting on localized O.B.s, but at most times contributing to the national TV programme by means of links between the stations.

9 PUTTING THE MUSIC INTO TV

By ERIC ROBINSON, *Musical Director,*
BBC Television Productions

“O.K.—go ahead . . .”

These instructions come quietly from the engineer-in-charge sitting in the dimly-lit control room, and the producer moves into action, saying: “Cue Orchestra—fade up Camera One . . .” Up comes the picture, down goes the baton, and another show with music is going out to the home screens.

Now let me take you right from the very beginning, so that you may see how the musical side of a big production is brought to the television screen.

I am first approached when the producer is planning the dance and vocal numbers, and this may be about three weeks before the transmission. We discuss the various ideas, sometimes with a choreographer who has roughed out some dancing routines, and we decide what type of orchestrations will be best suited to the production.

The next step is for the arrangers to attend a rehearsal in order to plan the orchestrations. They have to fit the style of sound to the picture: for instance, if dancers raise their arms from the floor until they are high above their heads it will not be effective for the orchestra to play a descending musical passage finishing on a low note. The music must rise with the dancers' hands, and must have its climax as they reach their highest point. Thus, the music accentuates the dancers' movements and gives the scene more “punch.”

This meeting between the arrangers and the artists generally takes place about a week before the transmission, as by that time the routines are beginning to settle down. Meanwhile the producer has probably been filming certain sequences which are not practicable in the television studio. (There was, for instance, such a sequence in *Carissima*, where the lovers board a plane at the airport, and the plane moves off.) These film sequences may only be ready for us to see some two or three days before transmission but, as always, the necessary music has to be scored to fit the film by the time the first orchestral rehearsal takes place.

This brings me to the orchestra and a word of praise. In London we have the finest orchestral musicians in the world; their skill at sight-reading, transposing or busking (playing without music) is absolutely



Eric Robinson conducts his augmented Television Orchestra as Noel Mewton Wood plays Tchaikovsky's Piano Concerto No. 2 in G.

uncanny. There has been many a production that has been saved by their quickness of thought and their ability to "follow the stick."

The first three hours of the "band call" is given over to rehearsing the numbers musically, correcting wrong notes, making alterations to the score to fit minor changes in the dance routines, getting the singers used to their introductions, and so on. Then, after a lunch break, we start the slow process of putting the show together. This all takes place in a rehearsal room with chairs for scenery, and we are lucky if we manage to have a rough run-through by the end of six hours' hard work.

The next day, at about one o'clock, we are in the television studio, and here the greatest virtue of all is patience. I work, except when the orchestra is "in vision," with the special television production rostrum fitted with a monitor screen. I have the transmission picture on my screen, and with the control switch on this monitor I can choose what I receive on my earphones. I can have: (a) the producer's voice in both ears; (b) the artists' voices in both ears; or (c) the producer's voice in one ear and the artists' voices in the other.

This last position is the one which I use practically all the time. With the speed of present production it is essential to keep in touch with the producer at all times, as the conductor must hear when the various camera cuts and mixes are coming. Also, in the case of technical trouble, the producer may decide to make alterations while the show is actually on the air, and this can affect, and has affected, the music.

All this must sound very complicated, but I can assure you that it is quite practicable to listen to the artists on one phone, to the producer on the other, watch the picture, follow the score *and* conduct the orchestra—all at the same time! Anyway, it's got to be, or there's no music for television!

Slowly the production takes shape. Often tempos are slightly altered as the artists find that the actual space on the studio floor is slightly different from the rehearsal room; or perhaps the scenery positions affect the speed of an entrance.

Now comes another problem, the placing of the orchestra. With the advent of the big Studio G at Lime Grove the "time-lag" snag has become quite a problem. If the orchestra is at one end of the studio, and an artist sings or dances at the other end, there is such a big time-lag that in very fast tempos perfect *ensemble* is quite out of the question. If the orchestra is placed in the centre of the studio it is often in the way of the cameras, the scene-changes and the lighting equipment.

To combat this the orchestra is frequently placed in another studio, and the artist hears the accompaniment by loudspeaker. This system works satisfactorily and has the advantage of giving more room in the production studio. It also gives the sound engineer a chance to balance the orchestra within itself—a job that becomes very tricky in the vision studio with all the scenery and moving microphones to contend with.

At last, at about seven o'clock, we come to the end of rehearsal, and take final notes from the producer. A slightly longer musical link may be needed here, a chord may be required there: and then we are free until the transmission.

Thus we bring the music to the screen. But, of course, this is only one side of the musical business in television. With opera, ballet, piano concertos and all the other accepted classical performances, the music is assembled by television's Music Organizer, James Hartley, and the conductor has but to rehearse with the artists in conjunction with the vision producer.

But whether it be a modern dance show, an opera, ballet or what-you-will, there will always be that exciting moment when the engineer-in-charge says: "O.K.—go ahead," and the producer moves into action with "Cue Orchestra—fade up Camera One . . ."



Felicity Gray is seen above in the position she takes for commentating on her Ballet for Beginners series. The camera which gives viewers her picture is behind and above the monitor screen, on which she watches the ballet demonstrations being performed in another part of the studio. On the right, one of the Ballet for Beginners repertory company of young dancers is demonstrating the steps and movements described by Miss Gray.



10 BALLET IN TELEVISION

By FELICITY GRAY, Choreographer and Compère of
the Ballet for Beginners series

BALLET on television is still a great bone of contention, and the last year has shown its limitations and possibilities more clearly than ever before. Ballet lovers have had plenty of opportunity to gnash their teeth or to crow with delight.

Philip Bate and Christian Simpson have both produced the classics in their own styles. Also there have been dance-dramas specially created for television; visiting companies such as the New York Theatre Ballet; recitals by two or three dancers; and the documentary series, *Ballet for Beginners*.

Let us make clear what is the difference between ballet seen on the stage and ballet seen on any screen—TV or cinema. On the stage each spectator can select his own point of focus at any given moment. If he wishes to look at the action of two girls on the left-hand side, behind the principals, he can do so; he does not *have* to watch any particular person, although his attention may be guided to the desired points by the arts of the choreographer and the lighting master.

But when the TV camera intervenes between you and your ballet, it selects your viewpoints for you. It makes sure that you will focus your attention on a particular point by the simple method of giving you nothing else to look at. The producer decides exactly what part of which dancer you should see all the time.

If you do not like the producer's choice of pictures, then you won't enjoy the ballet, even though it may be something which has previously given you pleasure in the theatre. Equally, if the point of focus throughout the ballet is sensitively chosen, you may well find yourself enjoying a ballet which you had not cared for on the stage. In the case of well-known classics danced under different producers, one version of the same ballet may delight you and the other bore you.

This selectivity by the TV camera was a great help in such programmes as *Ballet for Beginners*. At an ordinary lecture demonstration on ballet, when describing some technical facet of footwork, one frequently finds that half the audience is not watching the dancer's feet at all, but is looking appreciatively at her face and waiting for a smile. With the



Fun for ballet viewers—The Three Bears ballet, performed to Eric Coates's "Three Bears" fantasy, and revived for TV, with (left to right) Baby Bear (Anne Negus), Mother Bear (Julia Farron) and Father Bear (Leslie Edwards).

assistance of the TV camera one is certain that the audience is looking at what one is talking about. There is nothing to distract. One can explain how the hand and arm should not be held, and all that is seen on the screen is the hand and arm.

An interesting aspect of these programmes was the contrast between demonstration shots and the excerpts from the classical ballets themselves. The demonstrations were all photographed first and foremost for clarity; they were presented fully as performances, with costumes, scenery and orchestra. This showed as clearly as could be how the individual interpretation of a dancer can, during a performance, enhance the unadorned "classroom" execution of ballet steps. In the *Beginners* series the standard of performance rose steadily as the artists became used to TV conditions and understood what the cameras needed.

It was this series that led to the decision to form the Television Ballet Group, with Domini Callaghan as the resident ballerina. This was the first company of its kind in the world. During the six months of its contract all its members did a great deal of work in many different kinds of TV show, with different producers. Domini Callaghan and Michel de Lutry graced the ballets in the Vic Oliver shows. Later Domini gave a most touching performance of *Giselle*, Act I, and some people preferred her interpretation to that of Riabouchinska, who played the same part in Christian Simpson's production.

Another member of the company, Margarita Tate, was seen at her best when, with David Poole as the Prince, she demonstrated the part of the Swan Queen in the analysis of *Swan Lake*. This programme ended



Les Sylphides, the ballet by Fokine to Chopin's music, danced before the cameras by (left to right) Gerd Larsen of Sadler's Wells, Marjorie Tallchief of the Ballet de Monte Carlo, and Svetlana Beriosova of Sadler's Wells.

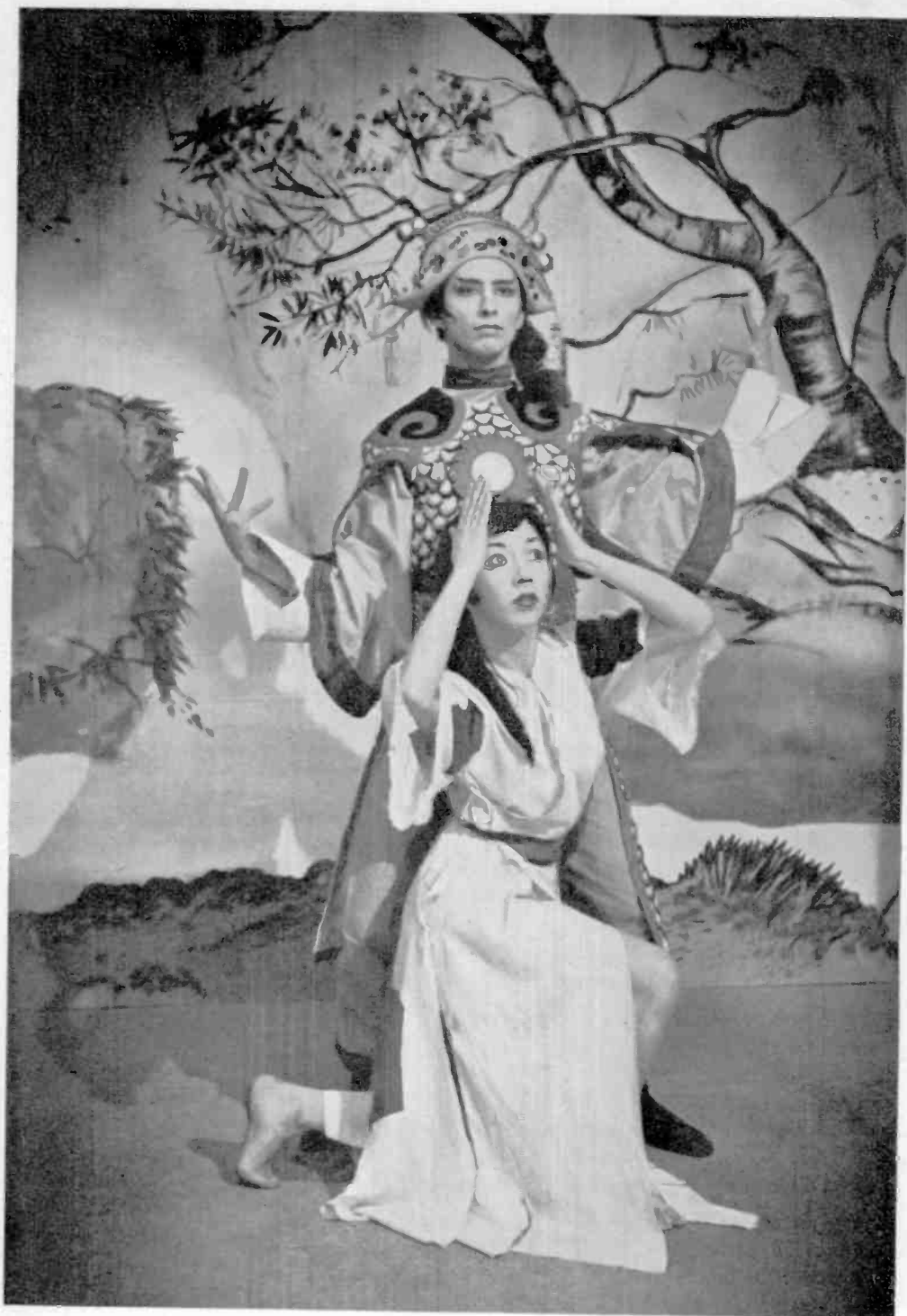
with a really beautiful performance of the famous Act II by Domini Callaghan and David Paltenghi.

Sonya Hana, also one of the Group, gave one of the best performances of the Polofsvian Girl's Dance to be seen anywhere, followed by an enchanting Columbine. All six dancers were admirably suited by the Anthony Tudor ballet, *Soirée Musicale*, which ended the season.

Now, none of these performances would have been so good during the artists' first week in the television studios, because they would not then have developed that sixth sense which keeps an eye on the yellow marks on the floor denoting the limits of one's dancing space, or on the tiny red light on the camera which shows whether or not it is "live." In the early stages an artist is inclined either to spoil her performance by being too conscious of these things, or to give an excellent performance which the viewers cannot see because she has ignored the mechanics.

One thing was proved by the experiment of the Television Ballet Group: a far higher standard of dancing in all kinds of TV programmes results from dancers who are used to the cameras. Without this Group, many TV musical shows and short ballet programmes would have been the poorer, to say nothing of the rehearsal time saved by dancers who, because of their TV knowledge, did not have to have the technical limitations explained to them. Certainly without the Group, *Ballet for Beginners* could not have maintained a standard of dancing comparable to that in any ballet company.

In television we need more original ballets and experiments. For experimental work, especially, it is invaluable to have a pool of first-



Sonya Hana (front) with Tute Learkow in the role of The Fair Queen of Wu.

class dancers who know the medium and can adopt any style, from ballet to musical-comedy dancing. Also, I feel that the standard of ballet in television should not have to depend all the time on the fluctuations of theatre engagements among the ballet companies; it seems wrong, for instance, that a television production of *Sylphides* should be poorer at Christmas time simply because all good dancers are working in the pantomime season.

There are many fine dancers who have experience of television, but they are seldom available when the BBC wants them, and never available for the prolonged rehearsal necessary for an *original* TV ballet. That is why you so seldom see the well-known guest artist dance anything but the classics, or examples from her own repertory.

It is sad to think that the average number of *new* television ballets seems to be limited to two or three a year. By television ballets I mean ballets genuinely created for the television screen, and not just adapted stage ballets. Creating such new productions is, of course, an expensive job, as well as a tricky one. Virtually, there are two producers (or two choreographers, according to how you look at it) on the job. No television ballet can be a complete success unless the producer and choreographer are in complete accord. It is agony for a choreographer to see his dances photographed differently from his exactly composed plan; and it is also agony for a producer to know exactly the effect he wants and yet to have to work with a choreographer who cannot provide it!

Many different things go to the making of a television ballet, but the pivot of them all is this balance between choreographer and producer. Each is indispensable to the other. Seeing the finished thing on the screen it is at first difficult to tell whether an unsatisfactory ballet is the fault of the choreographer or of the producer, or simply whether it be due to technical limitations such as space, lighting, or camera difficulties.

But before we criticize any ballet in television, it is essential to realize that, as far as dancing is concerned, television really is a separate medium. It is no use expecting either a faithful representation of a stage ballet or the spectacular film tricks of *Red Shoes* or *Tales of Hoffmann*. It will be a great day for television ballet when everybody, from ballet critic to viewer, judges a television ballet solely on its effect *on the television screen*!

Personally, I think it is a very healthy sign that viewers express themselves so strongly, both for and against ballet in television. Any project thrives on controversy. At the moment, ballets are very seldom awarded a repeat transmission, on the grounds that they do not appeal to a wide enough circle of viewers. Can it really be, I wonder, that fewer people enjoy a repeat of forty-five minutes of dancing than delight in a repeat of three hours of Shakespeare?

11 STARS IN CAMERA

PATRICK BARR

WHEN Shakespeare's *Julius Caesar* was being televised viewers were treated to the sight of Roman soldiers' feet on the march. This picture sequence seemed several minutes too long and not at all impressive; and when the play was given its repeat transmission the soldiers' feet were "out." Rome may still have been on the march, but the BBC Television Service was no longer taking an ankle-level view of her imperial progress.

And, as a result, actor Patrick Barr had to be screwed up in his Roman-period armour suiting in double-quick time, because on the first night of the play those feet had been used to keep things moving while he could make a quick-change from toga to legionnaire's battle-dress! Not only that, he had had to make this change whilst careering along the long corridor between Studios A and B at Alexandra Palace. How he did it, in the second performance, without the cover of the marching feet on viewers' screens, remains a trade secret of TV's drama studios!

Barr was playing Brutus in that production, and he made the evening memorable by the scenes he played in concert with Clement McCallin as Cassius. Oddly enough, it was opposite McCallin, too, in a not very striking adaptation for television of Conrad's story, *The Secret Sharer*, that Barr had previously established his appeal to many viewers as the tall, lean and tough kind of actor, capable of the restrained and sensitive heroics which the perceptive television camera likes best.

He had appeared in television plays before *The Secret Sharer*; the moving colour-problem piece, *Deep are the Roots*, being among them; but, for all its faults, it was the Conrad drama which marked him as a player to follow on the home screen.

His home-screen audience lost him for several months in 1951, ironically enough because of his fine performance in *Julius Caesar*. It was because an American film executive had watched that play that Barr got the part of Richard the Lionheart in the Walt Disney company's film of *Robin Hood*, which was made during the summer months of the year.

That film took Barr back into the film studios for the first time since the Hitler war, despite the fact that before the war he had been an up-and-coming player in British films, including *The Scarlet Pimpernel*, *Marigold* and *The Gaunt Stranger*.



PATRICK BARR

The war completely uprooted the film business in which Barr was known, and on his discharge, after extraordinarily colourful and special service in Syria and on the Rhine, he just could not get back into the film studios. He was not long breaking into the West End stage, however. He was with John Clements and Kay Hammond in the revival of Coward's *Private Lives*. One of Bridie's last plays on the West End stage, *It Depends What You Mean*, had him in its cast.

His versatility—not yet seen in its full range on the TV screen—made him a very acceptable supporting player to Cicely Courtneidge in her two stage shows, *Under the Counter* and *Her Excellency*.

His ability to play light comedy gives authority to his pet television ambition, which is to play a humorous part. He doubts whether television, seen by the family circle in the drawing room, can ever raise horse-laugh, and thinks the horse-laugh-kind of comedy has no place in it. But he believes that a play of pleasurable and friendly humour could make a big television success, once it is found; and he would like best of all to be responsible for giving viewers that pleasure.

There was nothing very comical or particularly pleasurable in the outlook for the young man when Patrick Barr graduated from Oxford in 1929. The economic depression had the country in the freezing grip of unemployment. He had no clear idea of a career, and in the end was apprenticed in a Birkenhead engineering firm. From the noise of riveting in that factory he would seek the music of actors' voices in evenings spent at the famous Liverpool Repertory Theatre. "Somehow, somewhere—but I didn't know how or where—I felt I must sooner or later get in among what was going on down on that stage."

There was no theatre tradition in Barr's family. His father was a judge in India, where Patrick was born.

At twenty-four, further depression in the engineering industry put him out-of-work. He took the plunge, went to London, and became a film extra, full of the starry-eyed idealism which has sent hundreds into the crowd work of the film studios quite certain that it only needed a few weeks for their sterling qualities to be recognized by the conferment of stardom!

Barr, however, soon saw sense, and decided to learn acting the hard way. For four pounds a week he worked in a repertory theatre. It was from its stage that he was finally spotted by the film studios, and given parts of some consequence in British pictures just prior to the Second World War.

During his war service in Syria he met a Welsh nurse, and they were married at Alexandria. She, Jean, had previously had the considerable experience of being chosen by Lord Horder to nurse a Royal patient of

high spirit and independent character. At the outset of the war she was in France, and only dodged the Occupation by undertaking a hazardous escape. With her experience of life she takes a realist view of the theatre, and this, combined with the Celtic instinct for drama, makes her a trenchant critic of plays. They have a five-year-old daughter, Belinda.

JANE BARRETT

A YOUNG slip of a girl actress was playing her first part in television, and indeed one of her earliest roles after leaving school. She had been cast to play a mad girl. To help her get a weird and awesome look into her eyes, the producer told her: "Imagine yourself in a room surrounded by coffins—each of them filled!"

The girl's name was Jane Barrett, the producer's Eric Fawcett, and the time was during those three pioneer years of British television *before* war broke out in 1939.

Miss Barrett is now perhaps one of the most intriguing young ladies of television drama. Perhaps the versatile range of roles she has played on the home screen has made her personality elusive. If so, nothing could more mark the success of her art as a reliable actress, or her determination not to be "typed." Off the screen, Miss Barrett conducts herself in a realist and down-to-earth manner without frills, and in the West End is likely to pass unnoticed as, with hands stuck deep in mackintosh pockets, and head uncovered, she slips into one of the two or three exclusive pubs where television and radio folk forgather.

With the same absence of formality she keeps open house at her flat near Regent's Park, and "Let's go round to Janie's" is almost a catch phrase with many television people at those not infrequent junctures in life when the injustices, as well as the triumphs, of the professional life need to be nattered off the chest.

Similarly, during rehearsals for a television play, Miss Barrett is accepted as a comrade-in-arms with a full knowledge of all the tricks—and snags—by cameramen and technicians on the studio floor, and during breaks is more than likely to be found in the nearest bar parlour playing those boys at darts.

This directness, and complete lack of "side," might be attributed in part to the inherent realism and candour of Miss Barrett's native heath—Lincolnshire. There was no theatrical background to her family and its connexions in that part of the world; and Jane was the first of them to take the unorthodox road toward the stage—"possibly to get away from having to spend any more boring holidays year by year at Skegness!"



JANE BARRETT

At school, too, she had been "diminutive enough to be over-bullied by some girls and over-loved by others, and misunderstood by all mistresses"—so she had some idea of the foibles of human nature even when she set out on her career. Why not make it the one career which is based on a study of human nature itself?

It was shortly after leaving a drama school that she got that early television part. When war broke out she joined one of the earliest travelling companies formed to tour the camps of the armed forces. In that company she was billed as a singer as well as an actress.

The Television Service had, of course, closed down for the duration, and it was in sound radio that Jane Barrett first saw a lot of BBC studios. There had been evacuated from London to Bristol the variety and schools broadcasting departments of the BBC; and a repertory company of actors and actresses was formed in the West Country city to keep the programmes of these departments on the air, come what may in the way of air raids or worse. To this sound broadcasting company went Miss Barrett.

Billeted in Bristol, rehearsing and broadcasting in hurriedly converted church halls and parish rooms, that repertory company provided a strange wartime saga of theatrical versatility, its members playing variety sketches, revue, documentaries and educational programmes. It was a period of team work at its best; a happy period which Jane Barrett, and many other players, remember fondly.

Her first experience immediately after the war was in striking contrast. She won the only role for a woman in that film about tough men and wide-open spaces, *Eureka Stockade*. Most of this picture was made in Australia: and not in the pleasant country on the city fringes, but right out in the back blocks where camping was crude and the sun at desert heat for most of the day.

Because of the heat, Jane's film make-up had to be plastered on her face in extra-heavy thicknesses, and it was not unusual to find that the local ants had already taken up residence in it! Shooting with the dazzling sun reflected from mirrors was a severe tax on the eyes. Also, she was the only woman on the lot, which had also been joined by a detachment of free-and-easy Australian soldiers, who were working as extras. Young ladies who dream of the "glamour" of being a film star on location should here note that this gruelling bit of location work cost Jane Barrett two stones in weight, and at the end of it she quite seriously felt she never wanted to act again.

Indeed, for six months she buried herself on a farm in the United States, having nothing whatsoever to do with films or stage. Her husband, a Swede, is a professional man in New York, with a house also in Copen-

hagen, as well as the flat in London. Jane Barrett lives between these abodes, mostly in New York when she has any period "out" of acting in London. She has flown the Atlantic so many times in the past four years that she has stopped counting, "in case the next one happens to be the thirteenth time."

Her husband is brother of Mrs. Laurence Gilliam, wife of the famous sound-radio documentary director, so that in London Jane has a family port of call where she can go and talk radio and television, a conversational pastime of which she is never tired.

HELEN SHINGLER

THE stigma on the stage as being an unrespectable profession was a long time a-dying, and some of today's actresses are the daughters of mothers who, in *their* young day, had the talent for and a hankering after the theatre, but were kept from the stage door by the remnant of a Victorian puritanism. Among the luckier young women who had an understanding maternal encouragement behind them, when their turn to want to go on the stage came along, was Helen Shingler.

Characteristically, Miss Shingler will tell any interviewing reporter that her mother would have been a better actress than she is if only she had had her daughter's opportunities! This is characteristic of the daughter because, though she has all the beauty and the sense of dress requisite to the sophisticated, about-town actress, she is in fact a modest person to whom the simpler home tastes, and family responsibilities, give complete satisfaction when she is off stage and screen.

A London girl, she married a documentary film script-writer of Scottish descent, has a five-year-old son named Murray, and keeps house in a small, Nash-designed residence off Regent's Park. "We do not go out much, nor do we entertain much," she says—and is apt to add an apology for having so undramatic a personal background! In point of fact, her television public can be expected to be more than ever intrigued by this glimpse of the private Miss Shingler, because they remember her for some of the most tensely dramatic and more emotionally rocking roles, in the string of modern plays so far seen on the television screen.

Perhaps she made her most considerable impact in one of her earliest pieces of work for television, *Marion*, in which she played a small-town garage proprietor's wife embroiled in a high-tension eternal triangle drama, which some viewers protested was *too* realistically sordid!

In *Marion* she appeared in the blondest of blonde wigs—a circumstance which led to an amusing half-hour in a Park Lane hotel later,



HELEN SHINGLER

where a famous newspaper columnist had arranged to meet her, and spent some time pacing up and down before her, as he waited for the blonde he had seen on television to come through the door!

Her claim to popularity among viewers was consolidated by a superb piece of acting as Kay in *Time and the Conways*, after which viewers wrote to her admitting the fireside tears she had caused them. She followed this by playing the difficult and vital role of Chloe in Galsworthy's *The Skin Game*. During the Festival of Britain summer she was lost from the television studios owing to film work.

What is the best training for the young actress whose self-confessed ambition is to shine in dramatic and meaty roles? People might think the Shakespearean tragedies, but though this can surely add to the necessary schooling, Will of Avon was tardy with his women and cheeseparing in giving them both length of part and range of emotion. Helen Shingler says the training ground to which she owes most was the Aldwych farce, under Tom Walls's benevolent yet knowing direction. This adds more truth to the dictum of Ben Travers, who wrote most of those farces: "Farce," said Ben, "is a kind of tragedy, in which, by sleight-of-hand, the dramatist makes 'em laugh when they ought to be howling their eyes out!"

The spread of television transmission into the north of England during 1951 re-introduced Helen Shingler to some of her earliest fans. She was with Hull Repertory Theatre for a spell before reaching London's bright lights, and there, playing week in week out the wide range of parts which falls to the lot of repertory actresses, she gathered an affectionate following among the regular weekly patrons in that busy, hard-headed Yorkshire port.

She has had the usual touring experience common to players working their way up the ladder, but on at least two occasions her tours were exceptional. She was in a tour of that very odd, hotly criticized yet profit-making mélange of innuendo, *No Orchids for Miss Blandish*, during which, in some of the tougher provincial quarters, the more doubtful incidents of innuendo were throatily encouraged from the gallery—an embarrassing and sometimes frightening experience.

The other eventful tour was a trip forced on Miss Shingler and her professional colleagues when a theatre in Ireland folded up on them. The war was on, and there were difficulties about transport back to England, as well as a shortage of cash for the fares. So the company toured the remoter regions of southern Ireland in real old "fit-up" style. They went from one small country town to another, fitting up their stage and scenery, and what props could be locally gathered, in church halls, drill halls, the upper rooms of pubs, and anywhere where an audience of fifty or so would give them a hearing—and the admission price.

Though thoroughly down-to-earth about her work, and wide-awake to the ups-and-downs of a theatrical career, Helen Shingler has the trouper's affection for the technicians behind the scenes of "the business." She has a warm and admiring regard for "the boys" on the TV studio floor, all and everyone, whatever his job. And as is usually the way with such artists, whose heart and soul is in the business, she holds her audiences in equal affection. In her TV audience she is peculiarly aware of those who, for one reason or another, are bedridden or house-bound, and are forced to rely on television for so much in their lives.

ANDREW OSBORN

THE filmic heroics of agile characters like Douglas Fairbanks, senior, set the young Andrew Osborn off on the road towards the theatre. Watching film heroes leap their horses across yawning chasms, vault 10-ft. walls, and jump up the side of a house to rescue a fair lady in an upper room, imbued him with a keen desire to do the same things.

He was in any case no mean gymnast; he could ride horseback; he took up and prospered at fencing. What more was required? Well—at least some acting ability! A year maybe at an academy of acting should complete his equipment.

Now he can look back and smile at those dogmatic aspirations. The acting training guided him towards a considerably more sensible and satisfying career in the theatre, and now in television as well. Acting, production, theatre management, and the discovery of a string of plays which joined the select list of classic West End "best-sellers" is not a bad tally of achievements for this young man, now a TV star into the bargain.

He has maintained his athletic prowess, has a golf handicap of two, swims, rides, fences. In addition, when he is away from theatre and television he has the great satisfaction of being able to become completely engrossed in pursuits far removed from acting. Mechanically minded, an inventor, spare-time motor engineer, carpenter, and thorough handyman about the house, he is never inactive.

In a restaurant full of theatrical folk he enthusiastically spent half an hour describing to the writer of this profile a road trailer he had invented for carrying a boat around, illustrating his description with a series of rapidly executed mechanical drawings on the backs of envelopes! His wife has been known to have to drag him away from his mechanical pursuits in order to get him to rehearsals.

The spring of 1951 saw the Osborns, with their son, then six months, move from a Regent's Park flat to a country house in Sussex.

After his academic theatrical training Andrew Osborn had repertory experience, finishing this valuable training at Hull. Producing there at the time was Michael Barry, television producer of *The Passionate Pilgrim*, *Adventure Story*, and *Behold the Man*, the pieces in which Osborn was later to leap to the fore as a television actor.

After a period away from Hull, acting elsewhere, he went back to the Yorkshire city as producer for the "rep" there. Then, deciding it was time to storm London, he teamed up with a partner and took on the management of the Richmond Theatre.

There they operated that successful venture which sent more new plays into West End theatres, after a suburban try-out, than possibly any other fringe-of-London management since. At Richmond began the star-spangled and money-collecting *Quiet Wedding*, *Ladies in Retirement*, *Gaslight*, *French for Love*, *Grouse in June*, among many others. The complete Richmond productions of these, with casts and scenery, moved into the West End after their successful local first nights.

In 1939 at the Whitehall Theatre there was put on a play called *Without the Prince*, and Andrew Osborn got the leading part. He was greeted with "rave" notices in the London Press: "A new romantic star"—and the rest of it. But between London and Berlin political tension was electric, war came, the theatres closed, and when peace at last brought back Osborn from Burma, *Without the Prince* was barely a memory.

The pioneer viewers, those who remember with nostalgia the daily BBC Television Service in the three years before the war, may recall two outstanding drama productions on the home screen. One was *The White Château*, which Royston Morley produced so realistically that his "gun-fire" broke windows all over Alexandra Palace. The other was *Richard of Bordeaux*. In both played Andrew Osborn—in the latter opposite Gwen Ffrangcon-Davies.

Since the war the West End saw Osborn make the unusual venture into a musical play, *Music at Midnight*. A pleasant singer, there seems no reason why this line of theatrical business should not be added to the accomplishments of this all-round player.

RICHARD HEARNE

ONE of the most lovable of characters to appear on television is "Mr. Pastry," the little man with the droopy moustache, white curly hair, and steel-rimmed spectacles lodged halfway down his nose. He is the excited, scurrying figure always so anxious to help his neighbours, ever well-intentioned. But his efforts to please inevitably end in disaster.



ANDREW OSBORN

One of the great joys of watching Mr. Pastry is that his humour is always joyful, always clean. There is never an ill-chosen word or a dubious gesture: he is the essence of hopeful optimism, loved by youngsters just as much as by adults.

But what of the person behind the character? Who is this Richard Hearne who suffers Mr. Pastry to endure the buffeting of the hard world? What sort of man is it responsible for the ideas and antics which involve Mr. Pastry, and leave his hundreds of thousands of followers curled up with laughter in their armchairs?

Born in 1908 in the city of Norwich, Richard Hearne came of a theatrical family, for his father was an acrobatic clown, his mother a straight dramatic actress. And Richard himself soon got into the way of things: he made his stage debut when he was only six weeks old, with his mother carrying him on in a play called *Jenny Deane*.

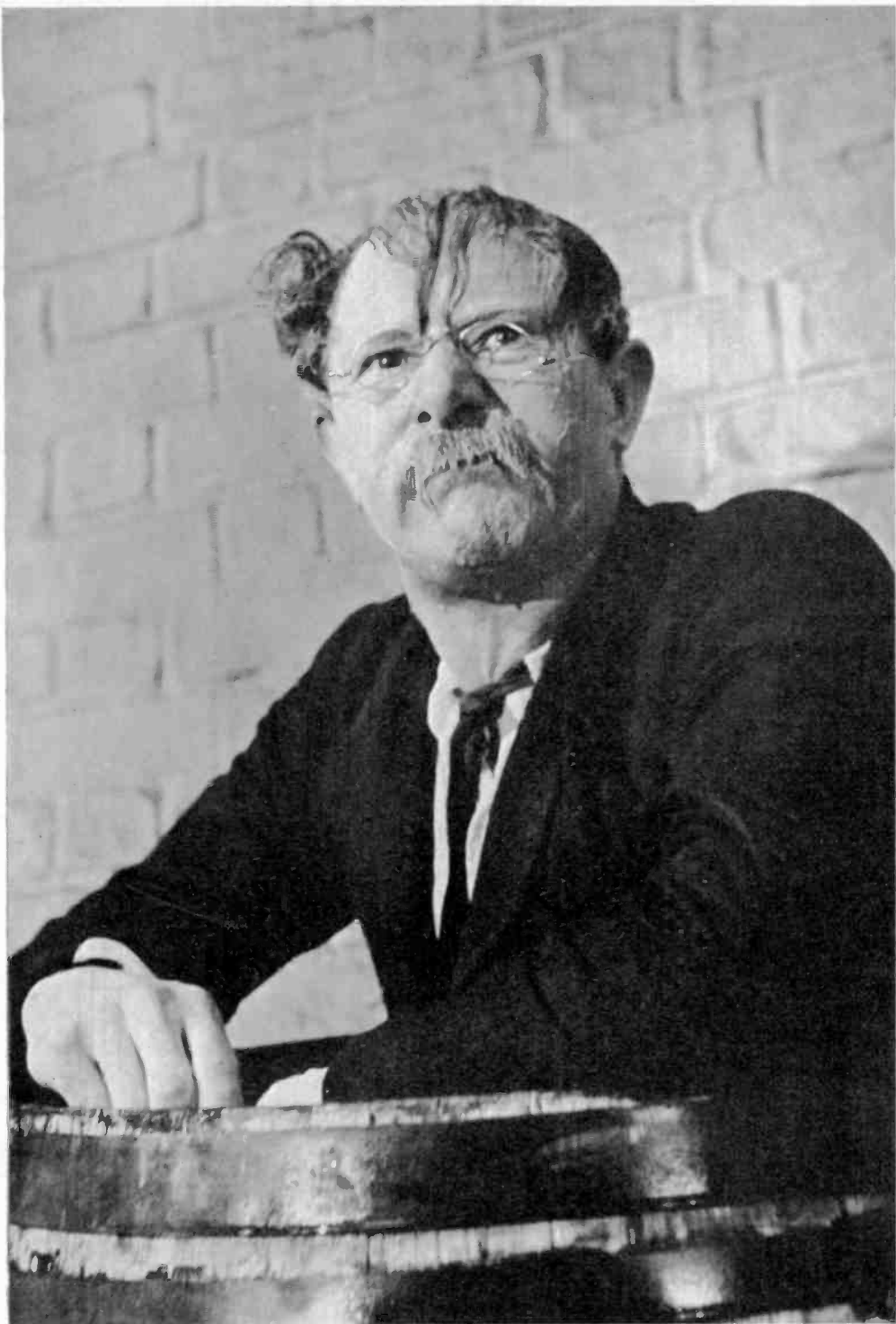
As soon as he was old enough he joined his parents on the stage. They toured most parts of the world doing a dumb act which, because of its visual humour, went down well even in countries where they could not speak the language. In the course of the next twenty years or so Richard played in every form of light entertainment from circus to concert-party, revue to pantomime. And because he was always on the move with his parents he literally never had the opportunity of going to school: all his wealth of knowledge he has learnt from life.

It was about fourteen years ago that television first attracted him: he made his first appearance on the few thousand home screens just at the time when the experimental Baird system of transmission was on the way out from Alexandra Palace. The particular sketch (which also featured Fred Emney and Leslie Henson) was so popular that it was televised seven times altogether.

The character called Mr. Pastry was gradually evolved over a process of time, but originally came from *Big Boy*, a stage production in which Hearne and Fred Emney starred about fifteen years ago. One of the parts in the show was called Mr. Pastry, and Richard has used the name ever since.

Now Mr. Pastry is a household name. Besides his many TV appearances—who can forget Mr. Pastry dancing the lancers with an imaginary lady friend?—the character is well known on the stage, and has this year blossomed into the local cinemas in the films *Something in the City* and *Madame Louise*.

Happily married to Yvonne Orton, he has two children, Cetra and Sarah. They live together in a fifteenth-century farmhouse in Kent. There he runs a small market-garden, but not in opposition to the local farmers. There, too, he works on his scripts for future Mr. Pastry antics.



RICHARD HEARNE

He employs no script-writers for, as he says: "Nobody's crazy enough to know what Mr. Pastry will get up to—except me."

There are few enough people to make us laugh. There are fewer still who can make us laugh without a moment of embarrassment; and even fewer who tickle the fancy of both young and old. Richard Hearne's Mr. Pastry succeeds in a lovable way where so many others have failed.

RICHARD DIMBLEBY

IN THE week that the Festival of Britain opened in May, 1951, Richard Dimpleby was in television programmes on Sunday, Monday, Wednesday, Thursday and Friday, knocking up a total of six separate programmes. In addition, throughout the same week he broadcast on sound radio four times, the last of these being an appeal for cripples.

To keep pace with his TV diary that week meant that after introducing the Newsreel Review on the Sunday evening Dimpleby had to rush from Monday evening's sound-radio *Twenty Questions* to be at St. James's Palace in time to introduce viewers to the visitation by the Queen to the Festival Exhibition of the Royal School of Needlework. On the Wednesday evening he introduced a TV programme about the manufacture of silk. On the Thursday evening he was guide to viewers at the opening of the Royal Festival Hall. Friday saw him with the TV cameras as they followed the King and Queen round the South Bank Exhibition, and the same evening he conducted TV's first tour of the South Bank.

By his work in the couple of years before this rush of Festival duties he had of course become television's foremost commentator. There is piquancy in this development in his career; the large amount of sound-radio commentating which he had done, before he turned to television, was begun directly on the spur of an ambition to describe events for people who could not see them. It is interesting that he should also triumph in television where the "machine" gives his listeners sight.

For the moment, however, hear him describe the ambition which started him off, and still abides with him: "The greatest satisfaction my career can give me is the awareness that I am sitting in the front seat where history is being made, knowing that upon me has fallen the privilege and responsibility of describing history in the making to my fellows, who cannot be so privileged."

In point of fact, Richard Dimpleby, son of a journalistic family, has reporter's blood in his veins. It was when he was on the staff of a weekly trade journal that he wrote to the BBC suggesting that they should amplify their news bulletins with reports from their own reporters on the



RICHARD DIMBLEBY

spot. From the beginning of his interest in broadcasting that was what he wanted done, and that is what he has done. At first sight it might seem that television would remove half the purpose of his trade. On the contrary, he has discovered that it needs another quality in place of the sheer detailed description which is necessary throughout every second of a sound-radio commentary when the listener is blind.

Of commentating Dimbleby says: "It is an art. The painter in colours must know what mixtures of colour will provide the picture he sees. The commentator must equally know when to quicken or slow his pace of speaking, when to increase or soften the volume of his voice." This applies to both sound and vision. While he need not describe so much in television, he needs to know much more about the background of what the viewer is seeing, in terms of the actors in it, and in terms of its history.

Before describing any ceremony on television, Dimbleby goes to authorities and books to find out all he can about the traditions behind the ceremony. He learns also all about the people who will be seen, including persons who may crop up unexpectedly. One of his great assets to the television programme planners is that he can usually be relied upon to know who is who in the picture viewers will see, and he has so much knowledge to hand about the event that, should any technical emergency cause a hold-up, he can keep talking and continue to give pleasure when others might be at a loss for words.

These are the facts which the stoutest admirers of Dimbleby would bring against those critics who chastise the BBC for not finding more television commentators. The critics have indeed not hesitated to suggest to Dimbleby that he was doing too much broadcasting, in vision and sound. Knowing the thorough reliability and conscientious method of the man in his job, it is easy to see why the BBC goes to him so often.

For himself he says: "This trade holds no illusions for me. It is a nervous business. Various factors can change it, almost overnight. Always there is the haunting possibility of blotting one's copy book—of displeasing or even hurting famous or ordinary people in the picture one is filling out, or, in the case of television sometimes, into whose lives one is, in a way, prying."

Packed alongside his broadcasting work is his management of three suburban newspapers. He writes novels. He provides a Sunday newspaper with a column, and produces articles for magazines. Trained on newspapers in Hampshire, he had nine years on the BBC's news staff before going off on his own as a freelance radio commentator. In his BBC staff career it was his battlefront reporting which put him to the fore.

His favourite television assignment is his compèring of the *London Town* series. He is tireless in putting himself into all manner of odd places

for the sake of this programme, and has been filmed behind the Big Ben clock, going underwater with Thames salvage divers, and underground in London's sewers. On one occasion this programme dealt with the work of the London Fire Brigade. Dimpleby went to see the men at one of the fire stations, with a film camera recording his visit. He had not been in the place more than a minute when the alarm went. He was standing by the "greasy pole," with two firemen waiting behind him to go down it. He felt the quickest way to get out of their way was to go down it himself. Unfortunately the BBC's film camera did not record this incident!

Richard Dimpleby lives in the country, on the Surrey-Hampshire border, with Dilys, his wife, who was a journalist, and three sons and a daughter: David, Jonathan, Nicholas and Sally.

JOAN GILBERT

A SURE-FIRE formula for successful radio entertainment has always been the celebrity interview, or the interview with "interesting people." Cecil Madden, who planned the very first service of daily television programmes to be broadcast anywhere in the world—at Alexandra Palace in 1936—was astute enough to apply the formula to the new medium from the start. He devised *Picture Page*, edited it and, immediately before the Hitler war closed down the Television Service, he had Joan Gilbert as his assistant editor.

Picture Page is therefore the longest-run TV programme in the world. It is perhaps strange that in the year of Britain's Festival the powers that control TV dithered considerably about the future of this historic British television programme. There was doubt as to whether it should continue at all. In the end they let it accompany the Festival for most of the summer, though dropping it for three months at the height of the London tourist season.

However, with or without *Picture Page*, Joan Gilbert will always be an asset to informal television programmes. She has an irrepressible, almost irresponsible, vivacity which goes on winning her legions of admirers of both sexes. What is little recognized is that behind her inconsequential weekly appearances on the screen is a week of gruelling work getting the *Picture Page* programme together.

As editor of the programme, in addition to being its hostess in the studio, Joan has to organize the finding of the personalities who make the programme each week. She does this from an office opposite Madame Tussaud's, with the assistance of "scout-reporters," who seek out newsy personalities for her. The personalities are interviewed and notes made



JOAN GILBERT

to help in the screen interview, but no formal script is prepared. Joan's chief headache each week is to keep the programme topical, and in her quest for topicality she rarely fills her bill until the last day, often rushing in a last-minute "find" on the morning of the broadcast.

Many young women have gone into the BBC as secretaries; but few indeed have won promotion to a place behind microphone or TV camera from which they can win the plaudits of the public. To Joan Gilbert this rare luck came; she started as secretary to the first producer of sound radio's *In Town Tonight*. From this job she moved over to television, working as a "scout" herself and finding the personalities for the first year or so of *Picture Page* under Cecil Madden.

When the Television Service opened up again after the war, in 1946, it was decided that *Picture Page* should be one of the first post-war vision programmes. Joan was offered the editorship of the feature. But by the time she had got her first *Picture Page* together nobody really suitable had been found to introduce the personalities on the screen: so she went in and did it herself. With the exception of two intervals when she was ill, she has done the job for five years.

She lives in a flat round the corner from her West End office, and though she pretends she likes "getting away from it all," in point of fact she is not happy unless she is ever on the go, meeting people or going to the events of London's social calendar where people are met.

VIERA

VIERA sings exotic songs based on the warm-blooded folk music of Europe. Her music springs from the peasant traditions of countries like Yugoslavia, Roumania, Bulgaria, Hungary, Czechoslovakia and Austria—lands through which the Hitler war spread chaos, and over which the Russian cold war has thrown the shadow of the Iron Curtain. Both these eventualities are more to Viera than mere history and news. They are part of her personal experience; between them, past war and present politics have exiled her from her home and parents.

Viera is Yugoslavian. As a young girl, when Eastern Europe was still gay and free, she had the advantage of being the daughter of a family with wealth enough to allow her to travel most of the year. For her life was to be lived in the sun of the Riviera, or amid the sparkle of winter sports, as season followed season. And wherever she travelled she learned the language, the music and the songs. But when she sang them it was for her own pleasure, and at her own parties; there was no need then to do it professionally.

But easy, comfortable and pleasurable as it may have been, Viera was taking a serious interest in the music and songs of the "natives" in the hinterlands of Europe's playgrounds. She had a natural bent for comparing folk music, memorizing tunes as well as languages, and enjoyed collecting songs wherever she went. In this a kind Fate was arming her with the armour on which she was to depend so much when the old, gay Europe fell in ruins about her, and money was to be had only by working for it.

The height of the war found Viera in Italy. She had turned to singing to Allied wounded, in the hospitals around Milan. Through this she was asked to join a theatre concert, and so made her first stage appearance—sitting on a chair, strumming her guitar, recalling some of the tunes she had learned in happier days.

It was now necessary to earn. She went to see an English officer in Milan who was organizing entertainments in the service camps. He was a nice young man, but a little too cheeky, she thought. He asked her: "Can you hold an audience?" She said she didn't know, but how could she find out, please? He said: "Walk down the street, and if three soldiers whistle after you in a minute, you'll know you're O.K."

She could be cheeky too. She walked down the street and nine men whistled after her in a minute, so she walked back and told the officer she was O.K. He gave her a job touring the camps. She still thought him cheeky. Soon he went back to England.

Travelling in trucks around the outskirts of the fighting in Italy, she felt she missed him. In blacked-out Whitehall, in London, he felt he missed her. So they started writing to each other.

She went on touring the camps all winter. She sang in Nissen huts without heating, so that once a sergeant in the front row complained he could not watch her beautiful face "for all the blinking breath showing in front of it!"

After about a year the officer who had given her the job came back to Milan. She now considered him cheeky enough to marry him. And he took her back to England—Mrs. Colin Morris.

As the war ended Colin Morris started writing plays, and had a success in the West End with *Desert Rats*, and in the past year with *Reluctant Heroes*. For Viera, however, it was to be a frontal attack on the entertainment profession in London. She worked it out that her unique repertoire of European songs would best fit the cabaret market. After breaking into a few of the lesser night-spots, she reached the floor of the Coconut Grove—and they kept her for four months. After that it was at Quaglino's and there they kept her for six months—a record for cabaret in London.



VIERA



LESLIE MITCHELL

Then she made her first broadcast—but not a visual one. She appeared on sound radio. Dates in *Variety Bandbox* followed. Her first television performance was in *Café Continental*. She has appeared many times since, and is perhaps British television's only cabaret-type artist to have won that constant affection of viewers which puts her into TV star rank, and makes every programme she gives an event for her admirers around countless firesides.

It has been particularly fortunate that the bulk of her television appearances have been in the hands of Christian Simpson, a producer in the studios who is never afraid to experiment. The result has been that Viera's programmes have had a marked pictorial quality resulting from Simpson's imaginative use of cameras and lighting.

The repertoire Viera draws on for her programmes now ranges through twelve languages. Her interest in folk songs has not ceased in Britain, and she admires our own national store of folk music, but apart from one or two of the Irish songs she does not sing British folk songs. Aware of the "selling power" of that exotic and sexy vibrancy in her voice, she says honestly that though the English folk song may be amorous it has never been sexy and is best sung "straight," not interfered with.

Like many other artists, Viera finds that television brings her a more sensible and interesting fan mail than sound broadcasting. She gets a surprising number of letters asking about the songs she sings. Love letters, cranks' letters, and letters unmentionable there are as well, but the general uninhibited friendliness of her TV audience is one of the things which has made England "home" for Viera.

She lives in Kensington; visits her husband's relatives in Liverpool; has a daughter of two and a half; talks over the old days with her sister, who is in the BBC's Overseas Service; waits for the letters from her father in Belgrade; and is altogether a most friendly and "homey" young woman.

LESLIE MITCHELL

LESLIE MITCHELL was the first television announcer in the world. When Britain started up a daily service of television programmes before any other country, in 1936, the BBC decided to look around for a handsome young man to act as announcer. To the BBC this was somewhat of a revolutionary thought, since up to then its announcers had been unseen, and what they looked like had no official connexion with their job at all. Television was going to change all that.

Although the BBC received applications from most of the good-looking young men in the theatrical professional, as well as from dashing

but for-the-moment-unemployed commercial travellers, it stuck to its conventional practice and appointed one of its own staff as Britain's first television announcer. This was Leslie Mitchell, then a "cub" announcer-cum-compere with sound radio's Variety Department.

For some weeks Leslie practically operated Alexandra Palace transmissions single-handed—so far as the first few dozen viewers could see. For he spent days in the incomplete studios, sitting on a high stool before a television camera, while the engineering boys put short test transmissions on the air, to find out whether Alexandra Palace was going to work.

When the full daily programme service opened, Leslie, debonair, starch-shirted, and with carnation buttonhole, went into full action as the thoroughly British-looking official announcer of the British television service.

This history is necessary to any profile of Leslie Mitchell today, because it explains his unique experience in television as well as his abiding love for it. As you might surmise from the Mitchell profile, this character can take a strong line of his own. Though perfectly willing to co-operate with anybody who knows the television business, he can, after all, claim a longer experience before the cameras than any other living man, and this experience he will not forgo for a packet of BBC red-tape, whosoever dispenses it.

His determination, based maybe on the dour strain in his Scottish blood, has for long made him a behind-the-scenes strength to *Picture Page*, the topical personality programme by which he has become best known to viewers in recent years. *Picture Page* is a "nervy" occasion in the studios, with people of all types, strange to studio atmosphere and studio technique, having to be shepherded into the right places at the right moments, and so interviewed as to put them at their ease, and make them produce their story, in the time allotted to them. More than one *Picture Page* emergency has got by unnoticed by the cameras owing to Leslie Mitchell's adroit, but firm, handling of the situation.

Leslie Mitchell started on the stage at the Lyric, Hammersmith, in its heyday as a London theatre of discovery. He toured in this country and abroad in *Journey's End*, but eventually, for health reasons, had to leave the stage. For a time he travelled for a publisher. Then he saw an advertisement for a sound-radio announcer, and got the job which prefaced his historic appointment to television.

He married the daughter of a leading London theatrical personality, a charming lady who sees that his home life is a sanctuary from the moil, boil and toil of show-business, and who, for that reason, remains very much in the background. As a sound-radio commentator, and the

voice of the big and splendiferous occasions of show-business, Mitchell has no peer. His fireside manner in television is an asset which the BBC has treated sometimes with a remarkable and stupid casualness. His affection for the medium, and for its viewers, will see to it, however, that he is never for long out of Britain's television picture.

PETULA CLARK

THE obvious affectionate abbreviation for her name was Pet. And it was into *Pet's Parlour* that the television cameras moved when this eighteen-year-old radio star launched her first television series, early in 1951. Later in the year, this versatile young lady was so much occupied in British film studios that she had to cut other work to a limit. Television had to get along without her for a spell. So for that matter did the London Palladium, which offered her a fortnight's contract that also clashed with her film commitments.

A star so much in demand is obviously not going to be lost sight of by television producers, nursing a continual headache over their variety programmes, and Petula Clark is possibly one of the few singers in show business who can possibly claim a peak-hour series on television and get it whenever she cares to make time for it.

How does such a young woman reach so fortunate a position in the entertainment market in so short a time? In this case it was by nothing else than year-to-year concentration on polishing her talents from her sixth year up. Much has had to be sacrificed to do it. The long lazy holidays, the freedom and haphazard programme of any growing girl's life in out-of-school hours—all this has had to be subjected to second, third and even fourth place whenever anything connected with the Petula Clark career demanded attention. This has been the drill in the Clark household for twelve years.

The professional story of Petula started so early that it was even suggested, in all seriousness, that the BBC should take over her education!

In a sound-radio variety programme, during which messages were sent to members of the armed forces serving overseas, Petula Clark, at this date aged six years, asked to sing. She broadcast so successfully that it was suggested that the BBC make itself responsible for Pet's scholastic education, while keeping her under contract and in professional training as a singer.

This, however, was a little too unorthodox for the Old Lady of Portland Place, and the proposal was turned down.

Before that day in the BBC studio Pet had been singing little songs at children's parties near her home. After her discovery on the radio her father determined that if she had the talent everything should be done to give her the best chance possible of getting somewhere in show business. His determination was not uncoloured by his own experience; after leaving home as a youth to go on the stage, a stern father had dragged him back and pushed him into business. He had always vowed that any theatrically gifted child of his should have a real chance to make good.

As a result of her concentration on this parentally endorsed goal, Petula today finds herself with variety, radio and television producers at her feet, and film producers beginning to take notice as well. Yet golden as her success has been, it is, oddly enough, not the success she wanted most. All along Petula Clark's ambition has been to be a dramatic actress, preferably in films.

At six she saw Flora Robson in the play *Tudor Rose*, and when she left the theatre this strangely far-seeing young prodigy knew what she wanted most to do in all the world. You may say she need not grumble. Singing has got her up the ladder instead. Certainly she is a devoted worker for her fans, who demand her singing whenever they can get it. Certainly she has no intention of letting down the public which has given her one golden egg already.

But the determination of her father is inbred in the daughter. And Petula Clark is quite avowedly now making an attempt to do what few artists in show business ever achieve without embittering disappointment—the attempt to triumph in two theatrical fields at once.

The minor yet important role she played in the film *White Corridors* gave some discerning critics signs of promise for her success. But nobody, least of all Pet, is not shrewdly aware that if she does bring off the double success in her life she will be a phenomenon of modern entertainment business. At eighteen she certainly has time on her side.

The diminutive Pet, with the fair brown hair and big blue eyes, lives a life of hard work and little leisure, based on her home, where a younger sister, Barbara, is her sternest critic. Barbara entraps Pet's broadcasts on a tape recorder, plays them back to Pet on her return from the studios, and can always point out where Pet could have done better! In fact, it is Pet who is more inclined to idolize Barbara than the other way round. The sister, now finishing her schooling, is academically brilliant, and has no theatrical aspirations.

Whatever the hard life of show business, with all the preconceptions and prejudices of "box office," may do to Petula Clark's ambitions, Barbara will be around with a realistic word of comment, congratulatory or consoling as the need may be.



PETULA CLARK



Little Grey Rabbit, a TV friend for kiddies.



Elizabeth Cruft with her dogs in Telescope.



Programmes show boys how men do their work.

12 THE MAGIC WINDOW

TV for Children

A CASEMENT has opened in every home where television is watched by children. Through the screen the very young look into their own fairy-furry world where that pioneer from the bottom of television's garden, Muffin the Mule, has been joined by puppet animals and puppet vegetable creatures of all shapes, sizes and characters.

Children of all ages have been able to identify their afternoon programmes very much as their own through the personalities of child announcers. Jennifer Gay was the first, and her contract with the BBC runs until October, 1952. Elizabeth Cruft and Janette Scott joined her, and all that is missing is a boy announcer for the boys—or might it be for the girls?

The older children have had shown to them what it takes to become a skilled man in many trades and professions. Sportsmen and athletes have demonstrated their skills. Plays and serials have brought classic and new adventures to life. And viewing children in thousands, from three to sixteen, have painted and drawn for television's art competitions.

Two magazine series have

filled Saturday-afternoon children's transmissions with a wealth of personalities, midget characters, adventure, and with sound, wholesome and practical education. Timothy Telescope is a glove puppet who, when not before the cameras, lives in film star Valerie Hobson's bathroom. There he is out of reach of her own children. But Timothy's programme, *Telescope*, has focused the youngsters' attention on handicrafts as well as on fairy tales; on painting, and even dolls' dress design, as well as on the outrageous adventures of Hank, the kindest little cowboy who ever galloped out of the Wild West on a wooden hoss.

And when *Telescope* veered towards the historical it was out of the classroom into every child's home, where teapots and clothes were made to tell the history.

Whirligig, the other magazine feature, pinned its faith in the love of children for fun, magic and the nicest kind of blood-and-thunder thrills. For this programme boys—and also girls—have written remarkably competent potted thrillers. They have picked up the elementary rules of conjuring, and the magic word *whirligig* must have prefaced mild practical jokes on the adults in most of the country's viewing homes!

By that very practical yet most intriguing kind of aero-magic, the helicopter, *Whirligig* viewers



Timothy Telescope alongside Valerie Hobson.



Hank, with Francis Coudrill and Silver King.



Mr. Turnip with Whirligig's Humphrey Lestocq.



A tense moment from The Malory Secret.



The Young Vic Company in The Black Arrow.



Lord Nelson dies in The Powder Monkey.

have travelled not only over the seas, but also through the hours and years of past time.

When it comes to plays for serials in children's programmes, the producers are very much aware that the schoolgirl heroine of the girl's story is an unfortunate butt for the scorn of the boy viewers. Luckily they have been able to rely on the hypnotic power wielded by the male hero, boy or man, over all girl viewers! So be it that stories of boyish or mannish heroism have pleased the whole viewing audience, irrespective of sex.

It would be unfair, however, never to give Jane of the Upper Fourth her full television dimensions, so there have been times when the producers have told the boys to get on out of it, while the girls could settle to a thrill-some, lump-in-the-throat-some viewing orgy on their own with an all-girls' story.

Fun and sheer imaginative yarn-spinning apart, stories well-founded in naval and other kinds of history have played their part. And in Robert Louis Stevenson producers discovered a classic writer whose work fell so neatly into camera terms that television has been able to revive his romantic spell in countless homes.

Whether it be *Puck of Pook's Hill*, *The Bell Family*, or *Billy Bunter*, junior fiction has not been found wanting in its "telegenic" quality and studio adaptability.

Bernard Miles scored a great success with the children by his characterization of Long John Silver in the TV serial adaptation of Robert Louis Stevenson's Treasure Island. This was later "promoted" to adult programmes as the Saturday-night serial.



One of the classic Edwardian children's novels turned into a TV serial was Mrs. E. Nesbit's The Railway Children. Left to right: Carole Lorimer, Marian Chapman, Michael Croudson, Michael Harding, Marjorie Manning, and Thomas Moore. Little Women was another novel serialized for TV children's programmes.



A comedy actor discovered by TV's children's programmes, Bruce Gordon (centre) played The Man in Armour, an amusing fantasy serialized in the afternoon programmes. Here he is seen with June Allen and Barry McGregor, both acting favourites of the young viewer.



Jennifer, the pioneer children's TV announcer, stands in her place for lighting adjustments to be made before she starts another children's programme on its way. Her full name is Jennifer Jay; she is 15; her mother is stage manager in a West End theatre and her father an orchestral conductor. She likes ballet and has done a great deal of training as a dancer. Her contract with the BBC as a TV announcer runs until October, 1952.



Where Muffin the Mule comes from. Behind the scenes as Ann Hogarth manipulates Muffin's antics for Annette Mills's popular children's presentation. That crusty yet loved character, Peregrine the Penguin, waits in the "wings" for one of his entries—can it really be that he is "all strung up"?

13 IS THERE A TV TYPE OF BEAUTY?

The BBC cannot tell until they have seen you through the camera, reports DOROTHY WORSLEY in this inquiry behind the TV Make-up Room door

THERE is no doubt that some kinds of face televise better than others, yet it is difficult to define exactly what goes to make up the perfect television type.

Jeanne Bradnock, Make-up and Wardrobe Manager in the BBC Television Service, who must know more about faces appearing on our screens than anyone else, says that even she cannot tell at a glance whether a newcomer will or will not look well on TV. In fact, it is not possible to give a definite opinion about anybody until she has actually seen them "on the tube," as the experts call it.

Viewers sometimes remark: "Miss So-and-So's a lovely girl, she'd be perfect for television." Yet, when she appears before the TV cameras they are faintly disappointed, while Miss X, who is far plainer in ordinary life, looks surprisingly beautiful on the screen. What are the factors that go towards making the perfect television type? It is not necessarily mere youthfulness, for one of the most attractive appearances on television was made by Gracie Fields, who cheerfully admits to her fifty years and, in fact, made the classic remark to viewers that she'd "been told to keep my head up so as the bags under my eyes won't show!"

The fundamental thing is, of course, good bone structure. This is important in young and old alike, as it gives the face its basic shape, making all the difference to the profile. Expressive, well-set eyes, a smallish nose, a mouth that is lovely in repose but which can smile easily—all these are assets. But, above all, there is that elusive thing called charm or personality. One has only to consider the television announcers to realize just how important this quality can be. They have that little extra something which makes one always ready to watch and listen to them.

Dark or fair colouring makes no difference; each is equally good so far as the cameras are concerned, and every artist is studied individually by the team of make-up experts who work under the direction of Jeanne Bradnock, "Johnny" to her friends.

At the first rehearsal the performer is watched on the screen of a monitor set; the colour of her skin, and other details of her appearance, such as the shade of hair, the high-lights and shadows on her face, are all carefully noted, and an experimental make-up is decided upon.

When she is ready to be made up the artist goes to a special room, where there are several comfortable chairs, each with a head-rest, facing long mirrors. In front of each chair is laid out a great variety of make-up. There are rows and rows of bottles and jars, tubes and boxes, brushes and combs of various sizes, everything looking most attractive with the different-coloured lids and stoppers.

The make-up girls, wearing pretty mauve overalls, welcome their "victims" and cover them in protective wraps before starting work. These girls are not only expert in the art of applying paint and powder, they know the subtleties of this job from A to Z, and it is they who have to decide just how much or how little make-up is put on. Some people need very little, some need a great deal of detailed work, while just a few are not made up at all.

In general, a natural effect is aimed at which is really like a deep sun-tan. There are people even now who still think television artists have to endure having yellow faces and dark blue lips, such as were worn during the very early days of TV. This legend grew up during the first few months of television, long before the war, when a different type of camera was used, making this startling type of make-up necessary.

Apart from putting on the basic make-up, the experts can, of course, take out or put in shadows, widen or narrow a face, minimize lines. They often completely alter the shade of a person's skin. They can provide



Television announcer Mary Malcolm in the make-up room. "In front of each chair is laid out a great variety of make-up"—creams, foundations and lotions, with to hand an array of brushes and pencils needed to provide every type of make-up required by TV.

Sylvia Peters has a TV type of beauty which has made her famous. The BBC's make-up experts will not commit themselves to any recipe for making a girl the perfect TV type. But such anatomical features as the bone structure of the face, and the colouring of skin, hair and eye pigments, are all known to contribute for, or against, the ideal.



a nice line in sweeping eyelashes, or shapely stick-on finger-nails; and for a character part they can build up an entirely different face, completely altering the shape of nose or chin, putting pouches beneath eyes, or giving that sagging, sallow look that often goes with old-age or illness! There is nothing these make-up girls cannot tackle.

These detailed make-ups often take several hours to complete, especially in the case of a man having to don a beard, for this is applied piece by piece, until the right shape is built up, then the whole is carefully trimmed down to suit the face.

When once an intricate make-up is put on, the actor has to wear it for the rest of the day! It is not unusual to find the BBC canteen invaded by a gang of rascally looking pirates, or to meet a group of elegant, bearded Elizabethan courtiers in a studio corridor!

The make-up girls, having completed a woman artist's face, help dress her hair—for they are all trained in hairdressing. Then they follow her to the studio, complete with all the props necessary for rendering facial first-aid, during rehearsal and transmissions. For the lights are very hot and complexions are apt to melt on the set, but a little judicious "mopping-up" soon puts that right.

Occasionally an artist has to make a quick change of costume, and there is not time for a rush back to the dressing-room, so the change is done on the studio floor itself in a portable dressing room. Here again



Margareta Scott receiving the expert attention of TV's chief make-up assistant. "There are no set rules about what kind of make-up is applied. Some people look best with a 'pancake,' or liquid foundation, while others appear better using grease-paint."

the make-up girl is ready to lend a practised hand in getting the star back in front of the cameras looking as fresh and lovely as when she was last seen a few moments earlier.

Some performers are inclined to be slightly temperamental about their make-up; some have personal likes or dislikes, and these are always listened to and given careful consideration. If someone is allergic to a particular kind of make-up, there is always an alternative.

There are no set rules about what kind of make-up is applied. Some people look best with a "pancake," or liquid foundation, while others appear better using grease-paint. One thing is certain, "Johnny" Bradnock and her assistants will make the very best of everyone appearing "on the tube." In big productions there are often as many as twelve make-up girls at work, yet the same amount of care is given to each individual artist, with special attention to the texture and colouring of the skin, including the neck, shoulders and arms. The make-up is often technically selected in relation to the type and colouring of the dress to be worn.

A word of comfort to male performers—the make-up girls can even "de-beard" a man if he tends to develop that tell-tale shadow towards evening! This is done with a special kind of make-up, not a razor!

One day perhaps it will be possible for TV producers to say: "There goes the perfect television type," when they see a girl on the stage, in the street or at a party. At present, beauty via TV is still a mystery; besides mere good looks, there is a certain quality that has to be discovered through the medium of the cameras before anyone can say with any certainty: "This girl *has* the TV type of beauty."

14 WITH HAMMER, PAINT-BRUSH and SCISSORS

Making TV Scenery and Costumes never ends

WE ARE inclined to take for granted the scenic backgrounds to our television programmes. Count through any week's programmes the number of productions which have needed some kind of scenery, and you will be surprised how much the scenic designers have had to supply. As an instance, one week, chosen quite at random, provided eleven "scenic" shows, including six plays and three different variety presentations.

As soon as a television producer starts planning a programme he calls in one of the BBC's staff of scenic designers, and they discuss the style of the scenic sets his production will need. The designers make their

Building a fishing village for a TV play is a four-man job, aided by plaster, papier-mâché, canvas and paint. Scenic designer James Bould (pipe in mouth) and Percy Cornish, scene master, discuss the work in hand.



designs, and detailed working plans and drawings are produced by a drawing office.

Eight years of television-programme operations have produced a great mass of scenery, and this the BBC has used all along as the basic source of the new sets needed. It would be quite uneconomic to use new materials for every piece of scenery required, so as much of the old scenery as possible is used again and again by adaptation, re-cutting and re-painting. This work is done by a large staff of carpenters and painters, who in their turn hand the scenery over to scenic hands, who have to see to its erection and dismantling in the studios.

The scenic designers have to meet every kind of order, from a "harbour jetty, with water," or "a staircase up which can be run a real motor car," to "a railway tunnel with soot!"

The Design Department also includes a unit looking after props—those properties with which a producer dresses his stage, whether they be armchairs or window-boxes for a balcony. Again, a considerable store is kept of furnishing and domestic articles, but a special modelling shop is also kept busy making specially designed props out of clay, papier-mâché and plaster-of-paris. Occasionally "live" props are required—as when a producer ordered nine one-day-old chicks. The property unit has to know where to go to get such unexpected wants.



For a major drama production costumes are sometimes specially designed. These have to be made up by the Wardrobe Department at the studios. Seamstresses are always on hand to make costume alterations and adjust fittings for actors and actresses. Here Head of the TV Design Department Peter Bax is examining progress on costumes created from new designs for a TV production of Macbeth.

With his scenic sets made and dressed, the next thing the television producer must worry about is garbing his actors and actresses according to the needs of his show. In an ambitious variety show, with many differing scenes, requiring quick changes by the artists, the producer may need to order as many as two score different costumes, many with shoes, hats and accessories in keeping.

The Television Wardrobe Department receives his order, and sees how much of it can be met from stock. Like the scenic department, the Wardrobe has amassed a considerable range of costumes, but lack of storage space will always limit the storing of a prodigious stock. For some shows the department has to hire dresses from theatrical costumiers.

Actors and actresses in all casts, however small, however large, have to be measured and then fitted. This often necessitates temporary alterations to the available costumes, and a staff of seamstresses is working at this all the time. Creating the dress for ballets, or for specially designed dance routines in variety, may call for many alterations to stock. If a revue choreographer, for instance, wants the girls to dance in Spanish-looking shoes, either the stock shoes have to be "dressed-up" to look the part, or the genuine article has to be hired.

After every show requiring costumes all the dresses and suits are ironed and made spick and span before going back to the store or the costumier.

A stock of clothing, of all kinds, modern and period, is kept in the Wardrobe at the television studios; but it would be impossible to keep sufficient to meet every casting requirement in every play. Costumes are therefore also hired from theatrical costumiers. Miss Jeanne Bradnock (left), Head of TV Wardrobe and Make-up, selects dresses and footwear for a play with a country-life story.



15 MAKING THE TELEVISION NEWSREELS

The World their Oyster . . . 156 Different Editions Every Year their Task!

BY BRYAN BELLAMY-GARDNER

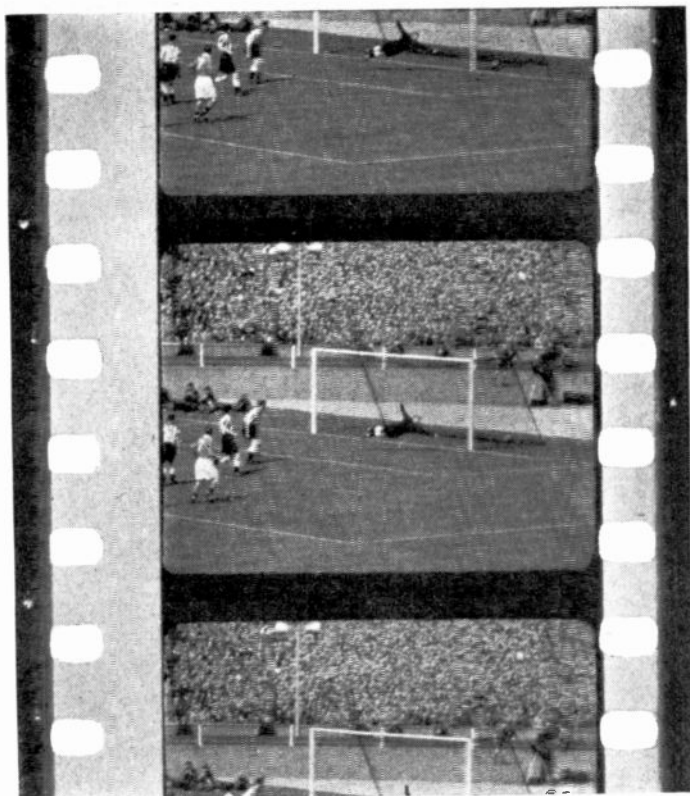
SIDNEY BERNSTEIN, shrewd head of several dozen cinemas, has said: "Cinema newsreels are of poor quality, lacking journalistic selectivity and showmanship. They bore audiences."

In sharp contrast is the BBC's Television Newsreel, reckoned the smartest in the country, which has gained wide admiration from televisioners and cinema film bosses alike. Comments Philip Dorté, Head of Television Films, giving a reason for its success: "We think it's wrong to dismiss a news story in a few minutes. We would devote the whole of

Newsreel adventures start here. Harold Cox, Television Newsreel Manager, gives briefing instructions to (left to right) L. K. Tregallas, film recordist, and news film cameramen David Prossor and James Balfour.



A crucial moment in the Cup Final of 1951, caught on Television Newsreel. Frequently the Newsreel is able to show sporting events which TV's outside broadcast cameras cannot cover. Viewers' only chance of seeing the 1952 Cup Final will be in the Newsreel. Banned from televising the game direct from Wembley, the BBC will make a special edition of the Newsreel, showing most of the match, for televising later



Television Newsreel to one story, if it were justified. We give viewers a balanced and authoritative version of what's happening in the world. We insist on factual, unbiased description. Whenever possible we let the picture speak for itself."

Reaching consistently high viewer-reaction figures—seventy to eighty per cent like it—the Television Newsreel has steadily built up its reputation since 1946, when the London Television Station reopened after the war, and when the commercial newsreel companies vetoed the televising of their reels, normally seen in cinemas.

"If the commercial reels won't play, we will form our own newsreel unit," said Alexandra Palace executives. And as a result the commercial companies have been gnashing their teeth ever since.

How is the Newsreel put together? With three editions to plan every week—that target is six weekly late in 1952—it all depends on teamwork and speed. The man behind the Newsreel is Harold Cox, newsreel manager in the Television Service. It is his job to plan and co-ordinate the work in connexion with each week's three reels.

First, naturally, there come the ideas for newsreel stories. Often they come from the day-to-day news throughout the world. Cameramen are

The film editors get to work. In this TV film-cutting room Richard Cawston checks film in an editing machine, while Christine Corke adds music and effects sound tracks.

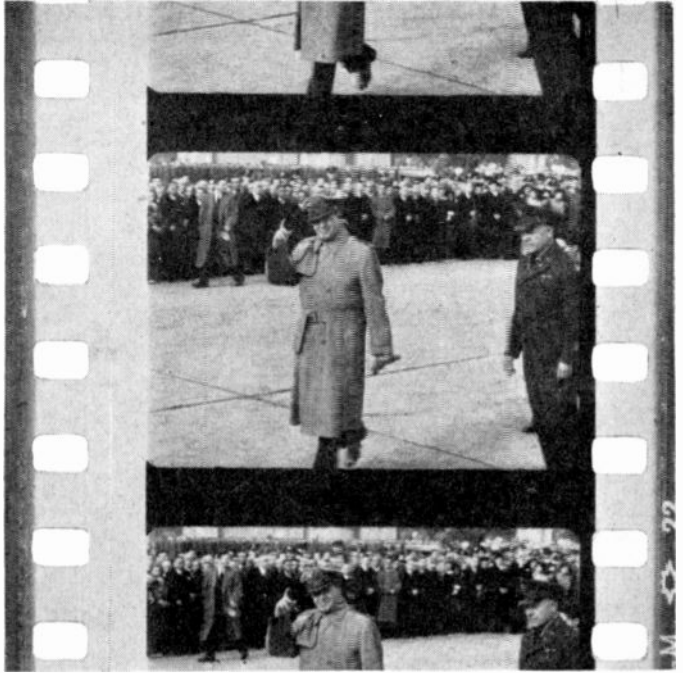


In the film dubbing suite, commentary, music and effects are blended for the newsreel sound track. Philip Dorté (foreground), Head of TV Films, is at the controls, with John Byers, senior film recordist.

In the theatre of the dubbing suite, TV Newsreel's main commentator, Edward Halliday (centre), adds his voice to the film. Away from his television job Halliday is a famous portrait painter.



A "cut" taken from the actual copy of Television Newsreel which showed the first moving pictures to be seen of General MacArthur's departure from Tokyo, towards the end of his command of operations in Korea.



briefed and sent to where the news is happening, at home and abroad. Suggestions sent in by free-lance news-film cameramen all over the country, in the United States, Europe and other parts of the world are vetted and commands issued by telephone, cable and air mail.

A proportion of stories comes from information made available through calendars of events in various parts of the country—in particular the lighter kind of magazine-type stories, such as the Dunmow Flich Trial, birthdays and centenaries of authors, actors and prominent figures of the past.

There is often a visual story to go out after in connexion with the good old English weather. If it's rain, then there are floods to film. If there's sun, it's hard-baked land, with parched cattle wandering in search of water. If it's snow, there are bound to be good picture stories: and gales bring their quota of coastal furies and wrecks.

Political and industrial stories often have to be dealt with, and in these cases special attention is given to the commentary, often handed over to one of the BBC's specialist news correspondents. Film and theatre premières, and fashion news, again provide opportunities for special commentaries, perhaps by women.

A great deal is left to the newsreel cameramen. Once the briefing is over it is up to them to get the best possible pictures, for they will be on the spot and will be able to find their own "angles" for the story they



First Television Newsreel cameraman sent into the thick of the fighting in Korea, Cyril Page. He sent back some of the most graphic picture stories to reach Britain during the bitterly prolonged operations. By using initiative and nerve Page got to front-line "hot spots" which provided viewers with exclusive views of the campaign, unobtainable in the cinemas or newspapers. Cameraman Ronnie Noble succeeded Page in Korea.

have been told to cover. Every day of the week their film is being rushed back for processing. Here the Television Service has an advantage over the cinema newsreel companies, for it requires only one print, whereas they need almost as many prints as there are cinemas. All the week, from the processing laboratories, the film piles up on the benches of the Newsreel editors.

The film editor's job is similar to that of the sub-editor on a newspaper who prepares the journalist's stories for printing. The newsreel editors go through the ever-accumulating film and select which stories will make up the forthcoming edition. More than this, though, they must also put the story into its most arresting, yet true to life, form of sequence, chopping it about and cutting it until as well as telling the news it is meant to tell it is also satisfyingly neat, tight and dramatic.

Now comes the time for dubbing—or putting the commentary and other sound accompaniment to the pictures. This is done in the dubbing suite at Alexandra Palace. The commentator's script has already been prepared from outlines supplied from the film cameramen when they return from covering their stories, as well as from a scriptwriter who has seen the preliminary "rushes" of their films.

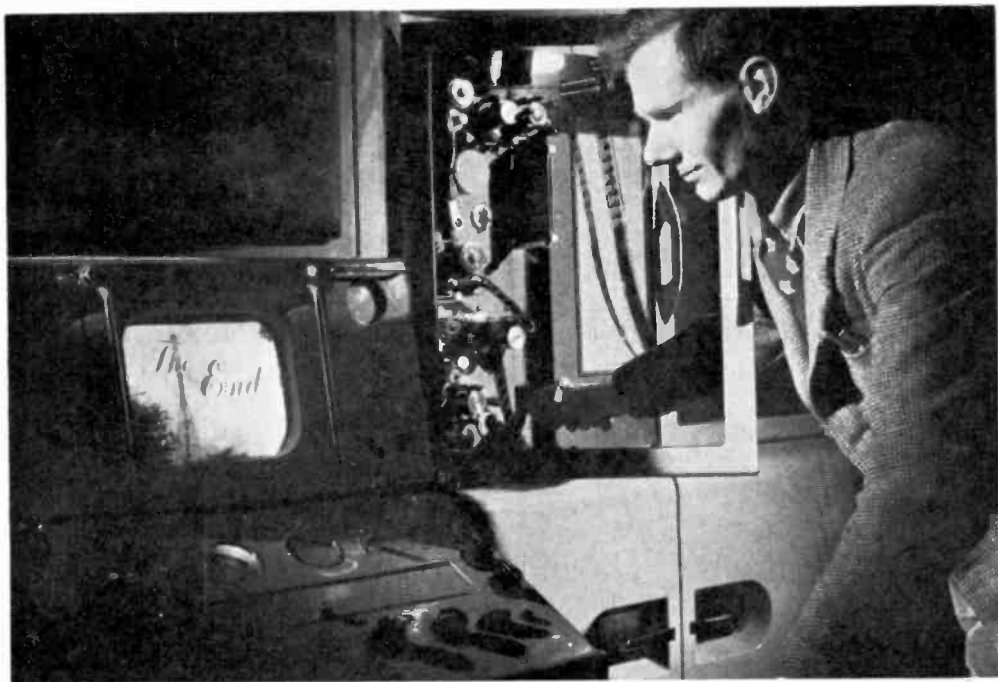
After the commentator has seen the new newsreel through a few times, he faces the microphone and speaks the commentary, making sure that his timing fits the sequences being shown on a screen before him as he talks. Effects and music are added at the same time from a film stock of sound effects.

Inevitably in recent times the most hazardous film-getting by Television Newsreel cameramen has been in Korea, where first of all cameraman Cyril Page covered the war and then handed over to Ronnie Noble.

Page started his assignment literally dumped on the roadside at Pusan with seven cases of equipment and no transport. He started for the front by thumbing an ammunition lorry headed for Seoul. He was continually in the fighting area, and once his Jeep was shot up, ending in a pot-hole with its springs broken. Korean weather conditions were trying, dust penetrating into cameras and film stock, frost freezing up cameras and blurring the stock. Later, in the floods following the tropical rainy season, Ronnie Noble was washed fifty yards down a raging river, only to be rescued by United States soldiers—who picked him up still clinging to his cans of exposed film.

During 1951 the National Film Institute, which keeps copies of all British films that are judged worthy of saving for posterity, decided to take every reel of Television Newsreel, from Edition Number 1, into its national archives. Thus the films viewers see week by week become part of the historical record of our times, which future generations will study—possibly in their stereoscopic, all-colour-television cinemas!

This is the apparatus which puts Television Newsreel on the air. Checking part of one of the telecine machines—a mixture of a TV camera and a cinema projector which turns films into television.



16 HOW DO YOU VIEW?

The BBC is Finding Out

As a guide to its television policy the BBC is interested in the composition of the viewing public, in how television affects leisure habits in the home, and in what viewers like and dislike in programmes. To find out these things it runs scientifically based and statistical surveys of viewer-opinion. The first survey was made in 1948, a second in 1951; a third will be made, on more of a national basis, in 1953.

As in all opinion polls, much of the information gathered comes from statistically relevant samples of the national population. For its sound-radio audience researches, for instance, the BBC selects six thousand people together representative of the income groups, age and sex ranges in the whole population. Smaller numbers have been selected to gauge the opinions of the viewing audience.

In the first viewing survey a sample of *non*-viewers was also chosen, as much like the viewer-sample as possible, in order to find out what changes in home habits television was causing.

Initial information about the homes represented in the sample was gathered by house-to-house interviewers. Seven-day viewing log-books were then distributed in which the sample viewers wrote their reactions to all types of programme.

In the initial surveys the main viewing audience was found to be among—for lack of a better term—the “lower middle class.” During television transmission hours 14 per cent of the sample were listening to sound radio, whereas 43 per cent of the *non*-viewing sample were listening to sound. On an average, 2 per cent more of the *non*-viewers went out during television hours than of the viewers.

On an average, 85 per cent of the viewers were “just viewing” in the evening, but of *non*-viewers only 43 per cent were “just listening.” (Twenty-one per cent of listeners-only were also doing household chores; and 15 per cent were reading or writing.)

From these surveys the BBC has come to the tentative conclusion that television appeals most to families in the £600-and-below income groups, and that sound-radio listening almost ceases during the first year of viewing, but gradually builds up again in popularity.

In addition to these researches into the behaviour of viewing families, as regards television and leisure hours, the BBC is also taking a check on

Below: *The BBC's Audience Research system, now gradually being applied to TV, includes the questioning of people in the street about their radio preferences.*



Above: *Records of viewers' likes and dislikes are punched on an automatic card system for filing, so that majority and minority opinions can be studied.*

viewers' opinions about programmes. Producers are issued weekly with "appreciation figures," clocked in by a viewing sample for every type of programme. As an example, towards the end of its first season the Terry-Thomas show, *How Do You View?*, was clocking up an over-70 per cent all-out appreciation mark.

For finding these appreciation figures the BBC selects a sample viewing panel of 600 families, each family serving for twelve weeks (24,000 families applied for the initial questionnaire sent out in order to recruit the first panel, and 18,500 families finally offered to help in the survey). The panel members mark A, B, C, D or E against eighteen types of television programme on their weekly logs, so grading their likes and dislikes.

The first surveys taken by this method showed that plays and newsreels were the most popular programmes—83 per cent liking plays, 84 per cent the newsreels.

In light entertainment, cabaret scored the highest marking—60 per cent. The figure was 34 in the case of *Music Hall*. Ballet found favour

This electrical counting and sorting machine is recording the number of times viewers have watched certain programmes—according to the statistics collected. Audience research has so far shown that TV plays and TV News-reel lead all other programmes in popularity with viewers.



with 25 per cent, but 27 per cent were against it, and 18 per cent strongly disliked it.

Sports outside broadcasts scored 51 (13 against), public ceremonies and events scored 55; 32 per cent liked talk features, 17 disliking and 5 strongly disliking. In televised films, 40 liked documentary pictures and 41 old story films—with 14 against and 8 strongly against. Television magazine programmes, such as *Picture Page* and *London Town*, clocked up 49 for, 9 against. (The unspecified differences in these percentages were for various other shades of “like” and “dislike”.)

This viewing panel was also broken down according to its constituent income groups, and the average popularity of *Music Hall*—as one instance—was recorded as follows: in families earning less than £350, 65 per cent liked it; over £350, 54 per cent; over £650, 33; over £1,000, 25.

Age-group differences were also assessed. Plays were liked mostly between the ages of 25 and 60. Cabaret found favour through all ages; older people liked all kinds of light entertainment, except revue. Sports outside broadcasts appealed most strongly between the ages of 12 and 24; events and ceremonies held an enthusiastic audience from 25 to over 60. Talks were liked most between 50 and 60.

In general, the BBC believes that 80 per cent of its total viewing audience switches on for each evening's principal programme. Television families view, on an average, five evenings out of every seven.

17 TOWARDS A NATIONAL NETWORK

*Television spreads North, to Scotland
and to the West*

As a result of tests of the field strength of the Alexandra Palace television transmitter, the BBC officially defines the reliable service area of the London and Home Counties station as within a circle bounded on the north by Hitchin, on the east by Southend, on the south by Reigate, and on the west by Reading. But it is, of course, common daily practice to receive television quite adequately over a considerably greater area than this.

It is because serious fading may occur at odd spots within that greater area that the BBC places it outside the reliable reception area. In actual fact, Alexandra Palace is serving parts of East Anglia, east Northamptonshire, a good part of Oxfordshire, Berkshire, the Surrey-Hants border, Sussex and Kent, and even places as far as the Channel coast.

When the second regional transmitter was opened, at Sutton Coldfield, near Birmingham, the BBC again made a cautious estimate of its probable service area, and today the Corporation guarantees good reception roughly from Cheltenham to Mansfield, and from Northampton to Crewe. Again, however, Sutton Coldfield is being received farther afield, well into Yorkshire, Lincolnshire and Norfolk.

Festival Year, 1951, saw the third provincial extension of the television transmission service, with the start of operations from the new Holme Moss transmitter, which is situated high on the Pennines near Huddersfield. With its great elevation this transmitter is expected to provide the longest-range television reception of quality yet achieved in this country. Even so, the BBC has been cautious—perhaps remembering the obstacle of the Lake District and North Yorkshire hills—and told the Beveridge Committee that the prime reception area for Holme Moss would be virtually an oblong placed across northern England from Birkenhead and Fleetwood on the west coast to Grimsby and Bridlington on the east coast. This important area holds a population in the neighbourhood of eleven millions.

THE NATIONAL TELEVISION PLAN PROGRESS MAP, 1952

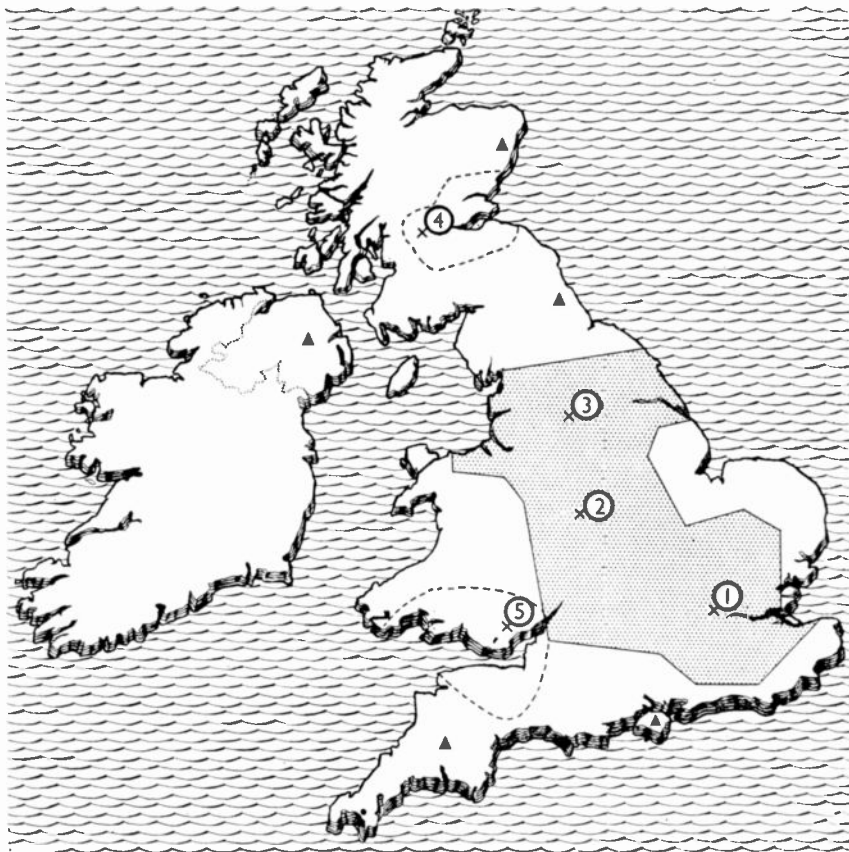
×—HIGH-POWER STATIONS in operation and building. The shaded part of the map shows the area served by the three stations now in operation, on the BBC's cautious estimates of the transmission range of the stations. These operating transmitters are:

- (1) Alexandra Palace, London (45 Mc/s).
- (2) Sutton Coldfield, near Birmingham (61.75 Mc/s).
- (3) Holme Moss, near Huddersfield (51.75 Mc/s).

The two dotted lines in Scotland and the South-west show the expected range of transmitters to come into programme operation during 1952. These are:

- (4) Kirk o' Shotts, near Glasgow (56.75 Mc/s).
- (5) Wenvoe, near Cardiff (66.75 Mc/s).

▲ — MEDIUM-POWER STATIONS planned for eventual building, to cover gaps in the service area formed by the five high-power transmitters. These will be built near Aberdeen; at Pontop Pike, near Newcastle; on the Isle of Wight; near Tavistock, in Devon; and near Belfast, in Northern Ireland. Building of these stations is halted under the civil economy measures due to the nation's defence programme.



and also of four other subsidiary TV stations—in South Hampshire, South Devon, Northern Ireland and Aberdeenshire.

The area north of Newcastle, to well over the Scottish Border, is therefore likely to suffer inadequate television reception for some time to come. Across the Border the BBC has been permitted to go ahead with its first Scottish station, a high-power transmitter built at Kirk o' Shotts, between Glasgow and Edinburgh. This station should serve southern Scotland up to a line from Rothesay to Montrose.

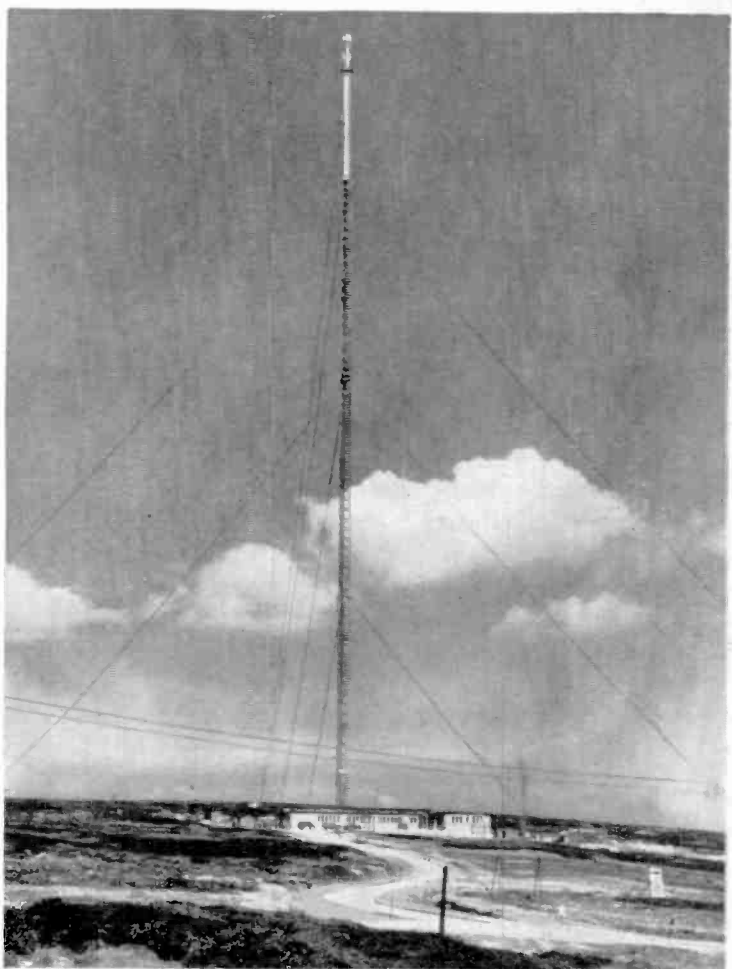
The BBC has also pressed ahead with its fifth regional station, to open up reception of television in south-western England and South Wales. This station, being built at Wenvoe, near Cardiff, is expected to be in operation in 1952. It will serve—according to cautious BBC estimates—an area stretching from the tip of the Gower Peninsula, through the Severn Estuary, across to Wiltshire, and through Somerset to Ilfracombe in North Devon.

All the regional television stations are intended to relay the programmes produced in the London studios. Regional programmes will be found in local outside broadcasts. Again austerity has held up the supply of sufficient mobile camera units to the BBC for it to be able to put outside broadcast teams permanently into the regional areas. A small beginning has been made, however, with one mobile unit working permanently in the North Midlands and South Yorkshire. A second is to cover the northern counties and southern Scotland; and in due course mobile cameras will no doubt be based in all the greater provincial cities.

No record of the slow struggle to develop a national television network would be complete without a note on the constructional feat achieved in building the Holme Moss station, the highest BBC outpost in Britain. The floor level of the station is 1,750 ft. above sea level. The aerial mast rises another 725 ft. above that, giving the aerial an elevation of 2,475 ft.!

The station stands on a Pennine moor, out of which many feet of peat had first to be cut. A concrete road, 800 ft. long, had to be constructed to join the site to the nearest road. Starting the building in February, 1950, it had to be made waterproof in time for the semi-arctic conditions of the Pennine winter. The 1950-1 winter was one of the worst experienced up there, and at one time bricklayers and stonemasons were getting on with the building screened from gales by specially erected iron screens, and warmed by braziers.

A drain had to be carried under the moor a distance of two and a quarter miles. Piping and installation to raise water to the station a distance of a mile had to be laid down. Construction of the mast was held up by the gales, and snow ploughs had to be used to keep open access to the site.



The world's most powerful television transmitter comes into being on a peat-sogged, lonely moor, 1,000 ft. up in the Yorkshire Pennines. Top left: In 1949 a mobile unit of BBC engineers tested reception possibilities from the proposed site. Their mobile transmitter was connected to an aerial on a balloon. Top right: By June, 1950, after serious delays caused by an arctic winter, the buildings for the North's TV station were beginning to rise. Below: The completed station, with its 725-ft. aerial mast.

18 TECHNICAL ADVANCES AND TRENDS

New Cameras ; High Definition and Colour Experiments ; the Holme Moss Transmitter

THE daily showing of large-screen television, at high quality, was a feature of the 1951 Festival of Britain Exhibition on London's South Bank site. The demonstrations were given in the Telekinema, a small and latest-design cinema, and their high quality proved once and for all that cinema screen television can become the general thing in Britain as soon as there are solutions to the problems of finance, copyright, and commercial and Government policy which surround it.

Large-screen television pictures are produced by the optical system of mirrors used in projection television sets. The projection equipment at the Telekinema had a 9-in. cathode-ray tube operating at 50 kV (50,000 volts) and drawing a peak current of 15 milliamps. For enlarging the frame a Schmidt optical system was used, having an aperture of $f/1.14$ with a spherical glass mirror 27 in. in diameter.

British large-screen television equipment is designed for operating with 405 or $62\frac{1}{2}$ lines, 50 frames; or 525 lines, 60 frames. At the Telekinema the standard 405-line definition was used. Spot wobble was used, and the focus current was modulated at line and frame frequency to maintain proper focus over the whole screen.

Also shown at the South Bank Exhibition were advances in television camera equipment. A complete 625-line camera channel was working for the public's inspection. This increased-range British camera has a lens turret accommodating six lenses in interchangeable mounts. This provides an extremely wide and flexible range of viewing angles. For the cameraman's control the camera has an electronic view-finder, having a $6\frac{1}{2}$ -in.-diameter white-screen viewing tube.

The camera can be operated by remote control, as from the central control van at an outside broadcast site. The pick-up tube is a CPS Emitron of greatly increased sensitivity. This 625-line camera is being manufactured for export to countries starting up television services. But British cameras for the 405-line home service have shown considerable



Here three systems of colour television are being tried out by the BBC. This is the studio in the BBC's Research Centre where advanced and secret experiments are going on in both colour and higher-definition television.

advance, especially in improved pick-up tubes, and rotating lens turrets which carry three or four different and quick-change lenses.

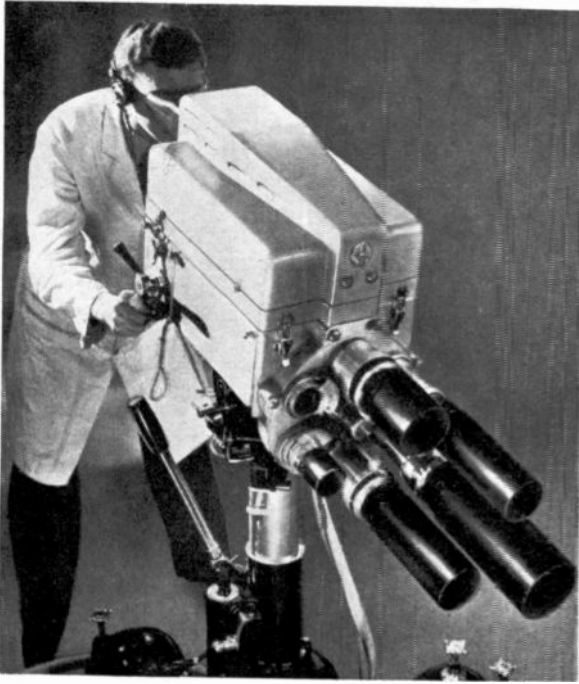
Both public service and domestic use of television were demonstrated on the South Bank. A complete hospital equipment for televising operations was shown. The camera equipment, automatically controlled above the operating table, is used for putting a simultaneous pictorial record of the surgeon's work on to distributed screens, for viewing by medical staff and students outside the operating theatre.

The outstanding domestic Festival exhibit, showing a development in home television viewing, was a projection receiver having a remote "armchair control," with its screen built into the wall of a living room.

HIGH DEFINITION AND COLOUR

THE controlling authorities have not considered that any change from the 405-line definition system of the BBC Television Service would be a worthwhile investment as yet. Nevertheless, the BBC has research experiments on systems of higher definition in a state of considerable advance. It has developed a television channel operating on six pre-selected standards between 400 and 1,000 lines, to facilitate the rapid comparison of pictures at various standards of definition.

There is no doubt at all that when the financial policies of the Government and the BBC allow of the introduction of a broadcast service at higher definition, the technicians will be ready to provide the means. The decision to move into higher definition is likely to be allied to some



One of Britain's latest TV cameras, the CPS Emitron, seen in action at the Festival of Britain South Bank Exhibition. This six-lens camera can provide a wide range of focal lengths for covering outdoor events. Its viewfinder is a miniature TV screen. The camera is at present being made for export.

introduction of colour television, on an experimental and localized basis, and as an alternative to the present black-and-white system.

The BBC has carried research on various colour systems very far in the past twelve months—in particular by investigating methods of saving bandwidth by “dot-interlacing.”

HOLME MOSS

TECHNICALLY, the new provincial television transmitter at Holme Moss, Yorkshire, is in the main similar to the Sutton Coldfield station. Its remote and high Pennine site provides the biggest contrast to the Midland station. Many other sites were tested, by setting up a mobile transmitter with an aerial suspended from a balloon 600 ft. above the ground. From such tests field-service contour maps were prepared, and the site giving the widest probable service area was chosen.

The site covers an area of 150 acres. In the main building are two transmitters, one for vision and one for sound. The vision transmitter has a power of 45 kilowatts and employs grid modulation on the output stage. Its valves are air-cooled, except for the output stage, which will be water-cooled. The power of the sound transmitter is 12 kilowatts.

Space has been provided for medium-power, stand-by sound and vision transmitters, and it was on these that the station began its tests in July, 1951, preparatory to opening full programme service in the autumn.

The 725-ft.-high mast has an all-up weight of 100 tons. For the first 610 ft. the cross-section is triangular, each face being 9 ft. wide; above this there is a cylindrical section, 100 ft. high and 6 ft. in diameter. On top of this is a tapering topmast, 40 ft. high, to which is fixed the aerial. In the surface of the cylindrical section there are 32 slots designed for very-high-frequency broadcasting, in case a v.h.f. transmitter for sound broadcasting is installed at Holme Moss in the future.

RECEIVERS

THE tendency of British radio manufacturers is towards bigger tube and screen sizes, and the 12-in. tube is becoming more the standard for ordinary domestic viewing than the 9-in. The 1951 Radio Exhibition showed a number of refinements in larger-screen models using 15–16-in. tubes.

Projection sets also attracted much attention, in spite of higher prices. Their bigger pictures are made possible by projecting the television image on to a flat screen; thus a relatively large picture is produced by quite small apparatus with the advantage that the receivers can be made about the same size as ordinary direct-viewing sets. The cathode-ray tube is, in fact, only $2\frac{1}{2}$ in. in diameter; a magnification stage then enlarges the intense picture for screens about 14–18 in.

Large-screen television for cinemas is dramatically illustrated in this picture of a theatre screen on which is being received, for demonstration purposes, the televised image of a human eye, transmitted from several miles away. The man's figure gives an idea of the picture area.



19 BEHIND THE SCREEN

WHO'S WHO

The Men and Women Who Make the Programmes

GEORGE BARNES is Director of the BBC Television Service. Born at Byfleet, Surrey, forty-seven years ago, he was originally intended for the Navy, being educated at the Royal Naval Colleges, Osborne and Dartmouth, and at King's College, Cambridge. Returned to Dartmouth as an Assistant Master, but later decided to take up writing and joined the Cambridge University Press.

In 1935 he joined the staff of the BBC as an assistant in sound-radio talks department, and within six years was made Director of Talks. 1946 saw him appointed Head of the Third Programme, and two years later he became Director of the Spoken Word. Married, with one son, he still retains his love of the sea and ships, his chief hobby being sailing.

CECIL MCGIVERN is TV's Programme Controller. Born in Newcastle, of Irish parents, he attended St. Cuthbert's Grammar School, and later Armstrong College, Durham University. Before joining the BBC he was a schoolmaster, travelling amateur theatre producer, and repertory



In its young life the BBC Television Service has had four bosses. Here is the latest, George Barnes, appointed after experience as a BBC Talks Director and Third Programme expert. His predecessor, novelist Norman Collins, resigned from the BBC because he felt that sound-radio traditions cramped television development.

theatre producer in the north-east. His first BBC jobs were in Newcastle and Manchester, where he was responsible for variety and drama and eventually for all regional programmes in the north-east. In 1941 he was transferred to London, as a documentary feature writer and producer, and contributed some of the outstanding documentary sound-radio programmes of the war years. After the war he left the BBC and joined the Rank Organization as a script-writer. Rejoined BBC in 1947.

RICHARD AFTON, TV variety producer of the *Music Hall* type of show. Gave up doctor's training to go into touring theatricals. Produced such stage successes as *A Little Bit of Fluff*, *Red Peppers* and *Naughty Wife*. Joined TV in 1947 and has introduced a number of new variety acts to television in *Music Hall* and *Top Hat*.

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

WALTON ANDERSON, TV variety producer, was trained for the stage at the Central School of Dramatic Art, and joined various repertory companies, later playing at West End theatres. Stage-managed and produced at the Arts Theatre and the Aldwych before joining TV as a studio manager in 1939. Has been responsible for musical comedies, revues and some of the Jack Hulbert shows in TV.

The man who chooses what programmes you see and says when you can see them is TV's Programme Controller, Cecil McGivern. He spent some weeks during 1951 in the United States, viewing all types of American television programmes. On his return he admitted that light entertainment in British TV was behind that in America.



Ian Atkins, TV play and documentary programme producer. There are a dozen drama producers working for television. Producers require about six weeks to prepare a play—longer if it is an ambitious production needing elaborate scenic settings, costumes, and film and sound effects.



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

ROBERT BARR, TV documentary producer and script-writer who has contributed several outstanding programmes. Had a varied career in Scotland and Fleet Street as a reporter, and joined the BBC from the *Daily Mail*. First BBC job was sound-radio script-writer. Became a radio war correspondent. Three days before the final German capitulation he was injured and flown back to England. Became a TV producer in 1946.

MICHAEL BARRY is Head of Television Drama and a producer who has written for television—twice in collaboration with author Charles Terrot; their partnership provided *Shout Aloud Salvation* and *The Passionate Pilgrim*. Forty-two years old, Michael Barry originally trained for an agricultural career, but instead of taking this up became a student at the Royal Academy of Dramatic Art. Held a number of production jobs in repertory theatres up and down the country. Has directed films. Made TV history in 1951 by producing the first religious *Epilogues*.

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

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

JEANNE BRADNOCK is known to all in TV as "Johnny" and is in charge of the Wardrobe and Make-up departments. One of the pioneers, she joined the Television Service from films in 1937. Modern TV make-up is a much simpler proposition than in those days, being largely a simple effect not unlike sun-tan. But Miss Bradnock has nevertheless had to evolve the whole technique of television make-up and dress. She spends a great deal of time studying costumes for television's many requirements, and organizing the work of her two very active departments.

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

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



Members of the TV Scenic Design Department discuss plans with their Chief, Peter Bax (right); from left to right—Richard Greenough, Stewart Mortimer, Roy Oxley, Barry Learoyd, James Bould, Stephen Bundy.

STEPHEN BUNDY is one of the scenic designers at Alexandra Palace. Got his training with Aberdeen Repertory Company, where Stewart Granger, Michael Denison, Dulcie Gray and Elspeth March were also "in training." In addition to scenic sets, he designs hair styles and costumes. Married, with one son.

IAN CARMICHAEL, TV variety producer who was responsible for Richard Hearne's *Mr. Pastry's Progress* series, was a musical-comedy actor and has appeared in many radio plays and TV musicals. Has also produced shows to go abroad. Nurses ambition to sing with the Key-notes. Is married, with two children, and his hobbies are studying houses and furniture.

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

ALAN CHIVERS, TV outside broadcasts producer, left school at seventeen determined to learn film and stage production. Worked in repertory and film studios, taking a course of flying at the same time. After eighteen months had both private and commercial pilot's licences. Joined R.A.F. Fighter Command, after two years becoming test pilot. Served later as flying instructor, until invalided out of the service, when he joined BBC as recorded programmes assistant, later transferring to television.

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

PETER DIMMOCK, Assistant Head BBC Outside Broadcasts (TV), is an ex-R.A.F. pilot, later flying instructor. He joined the Press Association on being demobbed, as a reporter, and covered horse-racing for daily and evening newspapers until 1946, when he was appointed to BBC Television Service as outside broadcasts commentator-producer. Well known to viewers and radio listeners for his horse-racing commentaries, he has also commentated on ice skating and speedway.

CARYL DONCASTER, at twenty-nine is one of the youngest television producers, being responsible for documentary features, which she often compiles and writes herself. Has provided outstanding programmes about women's work and women's interests. After training at Bedford College and London University, she took a social-science course at London School of Economics. Then worked with a concern developing film strips for schools.

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

BARRIE EDGAR, commentator for children's programmes, has worked as a producer of outside broadcasts and is now in charge of these in the Midlands and North. Was assistant stage manager, Alexandra Theatre, Birmingham, and stage manager at Birmingham Repertory Theatre. Has played light-comedy roles on the stage. During the war was pilot in Royal Naval Air Arm. Joined TV as a studio manager, and appointed producer in 1949. Is son of Percy Edgar, late Chief of BBC in the Midlands, and married Joan Edgar, wartime BBC announcer.

ERIC FAWCETT is an outstanding TV producer of considerable range, having scored some of TV's most striking programme advances in straight drama, variety and opera. Came to radio after a thorough stage upbringing. Son of Alfred Burbidge and Florence Henson, appeared on the London stage in musicals. In the 'twenties played in America in musicals and films. In pre-war TV played as an actor and then joined the staff as a producer. During the war returned to the stage in *Runaway Love*, at the Saville Theatre, and then became a sound-radio variety producer. Rejoined TV in 1946. As long ago as 1929 he appeared on an experimental TV programme organized by Baird in a London attic.

GRACE WYNDHAM GOLDIE, TV talks producer, is a graduate of Somerville College, Oxford, and late dramatic critic of *The Listener*; was also television critic in that journal for two years before the war. Has been a BBC sound-radio talks producer. In TV broke new ground in presenting such discussion programmes as *Authors in Focus* and *International Commentary*. Looked after the two TV talks given by Mrs. Roosevelt in 1951. Is married to Wyndham Goldie, the actor.

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

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



Above: *Grace Wyndham Goldie produces talks, informative and discussion features elucidating current and foreign affairs. She is married to actor Wyndham Goldie and once worked on the staff of the Liverpool Repertory Theatre.*

Below: *Joy Harrington, a producer of both children's programmes and adult plays in TV, has a wide experience, including film work in Hollywood. She produced the successful TV serial of Stevenson's Treasure Island.*



STEPHEN HARRISON, a drama producer, responsible for some of the most famous classic plays brought to television from the stage, had a long film-studio experience. Was in Paramount studios in America and in 1929 was assistant director to Paramount at Elstree. With London Films he was editor on such pictures as *The Private Life of Henry VIII*, *Catherine the Great* and *The Private Life of Don Juan*. During the war was chief sub-editor of BBC Home News.

MICHAEL HENDERSON is known as a television commentator on sports and outside ceremonies. He is also a producer of outside broadcasts, and joined the BBC originally as a studio manager in sound radio. Became a news reader and announcer before transferring to television. Has played cricket, hockey and rugger for Wellington College, and got his rugger Blue at Oxford. Keen on sailing, playing the flute and singing madrigals and choral works. Married to an Australian journalist.

LESLIE JACKSON, TV variety producer, was educated in Dublin and became student at the famous Abbey Theatre. Until the war acted in repertory and on tour. Saw seven years' service in the Navy, then returned to stage, joining TV as a studio manager in 1946, and in that



Cecil Madden established daily TV programmes for children, winning tremendous appreciation from young viewers and their parents. He was then made assistant to the TV Programme Controller, and is responsible for the flow of ideas into the TV Service. Madden is one of the few officials who were in TV at the start, in 1936.

capacity had charge of every kind of production on the floor. Promoted to producer, and coped with the Bradens' first TV series. Married to an actress, has two children. Is keen on sailing and boxing—having thirty-seven professional fights to his credit.

BARRY LEAROYD is senior designer in the Scenic Department, being responsible for many of the outstanding scenic settings of the year's top productions. Educated and trained as an architect, and was working in film production prior to joining TV in 1938. Had a varied war service: ack-ack, O.C.T.U. instructor, War Office Staff Captain, Pilot Officer, Flight Lieutenant.

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

BILL LYON-SHAW, a new TV variety producer in 1951, originally intended to be a surveyor, but became stage-struck through his local amateur dramatic society. Began in repertory, then started his own company at Margate. After serving in R.A.F., joined George Black, Ltd., as stage director, later becoming production manager for Jack Payne. Lives by the Thames at Shepperton; sails, builds boats.

CECIL MADDEN, TV pioneer who launched and built up Britain's pre-eminent service of children's programmes in television. Before this was Programmes Organizer in the TV Service, which he organized right at its beginning in 1936. He produced the first BBC TV programme ever put on, initiated and edited *Picture Page* in 1936, and pioneered many programme features now taken as a matter of course in television. Before joining TV had worked in sound radio, launching many successful series of programmes, including *Variety Bandbox*, *Merry-Go-Round*, *At the Black Dog*, *Anywhere for a News Story*. During the war produced radio programmes in London for the Forces and for America. Holds the Freedom of U.S.A. Police Chiefs for his work for G.I.s. Married, with two children, writes plays as a hobby.

DOUGLAS MAIR, TV producer, took degree in engineering before joining BBC as junior radio engineer in 1932. Transferred to TV prior to opening of the service in 1936. Served in R.A.F., rising to rank of Squadron-Leader. Returned to BBC as TV studio manager, but has worked in TV studios on all kinds of jobs. Produced *Picture Page* for a time. Is interested in interior decoration and bee-keeping.

STEPHEN McCORMACK, producer of TV's popular *London Town* series of documentaries, joined the BBC as a TV studio manager in 1946. His training had been in stage management with the Prince Littler commercial entertainment concern. The war put him into the Irish Guards, and he produced the first pantomime ever presented in that regiment. Was later posted to India, and was two years with British Forces Radio in the Far East, originating broadcast messages from the troops to their homes. Married actress Nancy Lind, and has a young family.

ANDREW MILLER-JONES is a talks producer in TV, responsible for the outstanding *Matters of Life and Death* and *Inquiry into the Unknown* series. Worked in the early talkie-picture studios. Pioneered cartoon and animated-diagram films for instructional purposes. Joined BBC in 1937 as junior TV producer. During the war was in charge of R.A.F. Training Film Production.

MICHAEL MILLS, TV light-entertainment producer with a flair for the experimental in technique and the sophisticated in material. Produced Festival Year's *Passing Show* series. Started in the BBC as a sound-effects boy at Broadcasting House. Joined Navy in 1939 and served until 1945, when recalled from sea to become second in command and stage director of a naval show touring the United Kingdom, France,



Above: *Michael Mills, light-entertainment producer, who gave Festival-year viewing The Passing Show, a successful series recalling the past fifty years.*



Below: *Christian Simpson has specialized in the presentation of music and ballet on television, producing programme features notable for their originality.*

Germany, Belgium, Holland, Canada and the Pacific. Was for a time a stage manager at St. Pancras People's Theatre, and joined TV in 1947. Aged thirty-three, a bachelor.

ROYSTON MORLEY, a senior drama producer with experience of TV since its beginning in 1936. Aged thirty-nine, son of a Baptist minister, started his career as a journalist in Fleet Street. In 1936 joined BBC as a feature writer for sound radio. After a few months transferred to TV, becoming responsible for all manner of productions from variety acts to Shaw plays. At the outbreak of war headed BBC's overseas features and drama department until 1941, when he went to Middle East as a war correspondent. Later served in the ranks in the Army, and commissioned in Royal Artillery. Worked on Forces Radio and awarded American bronze star. Writes novels in his spare time.

CHRISTIAN SIMPSON is a producer who has pioneered the art of music and ballet in TV. Son of a Scottish minister, he joined the TV Service in 1936 as a sound engineer. Later transferred to camera work. Joined R.A.F. in war, first in radar, then in air-crew, specializing in coastal reconnaissance. Returned to TV in the lighting section and became a studio manager. Later promoted to producer of ballet and musical features. Paints and composes music.

GRAEME MUIR, TV variety producer, in charge of the *Kaleidoscope* series, was educated at Oundle and Oxford; acted in repertory. Stage-managed at London theatres, and appeared in West End plays. First broadcast in a Greek play in 1940, and acted in several TV productions before turning producer. Is married to actress Marjorie Mars. Likes golf, horse riding, and anything to do with motor-cars.

FRED O'DONOVAN is the veteran of the TV play producers, having made his first appearance on the stage at the famous Abbey Theatre, Dublin, in 1908. Later became producer and manager at the Abbey. Played on the London stage. After one year as a television producer the war came, and he became an acting member of the BBC Drama Repertory Company. Later produced sound-radio features, and then returned to television, developing a single-camera technique of production.

ERIC ROBINSON is TV's Musical Director, a job done on contract, and not as a member of the BBC staff. He played in the early Wireless Orchestra at Savoy Hill, later joining the BBC Theatre Orchestra. During the war helped to form the Blue Rockets Dance Orchestra, acting as manager. Later played with British Band of the A.E.F., acting as deputy conductor for George Melachrino. On being demobbed they formed the Melachrino Organization in London. Likes cricket, venetian glass and lovely gardens. Born in Leeds, where his father was a church organist; brother of Stanford Robinson.

KEITH ROGERS, an outside broadcasts producer who was responsible for all the big Festival of Britain television programmes outside the studios. Normally specializes in programmes of industrial or scientific interest. Was a technical journalist before joining the BBC, and had been a radio operator in the Merchant Navy. In the last war was a member of R.A.F.V.R., responsible for the installation and maintenance of radar equipment.

DUNCAN ROSS was for a long time sole script-writer on the television staff and has always specialized in the television documentary programme. Wrote the outstanding series on *Magistrates' Courts* and *The Course of Justice*. Started as a cinema manager in Edinburgh, and was at one time youngest manager in the Gaumont-British circuit. Managed the new Savoy Theatre, Glasgow. In the war joined the Scottish Office to organize film distribution in southern Highlands. Took over production of a film magazine from Paul Rotha. Is married and has three sons. Says his hobbies are finding golf balls, pulling legs and corks.

BRYAN SEARS, TV variety producer, studied at Royal Academy of Dramatic Art; understudied in *Balalaika*; and played Shakespeare at Regent's Park Open-air Theatre. Became sound-radio programme engineer in the Variety Department; once compèred *Workers' Playtime*. Produced *Variety Bandbox*. First job in TV was producing the Michael Howard series in 1951.

AUBREY SINGER, TV outside broadcasts producer, is a Yorkshireman who, until joining TV, had spent all his time in films. Sailed to Africa on a windjammer, and while in that country directed four films; has also worked on children's films in Austria.

BERKELEY SMITH, TV outside broadcasts producer and commentator, spent practically all the war in Middle East, India and Burma, where he commanded a battery of field artillery. On return home lectured all over the country on the Burman Campaign, and in America. In 1946 produced programmes about Britain for relaying to U.S.A. Did daily commentaries on the Olympic Games for the American networks. In 1949 went to Lake Success as a radio reporter, covering United Nations Assembly. Editor of *Television Sports Magazine*. Married the girl who organized his after-war lecture tour; has three children; lives in a Sussex village.

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

NORMAN SWALLOW, TV talks producer who put Wilfred Pickles's *Towns With Problems* on the screen. He left Keble College, Oxford, after taking honours degree in Modern History, to join the Army in 1941. Served throughout the war, though occasionally writing in periodicals, mainly as a literary critic. Joined BBC North Region in 1946 as a features producer, transferring to London for TV in 1950. Is married, plays tennis, cricket, lacrosse, and likes watching football.

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

The producer of the Terry-Thomas shows, Bill Ward. He brings to the How Do You View? series a longer experience of TV work than any other light entertainment producer on the BBC staff. In addition to his own production work he has superintended the training of new recruits to the TV production staff.



RONALD WALDMAN, after successful work in sound radio, became Head of TV Light Entertainment. Waldman is thirty-nine, took an M.A. at Pembroke College, Oxford. Was a member of the Oxford University Dramatic Society, and became interested in the theatre. Joined Brighton Repertory Company in 1935; became leading man, and then producer. Joined the BBC as a sound-radio producer in 1938. A bachelor, he lives in the West End, and as a hobby plays the piano.

BILL WARD, whose real name is Ivor William, is the light-entertainment producer who made a hit with TV's first-ever successful comedy series, Terry-Thomas in *How Do You View?* Also responsible for the Vic Oliver shows, he has in addition superintended the work of new variety producers. Was once the youngest engineer in the BBC—at Plymouth. Has done all the technical jobs in TV: cameraman, vision and sound mixing, and lighting. During the war instructed on radar at Military College of Science. Became a studio manager at Alexandra Palace, promoted to producer in 1947. Married, with two children, he is a keen and expert apiarist, gardener, and golfer.

MICHAEL WESTMORE, producer of *Whirligig*, TV children's programme. After taking honours degree in both history and law, and doing six years in the Army, Michael Westmore decided to go on the stage; also broadcast a great deal. Is interested in puppets, model theatres, and art. Likes music, especially singing. Paints in water-colours.

20 TELEVISION AS A CAREER

Limited Opportunities

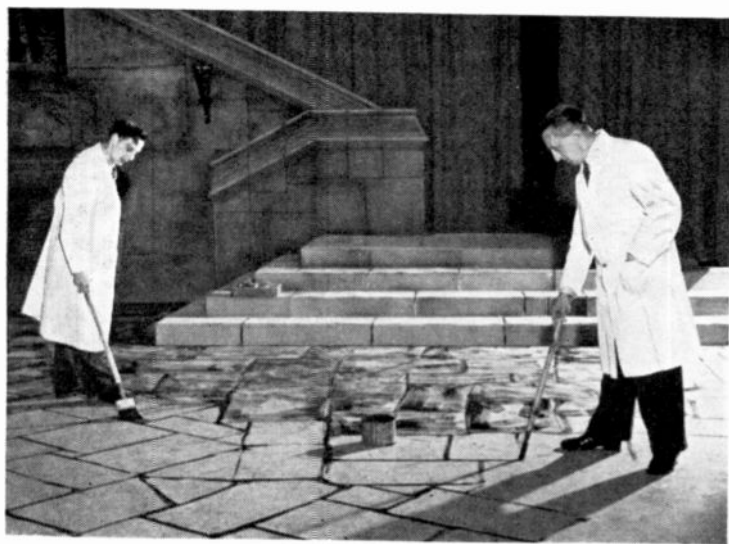
THERE is some truth in the cynic's gibe that "any young man or woman wanting a career in television has brilliant opportunities waiting for him in sound radio." This somewhat bitter jest arises from the determination of the BBC gradually to transfer its sound-radio staff over to television, as the latter service grows.

As an employer's policy for the mutual well-being of himself and his employees, this is a situation it would be foolish to grumble about. In point of fact, the BBC has already marked out for television work in the future a good proportion of its sound-radio staff, in all branches.

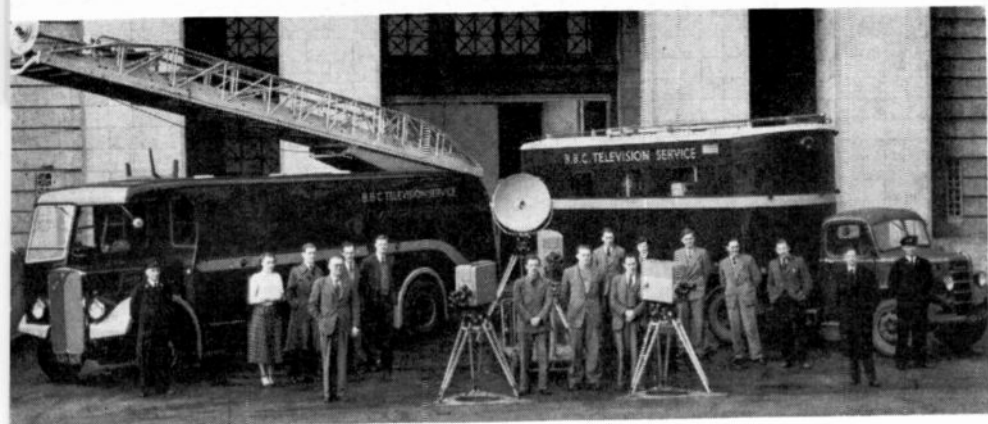
The opportunities for the young and inexperienced to start a television career in the BBC are therefore very limited. Men and women with some experience of radio and electronic engineering, or of film, theatre or editorial work, are being taken into the Television Service at the rate of no more than a handful a year. Jobs are advertised, both outside and inside the BBC, and applicants with some BBC experience usually have the advantage.

For technicians, the radio industry offers more opportunities of a technical television career than does the BBC.

When it comes to the financial reward for working in Britain's television monopoly, the BBC does not compete with either the commercial



Scenic artists painting flagstones on the TV studio floor. The Scenic Design, Wardrobe and Make-up departments of TV offer opportunities of careers. Though men and women with film-studio or theatre experience are wanted at present, beginners will be needed for learning these arts.



A television outside broadcasts team. Included are the producer, his secretary, cameramen, vision and sound engineers, transmitter engineers and a stage manager. On the left is the van carrying the extending TV aerial.

entertainment industry or the newspaper and publishing worlds. Instead, it considers it can offer a lifetime's security, with good conditions and an excellent pension scheme.

The highest salary in the Television Service is less than that earned by a theatrical manager, publisher or newspaper editor. Heads of programme departments, with administrative and creative responsibility for the entire output of their department, receive less than £2,000 a year. Senior television producers, so qualified either by long experience in the BBC or in films or theatre, get £1,360. Producers are on a scale ranging from £600 to £890. One method of gaining appointment as a television producer is to work first as a studio manager, at a salary starting at £470 and rising to £680.

Film producers, editors, cutters and technicians are likely to be in some demand by the Television Service over the next few years. Scenic designers and artists may find the occasional specialist job advertised.

Though the BBC has no bar against women filling senior and production jobs, there are in fact few women production chiefs.

For young women few secretarial jobs can be as interesting, and at any rate as superficially glamorous, as that of secretary to a television producer. Such jobs are few and far between, and the BBC has a large waiting list of sound-radio secretaries wanting to transfer to television.

To the schoolboy question: "How can I become a television cameraman?", the answer is: "Only by becoming a BBC engineer first." And to the schoolgirl asking: "How can I become a television announcer?", the reply is: "Get stage or film experience first, then on the rare occasions when an announcer's job is advertised apply—and take your chance against hundreds of other applicants!"

21 TV IN OTHER LANDS

Cautious Development

ONLY two nations in the world have daily television programmes on any scale—Great Britain and the United States of America. France is transmitting television daily, but has a small output of regular, organized programmes, broadcasting many films and short studio shows, with very few outside broadcasts. There are at present three transmitters, and the viewing audience in France is still small, the cost of television sets being high.

In the United States of America television has been swept up on the financial investment wave of heavy commercial sponsoring. In New York six alternative television programmes are available, from early morning until midnight and after. In the larger cities across America, local network stations provide a service, often with alternatives. Many American small towns have one low-powered local station and studio, run by local commercial or newspaper interests. These stations put on a few local-based programmes, but draw on the output of the big networks both for live television and for filmed television programmes where there is no radio link or cable to bring in live programmes.

Colour television began as a programme service in America during 1951. A prolonged legal and commercial battle had prefaced its arrival.



A play in progress in the French television studios in Paris. French TV was left large studios by the Germans, who during their wartime occupation planned to start a television service in Paris. France, however, does not yet televise so varied a programme service as Britain, nor are there as many viewers.

But the main viewing audience in the United States will for some time be relying on black-and-white television.

During 1951 Australia made hard and final plans to launch a television service, based on its sound-radio tradition of a part-commercial and part-State broadcasting system. British manufacturers are providing some equipment for the first studios and transmitters in Australia, as they are in Canada, where television is now beginning. In both countries the great distances between centres of population make the provision of any adequate television network a very expensive undertaking, and introduce various technical problems.

Considerable work on limited transmission, and on closed circuits, has been done in the techniques of television in the Scandinavian countries, and national daily television services are in part operation, or in an advanced state of planning, in Sweden, Norway and Denmark. Considerable technical advances have been made in Holland, which is also likely to have a regular national service soon.

West Germany has started to build up a television service; South Africa has plans well advanced; and in India television is at the discussion stage.

Launching a television service, as has been only too clear in Great Britain, is a costly business, and the post-war impoverishment of many countries has held back television development in the world at large. Even so, a standard system of television transmission for Western Europe, with international programme exchange possible, is the ideal of many international radio experts, and 1952 may well see the first steps taken towards making this ideal a reality.

In the United States of America TV has spread like wildfire, fed by the lavish financial backing of commercial sponsors, who use it for advertising their wares. Here a department store televises a kitchen-gear demonstration, and will receive telephone orders as soon as the programme is over!



INDEX

(Page numbers in italics refer to illustrations)

- Aberdeen transmitter, 132
Adventure Story, 92
 Advisory Committee, Television, 12
 Area map, reception, 133
 Aerial, receiving, 20, 22
 transmitting, 135
After October, 145
 Afton, Richard, 141
 Alexandra Palace, 23, 28, 131, 132
 Allen, Douglas, 141
 Allen, Elizabeth, 36
 Allen, June, 113
 Amateur Dramatic Society, BBC, 48
Amazing Dr. Clitterhouse, The, 45
 American television, 156
 Ames, Averil, 63
 Anderson, Walton, 141
An Evening at Home, 33
 Announcers off duty, 47
Anywhere for a News Story, 149
 Appreciation figures, viewers', 129, 129
 Art competitions, television, 110
 Ascot Races, 69
As You Like It, 142
 Atkins, Ian, 142, 142
 Atkins, Robert, 142
At the Black Dog, 149
 Audience Research, 34, 128, 129, 130
 Australian television, 157
Authors in Focus, 146
 Ayres, Robert, 41
- Baddeley, Angela, 46
Bachelor, The, 46
 Back projection, 29
 Baily, Kenneth, 6
 Baird, John Logie, 15
 Baird's original transmitter, 14
 Balfour, James, 122
 Ballantyne, Nell, 58
 Ballet de Monte Carlo, 79
Ballet for Beginners, 76, 77, 79, 143
 Ballet Group, Television, 78
 Barnes, George, 140, 140
 Barr, Patrick, 8, 82, 83
 Barr, Robert, 142
 Barrett, Jane, 41, 46, 85, 86
 Barry, Michael, 42, 92, 142
 Bartlett, Sir Basil, 53
 Baseley, Godfrey, 70
 Bate, Philip, 77, 143
 Battersea Fun Fair, 66
 Bax, Peter, 120, 144
 Baxter, Raymond, 71
 Beauty, television type of, 115
Behold the Man, 92
 Belfast transmitter, 132
 Bellamy-Gardner, Bryan, 122
Bell Family, The, 112
 Benson, George, 33
 Beriosova, Svetlana, 79
 Bernstein, Sidney, 122
 Beveridge Committee, 11
 Bidwell, Sheldford, 13
Big Boy, 94
Billy Bunter, 112
 Boat Race, 10, 69, 72
 Bould, James, 119, 143, 144
 Braden, Bernard, 33, 33, 148
 Bradnock, Jeanne, 151, 121, 143
- Bridie, James, 46
 British Medical Association, 63
 Brooking, Dorothea, 143
 Brown, Pamela, 143
 Brown, Robert, 44
 Buckley, Kenneth Milne, 54, 57
 Bundy, Stephen, 144, 144
 Burbidge, Alfred, 146
 Buying a television set, 17
 Byers, John, 124
- Cabaret, 35, 36
Café Continental, 35, 105
 Caldicot, Richard, 45
 Caldwell, Henry, 35
 Callaghan, Domini, 78
 Camera, CPS Emitron, 136, 138
 Canadian television, 157
 Capon, Naomi, 144
 Careers in television, 154, 154
Carissima, 73
 Carmichael, Ian, 144
 Carney, James, 41, 46
 Carter, Lady Violet Bonham, 60
 Casson, Lewis, 43
Catherine the Great, 147
 Causton, Richard, 124
 Central School of Speech Training, 145
 Chapman, Marian, 113
Children's Newsreel, 152
 Children's announcers, 110
 art competition, 110
 programmes, 110
 Chivers, Alan, 145
 Christie, John, 11
 Cinema television, 139
 Clark, Petula, 107, 109
Claudia, 46
 Clayton, Harold, 145
 Clements, John, 84
 Coates, Eric, 78
 Coconut Grove, 102
 Collin, Sid, 32
 Collins, Norman, 140
 Colour television, 17, 137, 156
 Columbine, 79
 Commentators, outside, 70
 Committee, Beveridge, 11
 Television Advisory, 12
 Competition, television art, 110
 Controller, television programmes, 9, 141
 Controls, receiver, 20
 Cookery hints, 62
 Corke, Christine, 124
 Cornish, Percy, 119
 Coronation, 1937 procession, 67
 Coudrill, Francis, 111
Counsellor at Law, 46, 46
Country Dish, 62
 Couper, Barbara, 46
Course of Justice, The, 58, 59, 64, 142, 151
 Courtneidge, Cicely, 84
 Cox, Harold, 122, 123
 CPS Emitron camera, 136, 138
 Craigie, Jill, 60
Cranford, 44
 Cricket, Test Match, 9, 68
 Women's, 9, 68
 Croudson, Michael, 113
 Cruft, Elizabeth, 110, 110
 Cummings, Constance, 42, 45
 Cup Final, F.A., 69, 123
- Daughters of the Late Colonel, *The*, 46
- Davies, Cissie, 12
 Davis, Bette, 46
Deep are the Roots, 82
 Definition, standard of, 14, 137
 Demonstration programmes, 63
 Design Department, 120
Designed for Women, 63
Desert Rats, 102
 Dimbleby, Richard, 96, 97
 Dimmock, Peter, 70, 145
Dinner at Eight, 41, 46
 Documentary films, 59
 producer, 142
 programmes, 59, 64
 Doncaster, Caryl, 145
 Dorté, Philip, 122, 124, 145
 Dot-interlacing, 138
 Drama Department, television, 8
 head of, 42, 142
 Dubbing suite, film, 124
 Duncan, Archie, 43
 Dwyer, Leslie, 43
- Edgar, Barric, 70, 146
 Edgar, Joan, 146
 Edwards, Leslie, 78
 Emitron, CPS tube, 136, 138
 Emney, Fred, 94
 Epilogue, religious, 142
Eureka Stockade, 87
 Experimental programmes, 16
- Fair *Queen of Wu, The*, 80
 Farrell, Charles, 45
 Farron, Julia, 78
 Fashion display, 4, 61
 Fawcett, Eric, 41, 46, 85, 146
 Festival of Britain drama, 7, 42
 opening, 2
 Festival Concert Hall, Royal, 67
 Dedication Service, 67
 Year, the, 67
 Field, Alexander, 45
 Field, Sid, 33
 Fields, Gracie, 115
 Film-cutting room, 124
 dubbing suite, 124
 Films, documentary, 59
 Head of, 122, 145
Final Test, The, 8, 45
 Five Smith Brothers, The, 36
 Flaherty, Robert, 59
 Fokine, 79
 Football Association, 68
 Cup Final, F.A., 69, 123
 League, 68
 Firangcon-Davies, Gwen, 92
 Franken, Rose, 46
French for Love, 92
 French television, 156, 156
 Fry, Margery, 60
 Fun Fair, Battersea, 66
- Gaslight, 92
Gaunt Stranger, The, 82
 Gay, Jennifer, 110, 114
 German television, 157
Ghosts, 46
 Gilbert, Joan, 99, 100
 Gilliam, Mrs. Lawrence, 88
Giselle, 78
 Glyndebourne Opera, 11
Golden Year, The, 35
 Goldie, Grace Wyndham, 64, 146, 147
 Gooding, John, 58

Gordon, Bruce, 113
Government policy, 17, 136
Gray, Felicity, 76, 77
Greenough, Richard, 144, 146
Grisewood, F. H., 71
Grouse in June, 92

Haley, Sir William, 11
Halliday, Edward, 124
Hammond, Kay, 84
Hana, Sonya, 79, 80
Hank, 111, 111
Hannen, Nicholas, 43
Harben, Philip, 62, 63
Harding, Gilbert, 36
Harrington, Joy, 146, 147
Harrison, Stephen, 147
Hartley, James, 75
Head of Films, 122, 145
Hearne, Richard, 92, 95
Henderson, Michael, 71, 147
Henson, Florence, 146
Henson, Leslie, 94
Here's Howard, 34
Her Excellency, 84
Herlie, Eileen, 46
Hints, Cookery, 62
Hobley, McDonald, 47, 49
Hobson, Valerie, 111, 111
Hogarth, Ann, 114
Holme Moss, 131-3, 135, 138
 area map, 133
 aerial, 134, 135
Horder, Lord, 63, 84
Horse Show, International, 10
Hospital television, 137
Howard, Michael, 34, 152
Howard, Ronald, 46
How Do You View?, 30, 31, 34,
 129, 153
Howes, Sally Ann, 35
Hulbert, Jack, 35, 141

Ice Hockey, 68
Important visitors to Britain, 64
Inquiry into the Unknown, 64,
 149
Installing a set, 17
In the News, 57, 62
Interference, reception, 21
Interlacing, dot-, 138
International Commentary, 64,
 146
International Horse Show, 10
In Town Tonight, 101
Inventors' Club, 62
Isle of Wight transmitter, 132
It Depends What You Mean, 84

Jackson, T. Leslie, 33, 147
Jennifer, 110, 114
Jenny Deane, 94
Jessel, Patricia, 46
Johnston, Brian, 30, 71
Jones, John Glyn, 43
Journey's End, 106
Joyce, mannequin, 61
Julius Caesar, 82
Juno and the Paycock, 46

Kaleidoscope, 47, 151
Keen, Geoffrey, 43
Kelly, Barbara, 33, 33
Kelly, John, 46
Keogh, Patrick, 39
Kilty, 47
Kirk o' Shotts, 132, 134
Kydd, Sam, 58

Ladies in Retirement, 92, 146
Lady Violet Bonham Carter, 60
Landis, Jessie Joyce, 41, 46
Langtry, Lily, 53
Larson, Gerd, 79

Laughter shows, 31
Lawn Tennis Association, 68
Learoyd, Barry, 144, 148
Leighton, Margaret, 46
Lemkow, Tutte, 80
Lestocq, Humphrey, 111
Les Sylphides, 79
Lexy, Edward, 43
Lieven, Tatiana, 46
Life of King Henry V, The, 42
Light Entertainment Depart-
 ment, 8, 35
Lime Grove, 23, 25, 28, 29, 44,
 46
Lind, Gillian, 44
Lind, Nancy, 149
Little Foxes, The, 46
Little Grey Rabbit, 110
Little Women, 113
Logan, Campbell, 148
London Melody, 34
London Town, 98, 130, 149
Loos, Nora, 58
Lorimer, Carole, 113
Lutry, Michel, de, 78
Lyon-Shaw, Bill, 148

MacArthur, General, 125
Macbeth, 120
Madame Louise, 94
Madden, Cecil, 99, 148, 149
Magistrates' Courts, 151
Mair, Douglas, 149
Make-up Room, 115, 116, 118
Malcolm, Mary, 51, 52, 116
Malleon, Miles, 46
Mannequin Joyce, 61
 Olga, 61
Man in Armour, The, 113
Manning, Marjorie, 113
Marconi-EMI, 16
Margold, 82
Marion, 88
Mars, Marjorie, 151
Masters, Donald, 143
Matters of Life and Death, 64,
 149
Mathews, Dame Vera
 Laughton, 60
Mayhew, Christopher, 64, 64
McCallin, Clement, 43, 45, 82
McCormack, Stephen, 149
McGovern, Cecil, 140, 141
McGregor, Barry, 113
McKenna, Virginia, 39, 39, 43
Me and My Girl, 7
Medical Association, British,
 63

Melachrino, George, 151
Merry-Go-Round, 149
Michael Howard series, 34, 152
Micro-wave link gear, 10
Miles, Bernard, 113
Miller-Jones, Andrew, 149
Mills, Annette, 114
Mills, Michael, 34, 149, 150
Mitchell, Leslie, 104, 105
Monte Carlo, Ballet de, 79
Moore, Thomas, 113
Morley, Royston, 92, 150
Morris, Colin, 102
Mortimer, Stewart, 144
Moulting, 31
Mr. Pastry, 92
Mr. Pastry's Progress, 144
Mr. Turnip, 111
Muffin the Mule, 110, 114
Muir, Graeme, 151
Murder in the Cathedral, 146
Music at Midnight, 92
Music Hall, 36, 129, 141
Music in Television, 73
Music Organizer, 75
Musical Director, 151

National network of television,
 131
 progress map, 132
 Negus, Anne, 78
 Nesbitt, Cathleen, 46
 Network, national television,
 131
 New cameras, 136
 Newcastle (Pontop Pike) trans-
 mitter, 132
 Newsreel editors, 126
 Newsreel Review, 96
 Noble, Ronnie, 126, 127
 No Orchids for Miss Blandish, 90

O'Donovan, Fred, 151
Olga, mannequin, 61
Oliver, Vic, 78
Opera, Glyndebourne, 11
Orchestra, Television, 74
Orton, Yvonne, 94
Osborn, Andrew, 46, 91, 93
Outside broadcasting, 10, 12, 65,
 155
 commentators, 70
 events covered, 68
 Oval Cricket Ground, 9
 Overseas television, 156, 156
 Oxley, Roy, 144

Page, Cyril, 126, 127
Paltenghi, David, 79
Passing Show, The, 7, 34, 35, 149
Passionate Pilgrim, The, 92, 142
Paton-Brown, Hester, 33
Peregrine the Penguin, 114
Pertwee, Jon, 36
Peters, Sylvia, 54, 55, 57, 117
Petrified Forest, The, 46
Pet's Parlour, 107
Physical Society, 13
Pickles, Wilfred, 63, 152
Picture Page, 62, 99, 106, 130,
 149
Pilbeam, Nova, 46
Plays in television, 37
Policy, Government, 17, 136
Polovsian Girl's Dance, 79
Pontop Pike (Newcastle) trans-
 mitter, 132
Poole, David, 78
Porche, M. Vladimir, 11
Power, Hartley, 41, 46
Presentation Department, 56
Priestley, J. B., 45
Private Life of Don Juan, 147
Private Life of Henry VIII, The,
 147
 Private Lives, 84
 Procession, 1937 Coronation, 67
 Production control room, 24, 25
 Programme Controller, 9, 140
 Programme Organizer, 149
 Programmes, demonstration, 63
 experimental, 16
 Progress map, 132
 Projection, back, 29
 receiver, 137, 139
 Property store, 120
 Prossor, David, 122
 Puck of Pook's Hill, 112

Quaglino's, 102
Quiet Wedding, 92
Quinn, Tony, 46

Racing at Ascot, 69
Radio Show, 1951, 139
Railway Children, The, 113
Rattigan, Terence, 8, 45
Receiver aerial, 20, 2
 controls, 20
 projection, 139
 screen sizes, 139

- Reception area, 18, 18, 131, 132
 Reid, Beryl, 34
 Release, 46
 Religious epilogues, 142
 Reluctant Heroes, 102
 Research, Audience, 34, 128, 129
 Centre, BBC, 137
 Riabouchinska, 78
 Richard of Bordeaux, 92
 Roberts, J. H., 46
 Robertson, Max, 70
 Robin Hood, 82
 Robins, Mrs. Joan, 63
 Robinson, Eric, 73, 74, 151
 Robson, Flora, 108
 Rogers, Keith, 151
 Roosevelt, Mrs., 64
 Ross, Duncan, 60, 142, 151
 Rothwell, Talbot, 32
 Royal Academy of Dramatic Art, 53, 142
 Royal Family, 2
 Royal Festival Concert Hall, 67, 96
 Royal School of Needlework, 96
 Ruby, Thelma, 44
 Runaway Love, 146
 Russell, Audrey, 70
- Saint Joan, 42, 45
 Salaries, television, 155
 Salvation Army, 42
 Scandinavian television, 157
 Scarlet Pimpernel, 82
 Scenery building, 119
 Scenic Design Section, 144, 146, 154
 designers, 119, 144
 hands, 120
 Schmidt optical system, 136
 Scotland Yard, 67
 Scott, Janette, 110
 Scott, Margaretta, 118
 Screen size, 19
 Script to Screen, 37
 Sears, Bryan, 34, 152
 Secret Sharer, The, 82
 Sharp, Anthony, 58
 Shingler, Helen, 46, 88, 89
 Shining Hour, The, 46
 Shout Aloud Salvation, 37-43, 142
 Siddons, Harold, 8
 Silver King, 111
 Simpson, Christian, 77, 105, 150, 150
 Sinclair, Hugh, 45
 Singer, Aubrey, 152
 Single-camera technique, 151
 Size of television screens, 19
 Skin Game, The, 46, 90
 Slimming demonstration, 63
- Smith, Berkeley, 66 70, 152
 Smith, Don, 152
 Sofaer, Abraham, 46
 Soirée Musicale, 79
 Something in the City, 94
 Sound mixer, 24
 South Bank Exhibition, 12, 67, 96, 136
 Telekinema, 13, 136
 Speech Training, Central School of, 145
 Speedway racing, 68
 Sponsored programmes, 157
 Sporting events, 68, 130
 Sports Magazine, Television, 152
 Spot wobble, 136
 Standard of definition, 14, 137
 Stevenson, Robert Louis, 112
 Story of Silk, The, 61
 Streeter, Fred, 62
 Studios, Alexandra Palace, 23, 28
 Lime Grove, 23, 25, 28, 29, 43, 46
 Studio manager, 25
 Stars in Battledress, 33
 Surgical operations, televising, 137
 Sutton Coldfield, 131, 132, 138
 Swallow, Norman, 152
 Swan Lake, 78
 Swanton, E. W., 71
 Swinton, A. A. Campbell, 15
 Swiss of the Curtain, The, 143
 Sylphides, Les, 81
- Talks Programme Department, 61
 Tallchief, Marjorie, 79
 Tate Margarita, 78
 Tavistock transmitter, 132
 Taynton, William, 15
 Technical trends, 136
 Telecine apparatus, 38, 40, 127
 Telekinema, South Bank, 13, 136
 Telescope, 111, 111
 Televising surgical operations, 137
 Television Advisory Committee, 12
 art competitions, 110
 Ballet Group, 78
 careers, 154, 154
 City, 23, 28
 hospital, 137
 music, 73
 Orchestra, 74
 overseas, 156, 156
 set, buying a, 17
 Television Newsreel, 122, 122, 125
 Television Sports Magazine, 152
- Tennis Association, Lawn, 68
 Terrot, Charles, 42, 142
 Terry-Thomas, 30, 31, 34, 129, 153
 Test Match cricket, 9, 10
 Thomas, Wynford Vaughan, 71
 Three Bears, The, 78
 Time and the Conways, 90
 Timothy Telescope, 111, 111
 Top Hat, 36, 141
 Towns with Problems, 152
 Travers, Ben, 90
 Treasure Island, 46, 113, 147
 Treasure on Pelican, 45
 Tregallas, L. K., 122
 Trollope, 46
 Tucker, Rex, 152
 Tudor, Anthony, 79
 Tudor Rose, 108
 Twenty Questions, 96
- Under the Counter, 84
 Variety Bandbox, 105, 149, 152
 Very-high-frequency broad-casting, 139
 Vic Oliver shows, 153
 Vic's Grill, 34
 Viera, 101, 103
 Villiers, Mavis, 41
 Vision mixer, 24
 Visitors, important, 64
- Waldman, Ronald, 153
 Walford, Ann, 46
 Walker, Sid, 50
 Walls, Tom, 90
 Ward, Bill, 32, 153, 153
 Warden, The, 46, 148
 Wardrobe Department, 120, 121, 154
 manager, 115
 Watts, Diane, 58
 Webster Booth, 36
 Wenvoe transmitter, 132, 134
 Westmore, Michael, 153
 What's My Line?, 36
 Whirligig, 111, 111, 153
 White Chateau, The, 92
 White Corridors, 108
 William, Ivor, 153
 Wimbledon tennis, 10
 Wisdom, Norman, 34
 Wise, Vic, 34
 Without the Prince, 92
 Women's discussion group, 60
 Test Match, 9
 Wood, Noel Newton, 74
 Workers' Playtime, 152
 Worsley, Dorothy, 115
- Young, Arthur, 46
 Zoom, 72

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