

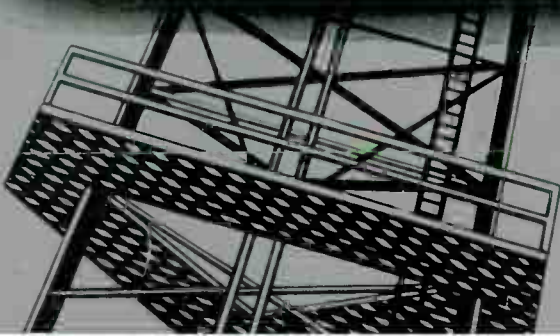
Coronation Issue

Friday, MAY 15th  
Vol. 6 No. 7 1953

# TV NEWS



World Radio History



EDITOR: RONALD SHARP

- ★ How American Viewers will see the Coronation
- ★ A TV Plan of the Coronation
- ★ Spotlight on Richard Dimpleby

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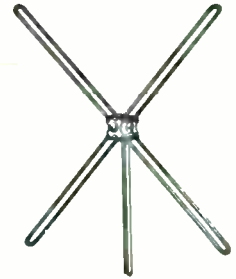
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# Behind the Screens

INCORPORATING  
SCAN



★ ON THE COVER

Our artist's impression of how the Coronation procession would look on your screens—in colour. This is the scene at Trafalgar Square as he "sees" it

Vol. 6 No. 7

Friday, MAY 15th, 1953

WITH  
**JOHN DIMMOCK**

to show you around

THE elaborate and expensive plans made by the American TV networks to get the Coronation pictures to New York without a moment's unnecessary delay present a major challenge to the BBC. By June 3rd we shall know the best that free enterprise can do in the way of carrying TV round the world, for the BBC's part ends at Dover.

Present plans are to rush the films across the Atlantic in jet bombers. On arrival in New York the films will be processed and within a short time, the Coronation film will be on the screens of America—from coast to coast in all probability.

In addition, a specially chartered BOAC Stratocruiser fully equipped for film processing will be standing by so that films will arrive ready for immediate screening.

This must rank as an historical moment in the history of television. True enough, you may say, but where is the challenge to the BBC?

well . . . a claim this column has never accepted.

★ MORE AND MORE politicians are becoming interested in the prospects

TV has to offer. They are beginning to believe that the next election might easily be swayed by a TV performance—which is causing a good deal of quiet casting round by party leaders for likely performers. The Tories are more than interested in the way Peter Smithers has caught the TV audience in his series of Continental visits. He said he intended to entertain rather than educate . . . and, by Jove, he's done that.

If Christopher Mayhew is to make a come-back—and there ought to be more experiments before then—he will have to ease up on the lecture and be more friendly.

★ PROOF that you can become a TV favourite without any extravagance in language, dress or manners is being provided by Ghislaine Alexander. As she sits there, working so hard as one of the *What's My Line?* panel, more and more viewers are inclining towards her as the one member of the team who is not out to make an impression.

Ghislaine became a TV star almost by accident: she met a friend who was searching for a woman journalist to replace Marghanita Laski in the show.

"Why don't you have an audition?"  
She did—and there she is!

★ EVEN THOSE viewers who do not care for TV ballet—nearly three out of every four to judge by official figures—may be interested in the prospect of a world premiere of *The Bridal Day* by Vaughan Williams to be given in TV early next month.

★ STILL ANOTHER TV play is getting a West End production: *Night of the Fourth* which Lee Ephraim, the famous London impresario, saw one Sunday night in October, 1951, and had under contract by lunch-time next day.

At least four TV plays have now been seen in the West End within a year. It almost looks as though television may become the experimental theatre of the future . . . and that might be a very good thing.

For myself, I'd rather be bored by a new play dealing with modern times and people than with a revival of some ancient piece which didn't do all that well when it first took the stage!

And it might help Michael Barry to find those new writers he seeks so urgently.

★ AS THE CORONATION draws nearer, the effects of TV become clearer. There is no doubt that a large number of local civic events have had to be re-timed as a result of the televising of the London ceremonies. Amersham, for instance, expects nearly half its population to be in front of TV screens, and this will go on all over the country.

In London, of course, there will be enough tourists and overseas visitors to throng the processional route itself, but the small towns will feel the TV blow without doubt.

★ COMEDIANS, actors and actresses have all said how TV affects their lives by causing people to stop and chat in streets and shops. The three TV announcers, Sylvia, Mary and Mac, testify to the same trouble and now it's the turn of the professors.



★ These magnificent Coronation robes shown by Jeanne Heal during one of her *Leisure and Pleasure* programmes will very soon be in use by a Viscount and a Viscountess at the Abbey ceremony ★

★ THAT comes this year when the Queen goes to Australia and New Zealand for her first State visit to the Commonwealth. It will not be enough for the BBC to adopt the usual Civil Service methods of sending a cameraman or two and flying their pictures back in the ordinary way; Mr. George Barnes must think faster and on a much broader scale than that. There must be no delay at all in allowing Britain—and Canada, the only other TV Commonwealth nation—to see the pictures of the Queen. Especially when she attends the Commonwealth Parliaments.

If private enterprise can whisk the Coronation films dramatically across 3,000 miles of Atlantic, then it is up to the BBC to show that a State monopoly can serve its employers equally well. If the lively Norman Collins, the exuberant Charles Orr Stanley, of Pye Limited, and the other sharp-witted supporters of commercial TV, were given their chance, the Americans would have to look to their laurels. And, remember, the BBC has always claimed its monopoly on the ground that no one else can do as



Sidney Harrison who is now appearing in a short TV series, *Music and its Monarchs* is seen here giving Peter Croser some help with Beethoven's *Moonlight Sonata* in one of his popular piano-lesson programmes screened some time ago

Professor Alan Moncrieff, professor of Child Health in the University of London, found people telephoning him at home after his first talk on bringing up children. Then they followed him to the hospital, demanding advice and guidance! This became such an embarrassment that an appeal to "lay off" had to be broadcast!

I can see the time coming when people appearing on TV will do so only if given an adequate disguise so that they can live in peace afterwards!

★ IN ALL THE ARGUMENT about whether Frank Lawton looked like Sir Charles B. Cochran or not, there was not a word about Mrs. Lawton—surely the most ill-treated wife in London that night.

Not only had she to sit and watch husband Frank try one of the most tricky acting jobs of the year . . . she had to watch herself being portrayed by another woman!

Mrs. Frank Lawton is much better known as Evelyn Laye, one of the great musical comedy singers of our day . . . and, like many more "Boo" Laye fans, I'm still wondering why she couldn't sing her own song in the Cochran story.

★ THIS IS the sort of thing stardom entails for Jewel and Warriss, surely one of the busiest acts in Show Business just now:

Five main spots in a nightly revue, including a rub-down for Jimmy Jewel after immersion in a tank of water.

A script conference, rehearsal and recording for radio's top-line *Forces Show*, which means travelling to London every other Sunday, and all the work inseparable from their monthly TV show. It isn't all honey being a star!

★ SKEGNESS town council asks for TV help to restore the East Coast holiday season. Dwellers along the holiday coast, now practically normal again, feel that TV gave plenty of coverage to the floods and stressed again and again the damage caused.

Now, they say, let TV help repair the damage to the holiday industry.

A fair request, I think.

★ I WONDER if viewers watching Benny Lee compe the *Centre Show* from London's Nuffield Centre, realised that he is the same Benny Lee who has soared to stardom in the famous radio show, *Bedtime with Braden*?

★ THE DAYS when TV producers could joke about production slips are over—or they should be.

Yet keen-eyed viewers have noticed some pretty bad ones lately . . . empty cigarette boxes offered . . . a clock showing the wrong time when *The Archers* was supposed to be on the radio . . .

and so on. We know that few producers can claim to be real professionals, in the sense that film and stage producers are: but is there any need to be really "village hall" amateurs . . . in 1953?

★ GLAD TO SEE Walt Disney again, making what is probably his annual visit to British television. Every time Mr. Disney has a new film to try out on us, he comes across with the most disarming confession that he's scared of the British reaction. Pleasant . . . clever . . . first-rate publicity for the film, but the thought crosses my mind that British film producers might feel slightly out of it. These straightforward bits of advertising surely belong to the commercial networks and not to the BBC which incessantly plugs the line that advertising will lower the standard of programmes. Or does it depend on what you mean by advertising?

★ DON'T FEEL that this question of commercial TV is being overdone here: the subject is becoming a really live political issue. It has been a topic of debate in Parliament several times already this session, and has sparked more heat than anything except the Budget. It causes speeches and letters to the newspapers.

Since I fancy that most of us will have to make up our minds on the subject before long, let me declare my opinion right away: that the monopoly should be broken, if only to test the claim that nobody can do better than the BBC. As a working journalist I simply can't believe such a claim.

★ IF ANY readers take their holidays at Rothesay this year and find the landlord of an hotel looking remarkably like a TV comedian, they need not worry.

Mine host will be Dave Willis, the famous Scottish comedian, who came back from retirement to make his TV debut recently. Now Dave finds many customers taking a second glance . . . then a second glass when they find out his history!

I shouldn't be surprised if the second generation of Willis comedians is seen before long. Dave's son, Denny, also a comedian, is winning high praise for his work on the stage.



She's a graduate from *The Centre Show* where she won fame by singing a love song to a soldier in the front row. She has the distinction of being mentioned by a well-known composer as probably the only young lady in Britain who plays the zither. She comes from Australia. She's Shirley Abicair

★ JUST WHEN the BBC admits that TV in schools must remain a fairly distant dream, in comes a wad of material from New York showing how TV is used to help the cause of education over there. A new series shortly beginning in American TV links 21 universities with the studios. Each university's particular speciality is to be studied and made into a programme.

Great national museums are also taking part in another series to show what the museums do and what can be seen therein. How much better than our weak, fumbling "Animal, Vegetable and Mineral" effort!

★ AND NOW, as the *Victory at Sea* films start, Children's TV is beginning its own star-making.

Most viewers will remember the clear, confident singing of "A Gordon for Me" by killed 11-years-old Sidney Devine, of Cleland, Lanarkshire, in a recent programme.

He is now rehearsing with the famous Scottish singer, Robert Wilson, with the aim of making two recordings before Wilson goes off for his summer season.

★ MOST OF TV'S best laughs come from the unexpected—the unsuspected happening.

For example, listening to a football commentary I suddenly heard: "... and sitting beside me is a Welshman all the way from Cardiff. His name is Barney Mulvaney." See what I mean?

★ AND HERE IS a Coronation Day appeal which I endorse whole-heartedly.

It is that viewers watching the Coronation pictures should take up a collection for the Forces' Help Society and Lord Roberts' Workshops where so many disabled ex-servicemen and women are trained and helped to find worthwhile jobs.

A very large number of us were in the Services—so dip down in gratitude for getting out in one piece.

And those who weren't in the Services—just give something to show you understand. Thanks a million!

★ BILL LYON-SHAW, the astute TV producer, who has been the man behind the screen for so many successes, is himself a success now: chosen as the Actor of the Year in the BBC's own Amateur Dramatic Club! Dicky Leeman's secretary wrote the script and Bill recorded a spoof commentary on the Battle of Hastings which won him the award!

Now Bill had better be careful or else somebody will be whipping him in front of a TV camera for an audition!

★ HEARD THIS ONE? A TV engineer recently visited a rural area where television is something likely in the near future. And there he heard of a prospective viewer who would



★ Glamorous Jane Nigh plays a girl reporter in an American CBS-TV series on newspaper life, *Big Town*

only buy a radio set with a loud-speaker grille big enough to take the TV screen when the time comes!

★ ECONOMY HINT (and who doesn't need 'em these days?) which may save you a new aerial rig later: when your house is being painted for the summer, have your TV aerial overhauled and painted.

It's been a tough, foggy, frosty, wet winter—and all those things play the deuce with the aerial stuck up there night and day without any respite. A coat of paint doesn't cost much... at least nothing like as much as a new rig!

★ WELL, Joan Gilbert is leaving the BBC after all. It's no surprise to those on the inside who know the form.

The announcement was made several days after Mr. George Barnes, Director of TV, returned from a trip to Canada and the United States. I wonder if nobody dared take the final decision until he came back?

★ INCIDENTALLY, does Mr. Barnes's trip mean that we shall have some more TV programmes of American origin? If so, perhaps they will be properly adapted to British tastes before they reach the screen!

If they are—as has happened so often before—merely up-to-date versions of traditional English parlour games, it might even be cheaper to go back to the original version and so save paying somebody else for the idea!

★ Walt Disney, on the right, whose recent celebrity spot in *What's my Line?* thrilled paneller Elizabeth Allan. Here is Walt in a script conference with Ed Sullivan on *The Walt Disney Story*—a feature in the CBS-TV series *Toast of the Town*



# Spotlight on . . .

## RICHARD DIMBLEBY

INTERVIEWED BY RONALD SHARP

**A**N unfamiliar and somewhat rotund figure appeared on a few hundred television screens and welcomed London's select circle of viewers to Heston Aerodrome. Difficult though it may be to write it now, Richard Dimbleby was, indeed, an unfamiliar figure, and a younger one—15 years younger, in fact. For the date was September 1938.

As the outside broadcast camera panned off and focussed on a group of people near the edge of the runway, an aeroplane, gleaming silver in the autumn sun, taxied up to the apron. The door opened and an elderly man stepped down to the battery of microphones at the foot of the gangway. Waving a small piece of paper, he faced an army of photographers, uttering the words which were destined to act as a temporary sedative to a troubled world: "Peace in our time." Premier Neville Chamberlain was home from Munich—and Adolf Hitler.

Such was Richard Dimbleby's introduction to the television screen which was later to acclaim him Personality of the Year—on three successive occasions.

Somehow, it was fitting that we should meet in the august atmosphere of the National Liberal Club, just off Whitehall. One learns to greet the unexpected in the quest for interviews with personalities, but my faith in Richard Dimbleby was upheld. "How about the National Liberal Club?" And I made a contented note in my diary.

Getting round to the subject of television was not so easy a process as one would imagine. How could it be with a man described in two-and-a-half inches of close type in the illustrious WHO'S WHO as . . . "Broadcaster and Author, Newspaper Director and Editor."

Forty-year-old Richard Dimbleby—he celebrates his birthday this month—is probably the most outstanding example of the complete journalist. From the local newspaper, traditional teething ring of the average working journalist, to Fleet Street and the authorship of such works as "The Frontiers are Green"; "The Waiting Year"; "Storm at the Hook" and "Elizabeth, Our Queen."

The Dimbleby career started out with the family publishing business at Richmond, Surrey, and Richard celebrated his coming-of-age in the reporters' room of the SOUTHERN DAILY ECHO and the HAMPSHIRE ADVERTISER. It was at Richmond, amid the jangling telephones and clacking typewriters, that he met fellow reporter Dilys Thomas. They were married in 1937, but a good deal of water was to flow under the Dimbleby bridge before the romance was to reach its ultimate end—or "it's true

beginning" as Richard himself likes to think of it.

In 1935, at the age of 22, he donned his seven-league boots for one momentous stride from Richmond to Fleet Street where on the staff of THE ADVERTISER'S WEEKLY he became probably the youngest news editor in the Street. Had he chosen to drop anchor in the sea of ink there is no doubt that the name of Richard Dimbleby would have found a place among the most illustrious in print. But a new ocean was already beckoning—radio—and a year later he took the short but equally momentous step to Portland Place as the first news observer of the BBC.

He was now completely in his element. A love for travelling and his intense interest in the world at large found their outlet in the years to follow, during which he visited many parts of the world, broadcasting reports or commentaries on major news events, including State visits to France and Canada.

Of course, Richard himself is the first to admit that he was not always the serenely unruffled commentator the viewing and listening millions know to-day, although one thing to which he simply will not confess is the unpardonable "fluff". He told me with a vigour I have never seen on the end of a cathode-ray tube: "I regard fluffing by a commentator as quite unforgivable—if he's a real commentator, that is. The trouble is so many people who are no good at anything else think that it's all too easy to become commentators. Mind you, I'm not saying I am never nervous—I've had butterflies on more than one occasion."

Here was the voice of the professional; one who has made a profound study of his craft; enjoys doing it and consequently does it well; and has little time for those amateurs "who fool themselves into believing they are up to professional standard. For it's only themselves they are fooling."

I was intrigued by his reference to "butterflies". For a nervous Richard Dimbleby is almost as difficult to visualise as an upright Tower of Pisa. One instance which he readily called to mind was his first radio job for the BBC in 1936. He was assigned to a metal engineering exhibition at the Horticultural Hall, Westminster. "I had been with the BBC just a week and knew next to nothing about broadcasting. In fact, I had never been within sniffing distance of a microphone. Nevertheless, I was expected to make a four-minute recording to be broadcast after the 10 o'clock news. When I arrived and caught my first glimpse of the recording van I really began to panic. It was a huge

single-decker bus filled with all sorts of gadgets and contraptions that made me wish I was somewhere else." He must have noticed my raised eyebrows. "Oh, everything went off all right in the end. But it was an awful feeling while it lasted."

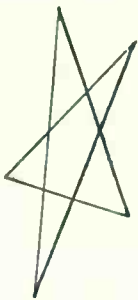
As time went by, the bouts of panic and nervousness became less frequent until a stage was reached when the microphone itself—and later the television camera—might well have been somewhere else. Except once. It was one night during the war that the butterflies returned to the pit of the Dimbleby stomach. "But not without good cause," Richard hastened to explain. "I was attached to R.A.F. Bomber Command and flew on the first mass raid on Berlin. It was a terrific experience. I don't know which was the greater—the horde of butterflies or bombers. I shall never forget the sight of bombs bursting like little stars thousands of feet below, the fires and flak. I was jolly glad to get back to base. I can tell you!"

Viewers have had ample opportunity to appraise the Dimbleby brand of commentating. Many will remember the occasion of the State visit to London of President and Madame Auriol of France. With the Royal Family the French visitors attended a gala performance of ballet at Covent Garden and the TV cameras were there for the reception in the foyer. There was nothing particularly unusual about the function as far as Richard was concerned. A fifteen minute commentary on the glittering scene, pointing out the famous, elaborating on the important but not so famous; he had done it all before.

Transmission time came and from the control van in the street the producer signalled the outside broadcast cameras and commentator Dimbleby into action. The minutes ticked by while commentator and cameramen cast anxious eyes at the clock. Ten minutes, and no sign of the Royal entourage. Fifteen minutes—officially the time to leave—and the producer's voice came over the earphones. "We're staying on the air. Keep going, Richard." And Richard kept going; for fifty-five minutes he talked as the cameras watched and when the Royal party arrived—three quarters of an hour behind schedule—he was still talking. "By this time I was reduced to discussing the chandeliers, and electric light bulbs. It was certainly my biggest test."

How had he schooled himself to this standard from the young man frightened to death by his first microphone? "Well, I've been at it for 17 years, you know. That's quite a time—and I'm still learning to-day."

(continued on page 8)



William  
Whipple

# TV SETS ON TRIAL



In this feature we offer our reader-viewers details of one of the latest television sets. This receiver has been thoroughly examined and tested by our Technical Editor, Ronald Finnigan, who reports on its technical construction and performance. The receiver has also been seen by an ordinary viewer whose reactions follow the technical report. All manufacturers of television receivers in Britain have been invited to submit their latest models for review in this way. The receivers will be examined at our premises and the reports will be completely impartial

## INVICTA Mod. T.115

**T**HE T. 115 is a 19 valve five channel superhetrodyne receiver utilising a 14-inch tube, and is suitable for DC or AC mains supplies between voltage ranges of 200v. to 250v. Sound/On/Off and Contrast controls are situated at the sides of the cabinet, and are flush-mounted, thus preserving a clean appearance. Pre-set controls mounted at the rear of the cabinet comprise:— Sensitivity, Brightness, Noise Limiter, Frame Hold, Frame Amplitude, Line Hold, Line Amplitude, Frame Linearity, Line Linearity.

The co-axial input feeds into a rejector circuit, which is tuned to an I.F. frequency of 34.5 Mc/s, the signal feeding into the tuned grid circuit of the first valve, (Mullard E.F. 80), which operates as a wide band amplifier, and this latter coil is tuned to the station frequency required. The second valve in the chain (Mullard E.F. 80), comprises the mixer stage, and vision and sound I.F. frequencies feed their respective amplifiers from this stage, in the case of the sound

I.F. passing first through a sound rejector coil. The gain on these two valves is controlled by a potentiometer, which becomes the Sensitivity Control. The third valve (Mullard E.F. 80), is the local oscillator, and is tuned to the frequency desired, i.e. 34.5 Mc/s above the carrier frequency of the station required. The vision I.F. amplifier comprises two valves, (E.F. 80's), and is tuned to a frequency of 34.5 Mc/s. The gain of the amplifier is controlled by applying a positive bias to the first of the two valves, thus preserving the shape of the response curve at all settings of the contrast control. Also incorporated in the circuit associated with the first I.F. amplifier is a sound rejector tuned to 38 Mc/s.

The amplified I.F. signal is transformer-coupled to the demodulator, (Mullard E.B. 91), after which the signal is fed to the video amplifier, (E.F. 80), the anode of which being directly coupled to one half of a double triode cathode follower stage (Mullard E.C.C. 82), the second half of

which acts as an interference limiter. The signal developed at the cathodes of this valve feeds the cathode-ray tube, and also the grid of a Mullard E.C.L. 80, which acts as a synchronising separator stage and Frame-blocking oscillator. The saw-tooth output from the oscillator is fed to the Frame output valve (Mullard P.L. 82), via a wave form shaping network, and the output is auto-transformer-coupled to the Frame scan coils.

The Line synchronising pulses pass to a discriminator valve (E.B. 91), where, after rectification, the DC is fed to the multi-vibrator oscillator valve (Mullard E.C.L. 80). This voltage locks the speed of the oscillator, and with the help of a stabilising coil tuned to 8.25 K/cs., stabilises the oscillator, should the H.T. Line volts vary, or the valve age.

After passing through a wave shaping network, the output from the oscillator passes to the Line output valve (Mullard P.L. 81), where, after amplification, the wave form is transformer-fed to the deflector coils via the Line output transformer. Fly-back E.H.T. is employed, the rectifier, (Mullard E.Y. 51), delivering 14 K.V. to the cathode-ray tube.

A Mullard P.Y. 80 valve is utilised as an efficiency diode, the output from which boosts the H.T. supply to the Line output valve. A small metal rectifier is also employed to boost the H.T. feeding the first anode of the tube.

The removal of the back cover to the receiver is easily achieved, the cover being held in place by two large screws. The removal of this cover disconnects the mains supply to the receiver, thus adding to the safety of the instrument. Channel changing is easily effected via two knobs, on the vision/sound chassis, their settings corresponding to markings on an indicator plate. Manual focussing and picture centering are employed, the focussing lever being brought through the back cover. The 14-inch tube employs an ion trap assembly. The E.H.T. unit is totally enclosed, thus reducing possible radiation. All valves are readily accessible without resort to the removal of the chassis, and the sub-chassis wiring is carried out in a clean manner.

### Viewer's View

This set is the happy medium between popular 12-inch model and the large-screen sets which have been making their appearance lately. The 14-inch makes just that

(continued on page 16)



The Invicta Model T. 115 is manufactured by Invicta Radio Ltd., Parkhurst Road, London, N.7. Price £70 14s. 2d. including Purchase Tax



# In Westminster Abbey on Coronation Day

IN a recent issue there were some interesting facts concerning the Coronation of our Kings and Queens. Now for some of the various personalities who will be present at the Coronation ceremony in Westminster Abbey. Many of these points you will probably know, but they will come just as interesting nevertheless.

Do you know when we had our first Archbishop of Canterbury? Well, the year was A.D. 597, and the name of the very first Archbishop was Augustine. The Archbishop of Canterbury, as Primate of all England, takes precedence next to the Members of the Royal Family. Can you name any other famous Archbishops? Don't forget to include in your list Becket, Cranmer and Laud.

Another old Archbishopric is that of York which dates from the 7th century. At this time England was divided into two archiepiscopal provinces. Paulinus was consecrated first Archbishop of York round about A.D. 630. The Archbishop of York assists the Archbishop of Canterbury at the Coronation Ceremony.

The Bishop of London—I suppose many of you Londoners have seen his home, Fulham Palace—also assists at the Coronation. He carries the Paten. This is the dish upon which the consecrated bread for the Holy Communion is carried. Our first Bishop of London was called Mellitus, and he was appointed to the position in A.D. 604.

Then there is the Dean of Westminster who plays a very important part in the Coronation. His will be the right to instruct the Queen in the rites and ceremonies and also to assist the Archbishop of Canterbury during the Ceremony, holding the Eagle Ampulla containing the oil used for the Anointing. By ancient right, the honour of putting the Coronation vest-

ments on the Queen also falls to the Dean of Westminster.

Now we come to the Earl Marshal of England. The earliest record of the Office of Marshal in the 12th century refers to it as held hereditarily by the family of Marshall, from whom it passed to the Bigods and Mowbrays, and ultimately to

## For the Junior Viewer

the Howards, Dukes of Norfolk. The Earl Marshal is the authority responsible for all questions of Arms, dignities, precedence and honour. He is head of the Heralds' College and has entire charge of the organisation of the Coronation Ceremony, at which he renders homage on behalf of all the Dukes.

## Story Competition—the winning girl

AT last we are able to announce the winner of the girl's section of our Children's Story Competition. This has not been easy. Stories were sent in by girls whose ages ranged from 6 to 14. Naturally, the 14-year-olds were mostly better at it than the younger ones, but we decided to take age into consideration. If an entry from a 14-year-old was more outstanding *for her age* than one from a 6-year-old, then the older girl would be the winner—or vice versa. As it happened, the winner turned out to be a 7-year-old girl from Stockport, Cheshire—Maureen Hoskins. Here is her story:—

### The TV Fairy

Sally and Jim used to spend most of their time playing at the bottom of the garden where there was a clear stream running over pretty coloured pebbles. On the other side of the stream was a wood where the children were not supposed to go. They were normally good children but sometimes they felt naughty and one day something happened to them because of this naughtiness.

Sally and Jim had decided to go to the stream to play. When they got there they looked across at the wood beyond and saw a most bewitching sight. An array of bluebells stretched from the wood to the sparkling stream.

"Look Jim" cried Sally "aren't they wonderful? Shall we go across and have a look?"

"Yes, let's Sally" Jim replied.

It was very beautiful in the wood. Graceful silver birches grew in amidst the carpet of bluebells.

Suddenly as Sally and Jim stood looking at the flowers they heard a little screaming noise. The noise grew louder and Sally ran into the wood. She gave a surprised

We must not forget to mention the Garter King of Arms who is under the Earl Marshal. He is chief Heraldic Officer of the Crown in England, and he has control over all Arms and the right to grant new Arms is also vested in him. The position of Garter King of Arms was founded in 1417.

When you watch the Coronation on TV how many of the Orders of Knighthoods will you know? Well, here are a few for you to try and remember when the great occasion comes. The most senior Order of Knighthood was founded by Edward III in 1348 and it is called *The Most Noble Order of the Garter (K.G.)*. There will certainly be some Knights of the Garter at the Coronation. Then there is *The Most Ancient and Most Noble Order of the Thistle (K.T.)*. The Scottish Order of the Thistle is reputed to be of remote origin, but in 1687 James II revived the Order. *The Most Illustrious Order of St. Patrick (K.P.)* is the leading Order of Ireland, and the junior of the three Great Orders. It was instituted by King George III in 1783.

shout, and Jim ran after her. There lying on the ground was the quaintest little man. He was about twelve inches long and had rosy cheeks and a little turned up nose like the Flower Pot Men. He was dressed in a mauve jacket and trousers with little pointed shoes. When he saw the children he cried out in a squeaky voice "I've hurt my foot."

"Where do you live little man" Sally said "and I will take you there?"

"Not far, not far" he replied "Pick me up and I'll show you."

Sally did this and he told her which way to go, and with Jim running along behind they soon arrived at an oak tree.

"Open the door please" cried the little man "I live here."

"How can you?" said Sally "It's a tree."

"Of course, but it's my house, too. Look there's the door." And sure enough as Sally looked closer she saw a tiny door in the tree.

Sally pushed the door open and put him down.

"Thank you Sally and Jim," he said. "You will be rewarded soon for this kindness."

A few weeks' later the children's mother told them they had a wonderful surprise. "Go into the drawing room and see," she said. There in the corner was a wonderful new television set. Their father had won it in a raffle. "For," said their mother "we should never have been able to afford one."

Sally and Jim were watching *Children's Television* by themselves when in front of the screen danced a tiny figure in mauve. It was the little fairy man. He grinned at the children and winked and then disappeared as quickly as he had come.

But Sally and Jim knew then who was responsible for the wonderful luck their father had had with his raffle competition!

## Some will see it in COLOUR

A NUMBER of lucky young viewers will be able to enjoy the wonderful sight of the Coronation in colour—on the TV screen. Special cameras, placed along the route, will bring full colour pictures to a selected circle of viewers.

A different kind of TV set is needed before colour pictures can be shown, so not many of us will be able to see them. There will be between six to ten special colour TV sets, and about 100 people will be able to watch each one.

Sick children in hospital, some school children and very old people will be picked for the treat, but it has not been finally decided who or where they will be.

One thing is certain. Colour viewing, as far as the Coronation is concerned, will be confined to the London area owing to the technical requirements.

Tricks of the trade? Richard has a few. Like the cribs he carries about with him—small slips of card about the size of a match box label. Before transmission he supplies himself with a stock of cribs, each bearing monosyllabic cues to the next question or the next move.

Speaking of cues led to what Richard describes as “a co-ordination between producer and commentator which is almost uncanny.” How many viewers have ever seen him stealing a sly glance at one of his cribs? The answer is almost certain to be “None,” and for this he unreservedly passes all credit to producer Stephen McCormack, the man behind *About Britain* and *London Town*. “Somehow, Stephen always knows when I’m not ready for the next move, and in will come the camera for a close-up of the person next to me giving me just those few seconds in which to glance at the crib in the palm of my hand. Sometimes he will cut to another camera, just for my benefit—and all without the slightest signal whatever. Neither of us can explain it. He seems to sense just the right moment. It is quite uncanny.”

Leading Richard Dimbleby towards the subject of his *London Town* and *About Britain* programme was perhaps the easiest part of our interview for it gave him a chance to talk about someone else. Stephen McCormack, for instance, “who has probably produced more amateurs than any other man in television.” And the high standard of these programmes, he insists, is due entirely to the meticulous care with which McCormack combines live TV, telecine and back-projection to form an unbroken sequence on the television screen.

Many viewers have openly confessed to being completely fooled by this almost jointless continuity. One viewer in the North of England wrote: “You crossed the street; went into a building; walked along a corridor; through a door; into a room; sat down and chatted with another man. Then you retraced your steps. The sequence was completely unbroken and I wondered how on earth it was done—until I noticed when you came out of the room that you had three points to your breast pocket handkerchief. WHEN YOU WENT IN THERE WERE ONLY TWO!”

Few viewers realise that much of the filming for Richard’s TV programmes is carried out days and often weeks before transmission, and maintaining continuity is a headache shared by all members of the team. Before going off on a filming expedition, Richard’s barber takes a good look at his hair. “Remember what it’s like,” he is told, “because in three weeks’ time it must look exactly the same.”

Producer McCormack makes careful notes of the clothes worn by everyone taking part—including breastpocket handkerchiefs—so that studio scenes and films can be flawlessly matched. Set designer Richard Greenough arms himself with camera and sketch pad which will enable him to recreate in Studio G a managing director’s office or the mess deck of a naval destroyer. Film unit director John Rhodes mates telecine films with back-projection stills, while script writers George Moresby

White and Peter Hunt wrestle with facts and figures.

At the head of the team sits Stephen McCormack, planning, guiding and working towards the ultimate forty-five minutes during which he has to fit together all the pieces of his TV jig-saw puzzle.

Once on the air, of course, nothing can right a false move, a misplaced step. Speaking of steps, I reminded Richard of the evening I had seen him in the studio, staring intently at a monitor screen, marking time with his feet. He remembered.

### Graphologist’s Report on the signature overleaf

*NOW here is an unusual thing.*

*A “one-up-one-down” signature—probably the only one of its kind in the country. Why? Ask the writer and he will tell you: “It’s the only way to get my signature on cheques!” Certainly it is an almost unforgeable signature. There is so much to it that would appear to be spontaneous but which is, in fact, very much by design. I come to this conclusion after examining several specimens. Cheating, perhaps, but necessary in order to ascertain just which of its many characteristics are part of the deliberate hand. The wide-apart top to the initial “R” for example may well have been the result of a hurried moment, but this is not so. Instead, it shows an ability to give people credit for more intelligence than they have—a desire never to “talk down” to anyone. The wide bridging of the letters in the first name indicates an even disposition but the holding of very firm views of a number of subjects. A wide range of interest is indicated by the loop of the initial “D” while the break between the loop and the first upright stroke shows a complete absence of confusion. Have you noticed the small tick above the “d” in “Richard”? This is obviously intended to be the leg of the “d” and from its weight and stroke characteristics was almost certainly added when the rest of the signature was complete. The undoubted sign of a man who is both self-critical and prepared to go out of his way to make adjustments.*

“It was during an *About Britain* programme from Rochester. There was a film on the screen of me crossing Rochester High Street. When we cut to the studio cameras I had to look as if I was still walking, so I marked time to make sure I was in step. Everything has got to look just right if the programme is to maintain its authenticity.” And with a back-projection still of Rochester High Street illuminating the far end of the studio, the effect was guaranteed to fool the local Town Council.

Profile trouble is a problem he is often called upon to solve. He frequently notices on the monitor, out of the corner of his eye, that his companion, politely facing his interviewer, presents the camera with

one ear, one eye and a nose. A perfect enough profile but not an ideal picture from the producer’s point of view. In comes the camera for a close up—again without signal. “You can’t script an amateur in dialogue or movement. They react very well in the normal way, but scripting could be disastrous.” With the camera almost touching his victim’s nose, Richard moves to another chair. “The other chap, still talking, follows me round and the camera gets a perfect full-face close-up. By the time the camera has tracked out I am back in my original place.” As he spoke, he moved to another chair and back again. Instinctively, I followed him. It was easy enough in the cool sobriety of the National Liberal Club in Whitehall, but under the broiling lights of Lime Grove, before the gaze of camera lenses, studio managers and scene shifters—I’m not so sure.

Selecting a high spot in the Dimbleby career is no easy task. Memories pile up quickly of his days with the B.E.F. in France—he was appointed first war correspondent in September, 1939—or as chief correspondent in the Middle East in 1940. Visiting 14 countries in all theatres of the war he is not lost for reminiscences. In 1945 he was with the first British troops to enter Berlin, and later became first BBC correspondent in Berlin during and after the Potsdam Conference.

Events moved with equal speed in the post-war years. Along came the Order of the British Empire, a National Radio Award, four Television Awards—three as Personality of the Year (sharing one with Gilbert Harding) and one for the most outstanding achievement of the year.

Yet Richard Dimbleby is not a man to be easily thrilled. He can be critical or appreciative, condemning or understanding—even considerably impressed. “They have been such crowded years; so much has happened.” The occasion during the Royal Tour of Canada when he was honoured to find himself in conversation with the late King George VI he describes as: “My greatest personal surprise, because I never realised the King knew so much about broadcasting. His conversation revealed an intimate knowledge that frankly amazed me.” What did they talk about? A number of topics, including repeat programmes, which His Majesty felt should be more evenly distributed over the week.

The man who is as much at home with kings and earls as with miners, engineers and fish porters, handed me another cigarette. The clock in the stately lounge, where we had consumed two pots of tea and numerous slices of toast and jam, had advanced two hours. “Don’t forget your other appointment.” I recalled the telephone message earlier in the day when a polite voice asked if our date could be put forward 15 minutes. The voice seemed to identify itself as “Mrs. Dimbleby.”

Richard confirmed this. “Yes, that would be Dilys. My diary is one of her many charges, I’m afraid. She’s absolutely wonderful—I don’t know what I’d do without her.” And this was no “commentary” on domestic bliss—just

(continued on page 20)

## Viewers' Diary

A guide to some of the highlights of the television programmes for the next two weeks. Certain items may be subject to last-minute alterations.

### Friday, May 15th

Afternoon : *Newsreels* (repeat of Wed. and Thurs.).

Children : *Seabirds of Tantalton*.

Evening : *Kaleidoscope*; Visit to the Royal Academy; *In the News*.

### Saturday, May 16th

Afternoon : Cricket from Lords : M.C.C. v. Australians.

Children : *s.s. Saturday Special*.

Evening : *Newsreels* (composite); *Looking at Animals*; *Strictly Personal*—4; *Re-Turn It Up*.

### Sunday, May 17th

Children : *All Your Own*.

Evening : *What's My Line ?*; *Many Waters*—play; Recital.

### Monday, May 18th

Afternoon : Cricket from Lords.

Children : *The Blackbird*—film.

Evening : *Shop Window*; *The Second Elizabeth*—film.

### Tuesday, May 19th

Afternoon : *Leisure and Pleasure*; Cricket from Lords.

Evening : *Our Concern is the Future*—3; *Henry V*.

### Wednesday, May 20th

Afternoon : *Newsreels* (repeat of Mon. and Tues.); *The Flower Pot Men*.

Children : Cal McCord.

Evening : *Britain in the Skies*; *Reggie Little at Large*.

### Thursday, May 21st

Afternoon : *About the Home*; *Watch with Mother*.

Children : *Victoria of England*.

Evening : *Our Concern is the Future*—4; *Many Waters*—repeat.

### Friday May, 22nd

Afternoon : *Newsreels* (repeat of Wed. and Thurs.).

Evening : *Playing Solo*—tele-cartoon; *The Pattern of Marriage*—4; *In the News*.

### Saturday, May 23rd

Afternoon : Cricket from Old Trafford : Lancs. v. Yorks.

Children : *Whirligig*.

Evening : *Newsreels* (composite); *Strictly Personal*—5; Display by Women's League of Health and Beauty; *Rookery Nook*—a farce by Ben Travers.

### Sunday, May 24th

Evening : *What's My Line ?*; *Will Shakespeare*—play; Whitsun Epilogue.

### Monday, May 25th

Afternoon : Cricket from Old Trafford; British Games.

Children : Rank and File—Coronation feature.

Evening : Philip Harben; *Cafe Continental*.

### Tuesday, May 26th

Afternoon : *Leisure and Pleasure*; *Andy Pandy*; Cricket from Old Trafford.

Evening : *Our Concern is the Future*—5; *Two of Everything*—comedy.

### Wednesday, May 27th

Afternoon : *Newsreels* (repeat of Mon. and Tues.); *The Flower Pot Men*.

Children : Band of the Grenadier Guards.

Evening : *Mac and the Atom*—play; Chan Canasta.

### Thursday, May 28th

Afternoon : *About the Home*; *Watch with Mother*.

Evening : *I'll Confirm in the Future*—6; *Will Shakespeare*—repeat; *Animal Vegetable, Mineral*.

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# YOUR TV GUIDES TO THE CORONATION

A BBC team of television commentators will be posted at Buckingham Palace, Westminster Abbey and at vantage points along the Coronation route. The team includes seven of the BBC's most experienced male commentators, and one woman who is well-known for her appearances on the television screen and on sound radio. Here is a series of pen-pictures of the eight people who will guide viewers on Coronation Day

by **MARCIA DOUGLAS**

THE BBC has shown especially good taste in its choice of TV commentators for the Coronation. The seven men and one woman who will usher viewers along the processional route of Her Majesty the Queen between Buckingham Palace and Westminster Abbey are all tried and true favourites of TV and veterans in the commentating field.

Contrary to popular opinion, TV commentating is a far more exacting job than many people imagine. There's more to it than sitting by the camera, smoking a cigarette and speaking occasionally into a lip microphone when picture interest begins to wane. In fact, there are times when it can be more exacting than a " sound



*Chester Wilmot*

only" broadcast and calls for a different technique altogether. Commentators must learn not only when to speak but when to be silent; they are there not to describe the picture being screened but to watch for and point out the details. And cameras are slippery things to deal with. If the commentator spies something interesting—and the camera's eye is directed elsewhere—no matter how great the temptation he must leave it and confine his comments to the area being covered.

Above all—once they are on the air—they must never answer the producer back! For, unheard by viewers, the producer's voice is continually through the commentator's headphones, suggesting points of interest to be brought to the notice of the thousands "looking in at home."



*S. J. de Lotbiniere, Head of Outside Broadcasts, Television*

With all this to remember—and the Coronation procession too, with its countless details of history and colour—the team which has been mustered for June 2nd has a formidable task indeed.

First to make his entrance will be a man from the Commonwealth, Australian-born Chester Wilmot and former BBC war correspondent. Viewers will no doubt remember his recent television appearance when called upon to defend the opinions expressed in his controversial book "The Struggle for Europe." By his side early on Coronation morning at the Victoria

Memorial will be Berkeley Smith, outside broadcast producer and one of TV's top commentators and interviewers in a wide field from State occasions to sport.

Max Robertson, BBC staff man based at Broadcasting House and a frequent member of the TV outside broadcast team, will be posted on the Embankment. Since 1946 when he returned to the BBC after demob. from the Army, Max has followed a number of television pursuits, including producer, interviewer, compere and commentator and is one of the obvious choices for this great occasion. Although his



*Berkeley Smith*

graphic commentaries on tennis at Wimbledon, the Olympic Games and regular TV athletic meetings has led the public to type him as a sporting commentator, Max adequately took his place in the BBC team at the Victory Parade, the 16 Nations Signing in Paris, the return of Princess Elizabeth and the Duke of Edinburgh from Canada and many other momentous events.

Outside Westminster Abbey, Mary Hill will be waiting to give the woman's angle on the Coronation. A reporter in sound radio's *Woman's Hour*, Mary's voice will be instantly recognised by thousands of feminine viewers, while others will remember her for her recent screen appearances when the outside broadcast cameras went to look at the treasures of Westminster



*Max Robertson*

Abbey and also the Coronation souvenirs in their factories.

Outside the Abbey, too, will be Michael Henderson with seven years of Outside



Mary Hill

Broadcasts behind him : years in which the travelling transmitter has taken this one-time BBC News Reader from such places as a television garden party to the Albert Hall and the Vienna Philharmonic Orchestra's memorable performance of Beethoven's Third Symphony—under the baton of the great Furtwangler. His knowledge of people is apparent from his numerous TV interviews and—no matter how shy his subject—Michael will always extract something of interest to the viewer. This human touch and his ability to think quickly in an emergency make him a valuable asset to the team.

Richard Dimpleby needs no introduction (incidentally, he is the subject of this month's *Spotlight*) and it is hard to remem-



Bernard Braden

ber just when he became a household word. Thrice voted TV Personality of the Year, Richard has deservedly been chosen to describe the solemn moments inside the

Abbey when the Queen, surrounded by the nobility and the people of Britain, dedicates herself to her task. At Royal ceremonies, weddings and all manner of State occasions, Richard Dimpleby's commentaries will long be remembered and the BBC's decision to assign him to the place of honour in their TV team came as no surprise.

As the procession nears Grosvenor Gate on the return journey to Buckingham Palace, Canadian-born Bernard Braden will be by the microphone to pin-point viewers' interest when the crowds welcome their newly-crowned Queen. Although the Variety and Drama Departments of the BBC have claimed much of his time since his arrival in England, Bernie was a full-fledged commentator in his own country where his versatile talent and easy-to-listen-to voice were much in demand for sporting fixtures and State occasions as well as the sophisticated comedy series and dramatic acting for which he is known so well in this country.



Richard Dimpleby

Side by side with Bernard Braden, and the last, but certainly not the least of TV's commentators, will be the tomboy of television, Brian Johnston. He has probably had the most varied and exciting experiences of any BBC commentator at any time. His daring escapades in the BBC's *In Town To-night* series—and his accompanying commentaries—have made him a permanent favourite. Viewers will remember, when cameras went to Battersea Park Pleasure Gardens during the Festival of Britain, seeing Brian, mike in hand, rising to dizzy heights and falling down to the still more dizzy depths of the Big Dipper—giving a non-stop commentary all the while. Cricket, too, has made an affectionate claim upon him and his stylish commentaries and interviews with players are as appropriate in this medium as in any of his more hair-raising pursuits.

The man behind the commentators is S. J. de Lotbiniere, Head of Television Outside Broadcasts. A six-foot, genial giant, known to all as "Lobby," he has sole control of all the out-and-about events

covered by TV's outside broadcast cameras, from State occasions such as this to all the many branches of sport. His right-hand man is Peter Dimmock, well-known for his



Michael Henderson

racing commentaries and interviews. It fell to Peter to visit the United States for a first-hand look into the methods used by TV to cover the inauguration of President Eisenhower, and we may be sure that he will put into use any of the valuable tips he brought back from that great occasion.

June the 2nd will indeed be a testing day for television—in particular the Outside



Brian Johnston

Broadcasting Units and their commentators—but we can be sure that they will give a good account of themselves and the historic scene before them.

# LOOKING AHEAD

This Coronation Issue of TV NEWS will be in viewers hands well before the great day.

THE NEXT ISSUE on FRIDAY, MAY 29th will contain any last-minute news about TV and the Coronation—for the benefit of those who take TV NEWS early. So don't wait.



## Your Viewing on C-Day

June 2nd

TV cameras will be "on the air" for a total of 12½ hours on Coronation Day. Although the official transmission begins at 10.15 a.m. with the scenes outside Buckingham Palace, don't forget to switch on at 9.30 for Test Card "C" if you want to make sure your set is tuned correctly.

The Queen will leave the Palace at 11 a.m., returning at 4.30 p.m. Between these times TV will have a continuous view of the processions, the crowds and the scenes in Westminster Abbey—save for a 30-minute pause at the end of the service at 1.50 p.m. At 5 o'clock, TV will go back to the Palace for the R.A.F. Salute, and the broadcast will be resumed at 5.20 p.m. with an hour's *Children's Television*.

At 8 p.m. begins a 3½ hour session which will include a telefilm of the Abbey Service, Buckingham Palace Scenes, a one-

hour edition of *Television Newsreel*, and the LCC's riverside fireworks display.

The Queen's 15-minute broadcast at 9 p.m. will be on sound only.

## 15th Century Excitement

Henry V :  
May 19th

ONE of the most exciting of all Shakespeare's historical plays is *Henry V*, as even those who, influenced by having to study it for school examinations, admitted after seeing the film in which Laurence Olivier starred a few years ago. There is no reason to suppose that it will not be equally exciting on television, although TV's method of presentation will be to appeal to the imagination rather than to pander to it.

The production will feature the New Elizabethan Theatre Company, recently formed from the Oxford and Cambridge Players, and guest producer is Michael MacOwan, now producing *The Applecart*



at the Haymarket Theatre, with Noel Coward in the lead.

In *Henry V* only the principals are taking single roles, the other players having from two to four parts each.

### HOOPER VIEWS



"It's Parliament Square for you lot—and 14 days C.B. for anyone I catch winking to the Television Cameras!"

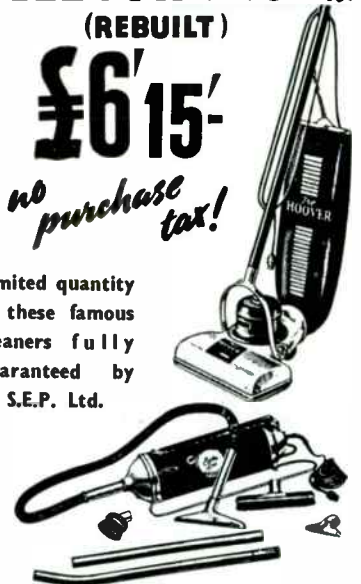
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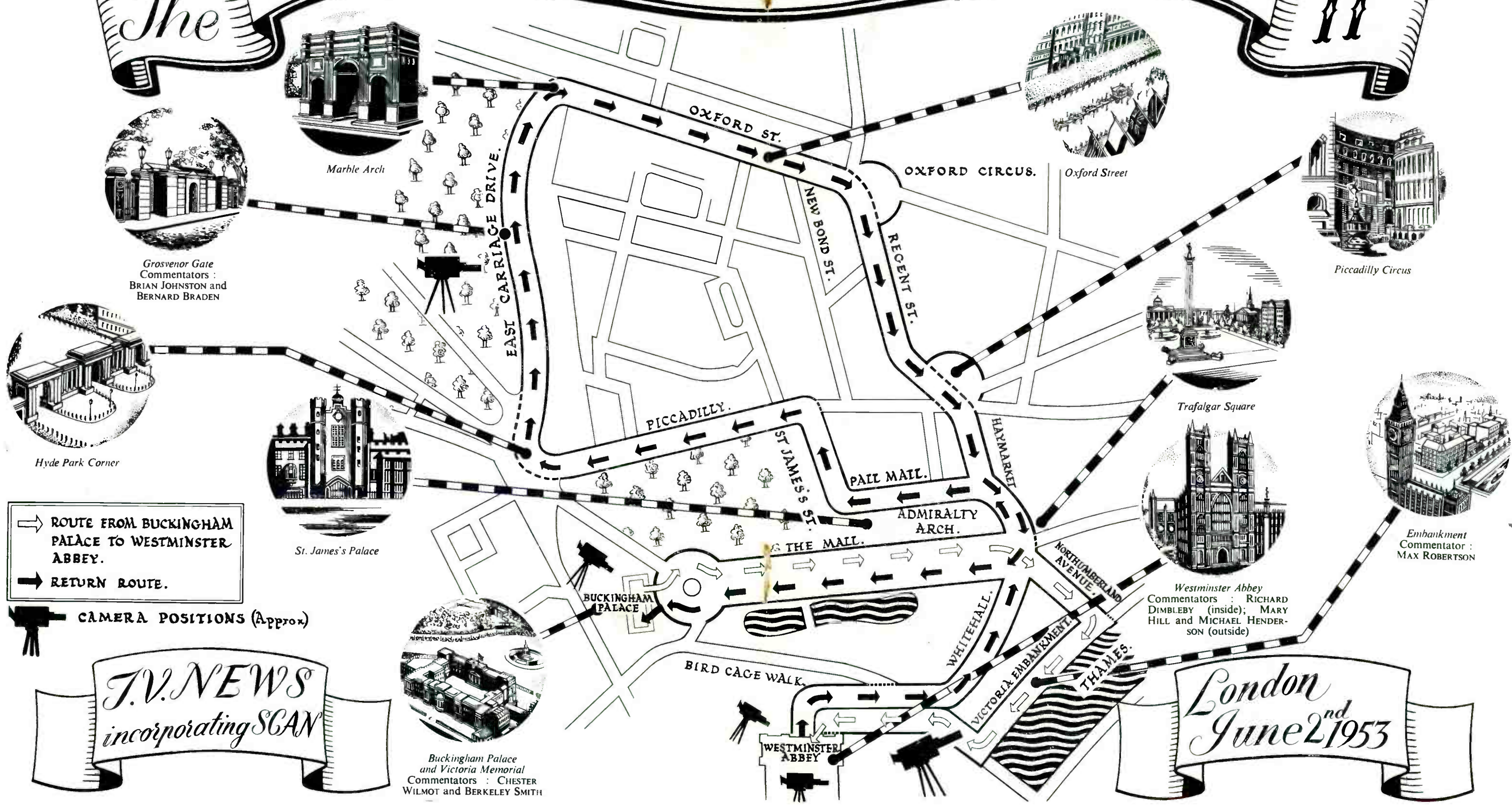
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BRANCHES IN MOST PRINCIPAL TOWNS

# CORONATION of H.M. QUEEN ELIZABETH II

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ROUTE FROM BUCKINGHAM PALACE TO WESTMINSTER ABBEY.  
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CAMERA POSITIONS (Approx)

T.V. NEWS  
incorporating SCAN

London  
June 2<sup>nd</sup> 1953

Buckingham Palace and Victoria Memorial  
Commentators : CHESTER WILMOT and BERKELEY SMITH

Westminster Abbey  
Commentators : RICHARD DIMBLEBY (inside); MARY HILL and MICHAEL HENDERSON (outside)

Embankment  
Commentator : MAX ROBERTSON

Viewers watching the Coronation processions on their television screens will find this map diagram invaluable in helping them to identify the landmarks and the spots mentioned by the commentators. Silhouettes indicate where the cameras will be, while the names of commentators and their stations are also shown. One silhouette means one camera unit—not one camera. In fact, the unit inside Westminster Abbey will have as many as five cameras to bring the scene into viewers' homes

## In the Garden

with  
**FRED  
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The  
Television  
Gardener



WHAT do you think strikes the visitors most when they visit this country? Why, the flowers, surely, no matter whether its spring, summer, or autumn—and with

this Coronation Year, what a chance gardeners have to show off their best. The Chelsea Show will be a magnificent send-off and I strongly advise every viewer who can to make an effort to get there on one of the four days it is open. You will see there something of everything dealing with horticulture. That's the really magnificent spectacle and the place to gain ideas, right down to the small cottage garden. In these changing days and the passing of the huge estates with their large staffs of gardeners, have sprung up thousands of very beautiful little gardens with the owners doing the work, and this in itself is a good thing. It has given them a new interest in life, and these keen amateurs do make a really good job of it.

Now, what are you doing to have your garden worthy of this year? Make up

your mind and try and exceed everything you have done previously. Don't be satisfied just to jog along in the same old style; enter into the spirit of the thing and really enjoy yourself. You'll never have time to be miserable. First of all, get your ground in the best condition you can. Lightly fork it over several times to get that fine tilth and always see that the seed beds are firm. Level and rake free of rubbish. Make sure you never put out a dry plant. That's fatal to its well-being. Don't let it become pot-bound. If the pots are full of roots and you cannot get them planted for a day or so, give them a feed—just to keep them moving. Another thing, see that they are not drawn and weak, and suffer from drought. Start well and you won't go wrong. If you have to  
*(continued on next page)*

## TV SETS ON TRIAL

*(continued from page 6)*

little difference for those who find the 12 inch tube somewhat exactly small. On the other hand it does not extend to the limits of the 17 inch, or even the 15 inch tube—it is surprising what a difference one solitary inch can make.

The picture was of good quality with a pleasing degree of contrast, due to some extent to the tinted tube which allowed comfortable viewing in pure daylight.

The idea of recessing the two main controls—sound/on-off and contrast—should obviate the possibility of accidentally altering the controls.

The cabinet, with its two tones of walnut is of good functional design and should fit happily into any furnishing arrangements.

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*(Regd. Trade Mark)*

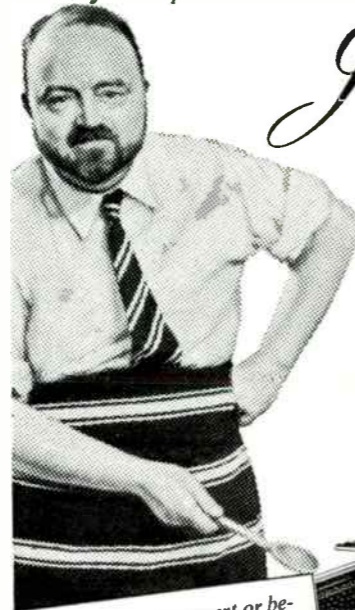
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## Looking Ahead....

## TV Capers in the Country

Rookery Nook : May 23rd

THE most famous of the Aldwych farces of the 1920's, has been televised twice before, in October, 1947, from the studio, with Eric Fawcett producing. This month, *Rookery Nook* will be presented as an outside broadcast by Alan Chivers from a theatre in London, with Lionel Harris producing.

The original production in 1926 added greatly to the growing fame of a trio of comedians who helped to make theatrical history. Two of them, Ralph Lynn and Robertson Hare, are still making it; but, regrettably, without the assistance of the late beloved Tom Walls.

Rookery Nook is, as the name implies, a large country house. Newly-wed Gerald Popkiss takes up residence, minus his wife who has been detained by the illness of her mother. But narrow-minded sister, Gertrude Twine, is a near neighbour. Staying with her and her henpecked husband, is the handsome Clive, Gerald's cousin.

Another neighbour is irascible Putz, whose step-daughter, Rhoda Marley, is driven from his house one night wearing only a pair of glamorous pyjamas. She seeks refuge at Rookery Nook, but her presence in the house becomes known to Mr. Twine, to the "lady-help," and to Clive, who is attracted by her. Mr. Twine is bullied into silence, but they are unable to influence the domestic.

The arrival of Gerald's bride, summoned by the "help," precipitates a situation in the best farcical tradition.

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## Looking Ahead . . . .

# The Public . . .

Many Waters : May 17th and 21st

IT is strange how the public will flock to the theatre for its colour and romance when all the time there is probably as much of both in their own lives. This is the theme of the play by Monckton Hoffe, to be produced for TV by Douglas Allen.

A theatrical manager and a playwright are discussing the whims of the theatrical public, when in walk two very such people, played by Frank Lawton and Grizelda Hervey. And so begins the story of two average theatregoers—a story as romantic as any play.

## A Trick of Fate

WE'D like to say it was our deliberate mistake—but it wasn't! Few viewers will have had any difficulty identifying the *House of Cards* dance drama with the item we called "Tricks of Fate". The title was actually changed the day after we went to press and there was just nothing we could do about it.

It was a trick of fate—and the trick was on us!

## In the Garden

(continued from previous page)

buy, order early. There is bound to be a last minute rush and many disappointments.

If you have not already made up your minds about your schemes let me try and help with a few suggestions. A strong red, white and blue would be ideal for a bed or border—Paul Crampel Geranium, White Alyssum and Blue Lobelia—there will be plenty like that. So let's have a few more selections.

If you want a good hedge or flower, try one with Sweet Peas, Scarlet Excelsior, Mount Everest White and Blue Shadows. Sown now, they will be late but nevertheless will quickly grow. How about Crimson and Gold Begonia, Suttons Crimson Bedder and Marigold Golden Queen? Or Antirrhinums Bedding Scarlet, Bedding White and Echium plantagineum Blue Bedder; Petunia Compact Dwarf White, Blue Bedder and Superb Crimson. These are just a few—there are plenty of others, and it's great fun getting your schemes out and seeing how they answer.

Perhaps you have no use for these things and have no garden. Why not embark on a nice window-box or even a hanging basket? You'll be surprised at the pleasure you can get out of growing something yourself and what a difference it makes to your street. Even if you have only just moved into a newly-furnished house, with

the garden a mass of builders' rubbish, don't despair. Clear it up and sow some of the knockabout annuals like marigolds and eschscholtzias or the flax. They make a wonderful show in a few weeks.

Try and impress on everyone to have a good show. You never know who will be coming your way during the summer, and let the visitors go back to their homes with wonderful memories of this land of ours, and say, "Why, the whole country from north to south is a mass of beautiful flowers, even the smallest little cottage has its display. What I would have given for you to have seen it."

So do let yourself go, won't you, for this great year of Coronation?

## TV CROSSWORD No. 2



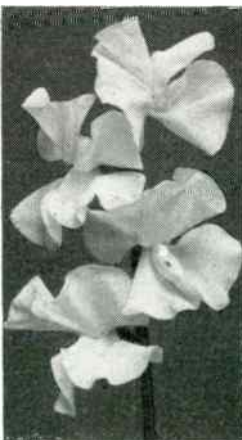
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## “Jets” will bring the Coronation to American TV Screens

*This world-famous skyline will be the “target” for R.A.F. Canberra bombers on June 2nd but their bomb racks will carry only Coronation telefilms for a CBS-TV nation-wide hook-up.*

**T**HE world’s fastest jet bomber, the R.A.F. Canberra, is to be mobilised in an international effort to bring complete “same-day” viewing of the Coronation to television audiences in North America.

We in Britain have all been so engrossed in our own preparations that the efforts of other countries to present TV’s greatest spectacle to date is likely to go unnoticed.

However, long before the first light of dawn spreads across an expectant London on the morning of June 2nd, the television resources of America’s TV networks will be preparing to screen Britain’s historic pageantry in a series of telefilm broadcasts designed to bring Westminster Abbey to Manhattan and beyond.

The two biggest TV companies in the United States, the Columbia Broadcasting System and the National Broadcasting Company are flying specially selected teams of camera crews to this country to cover the great occasion. Their films, together with the complete BBC telefilm, are to be jet-



*This is news chief Sig Mickelson upon whom rests the responsibility for the success of the ambitious “same-day” viewing plan*

planned to New York to bring the day’s historic happenings into American homes via TV—and all on the same day.

CBS plan a late-night broadcast over their TV network as a climax to a day of Coronation programmes. This final telecast will present the whole occasion to eager American eyes just as the celebrations in this country will be ending.

These transmissions, capturing the atmosphere of the Royal crowning for some seventy million Americans viewing on twenty-three million TV sets, are the result of plans laid long ago for the speediest possible presentation of the crowning to viewers in the U.S.

Two R.A.F. Canberras—they broke the trans-Atlantic crossing record both ways—will be used to fly telefilms from London to New York for processing and screening within a few hours of the actual ceremony in Westminster Abbey. The first of the jets will scream down the runway at London Airport in a near-supersonic westbound

*Top CBS-TV news director is youthful Don Hewitt seen here facing one of his own cameras. He will be in London in June to direct the Coronation telefilming for American audiences*

"hop" carrying a television recording to the U.S. of the crowning of Queen Elizabeth This awe-inspiring moment will have been "shot" by American CBS-TV cameramen inside the Abbey and will be ready for screening over nation-wide networks by 6 p.m. Eastern Summer Time or 11 p.m. our time.

Canberra Number Two will follow with later films showing the colourful and exciting procession through the crowded streets of London. The resounding cheers of proud Britons will hardly have died before the gay scene is re-enacted for American viewers anything from three to six thousand miles away.

In addition to this jet flying of the Coronation film, and to ensure the greatest possible coverage for viewers, CBS-TV have chartered a British Overseas Airways Corporation Stratocruiser, converting the luxury airliner into a flying telefilm laboratory. Seats have been stripped from the spacious upper deck of the plane and in their place technicians have installed an assortment of editing tables, complete with splicers, viewers,—no, not kidnapped lookers-in—cue-markers, sound readers, rewinds and movieolas. (*Movieola*: A machine which enables a film editor to see the full film in the negative and make any cuts he thinks necessary merely by stopping the spools and snipping. Such a machine, by the way, is illustrated in the *Newsreel* article which appeared in the February issue of TV NEWS).

Altogether, a ton-and-a-half of specialised TV equipment has been fitted in the giant "Strat" which will be piloted on its most important flight, by one of B.O.A.C.'s most experienced commanders, Captain D. Anderson who already has 400 crossings of the Atlantic in his log book.



*The man who will link two continents with his flying TV laboratory is B.O.A.C.'s Captain Anderson, commander of the Stratocruiser chartered by CBS-TV*

Thus, CBS-TV men will be able to process and make ready for the telecine equipment in the studios, a complete film of the fabulous events of June 2nd, while airborne high above the Atlantic. On landing in New York, this completed vision record will be rushed to the CBS studios for screening in an hour-long broadcast from 11 p.m. till midnight to round up the day's Coronation activities on both sides of the Atlantic.

To record and report the glittering occasion, CBS-TV have sent a reliable and experienced group of commentators and cameramen to this country. On Coronation day they will take their assigned places within the Abbey and along the route to be taken by Queen Elizabeth II and her entourage.

Included in the American team is CBS Washington correspondent Walter Cronkite famous commentator and coast-to-coast broadcaster. Viewers may recall the telefilm during an edition of *Television Newsreel* when the voice of Walter Cronkite was heard from the "ringside" foxhole during the televising, last March, of the latest atomic bomb tests in the U.S. With him will be Edward R. ("Ed") Murrow winner of every award so far given on American television, who is equally well known on this side of the Atlantic for his international commentaries and his many broadcasts over the BBC.

This CBS team, under the direction of 29-year-old Don Hewitt, is the same that

*(continued on page 22)*



*Here is a typical American family clustered round the glowing TV screen. Just five of the possible seventy million Americans who will watch the Coronation on television*

# Letters to the Editor

TV NEWS, 147 Victoria Street, London, S.W.1

● John Dimmock thinks Wales and Scotland have not paid for their radio. Wales has done so and paid for a share of the English Third and Light programmes as well. Let Wales have its own Broadcasting Corporation and see the success we will make of it.

Cardiff. J. E. Jones.  
*Pob peth yn ei amser, Mr. Jones.*

● I enjoy reading John Dimmock's newsy tit-bits but isn't he getting a little bit smirky? His comments about "honeymoon viewers" is all wrong and I think he should apologise. For I am one of the honeymooners and I filled in the BBC questionnaire, adding remarks of my own concerning people and presentations appearing on TV. I wrote my first letter two months after having my set. I would like to enlighten Mr. Dimmock a little further by telling him that a few of my friends are "honeymoon viewers" and they do not, as he states, sit in and watch all the programmes. He should hear their comments on some of them—he wouldn't be so smug then.

I have also a complaint to make of TV NEWS. It doesn't print a good selection of readers' letters. Any letter containing more than two dozen words has had it. More space should be given to readers' letters. I would start by cutting out a page of John Dimmock's comments.

They are interesting for the first page, after which they become superfluous.

Please note, I have had TV NEWS since buying my television set and this is my first letter to you. But I have yet to see a decent letter of criticism or praise of anything TV. You can't do it in two dozen words. However, I have always looked for my TV NEWS since becoming a reader, and am pleased it is now fortnightly.

Richmond,  
Yorkshire. M. H. Wren.

P.S. Some of my remarks to the BBC were not complimentary either, Mr. Dimmock.

*John Dimmock writes: Hooray for a self-confessed "honeymoon viewer" who does not watch ALL the programmes! One in a million, sir, and I salute you! Seriously, though, my complaint still stands. The BBC knows quite well that new viewers are much more likely to be satisfied than those who have had sets for years . . . and are watching the same shows come round again and again, like Ballet for Beginners. Take it from me, if you don't kick and complain the BBC will not change: it will be hard enough to get it to change even with the biggest row in Christendom raging at its doors.*

● I am giving up TV NEWS. It is too large, too dear, with too many pictures and

on too good paper. In fact it has been completely spoiled. Goodbye.

The Drive,  
Wellingborough. J. W. Hobley.

*It is obviously too good for you, Mr. Hobley. Goodbye.*

● As a regular reader of TV NEWS, I have had much pleasure from reading the many different articles and wish it every success in its new venture as a fortnightly. Peterborough,  
S. Young.  
Northants.

● I always read your Editor's letter page, but I have never seen one in praise of Hooper's very amusing cartoons. I am sure that many other readers will agree with me that they really are well worth the space they take. I should like to offer my thanks and congratulations for these excellent sketches. I hope they will continue well into the future.

Breconshire,  
S. Wales. B. Davies.

*Hooper bows.*

● I thoroughly enjoyed the series *Ballet for Beginners* which I watched regularly every week. Now I think it would be a very good and much appreciated idea if we could have a similar series entitled "Opera for Beginners." I have often discussed this subject with many of my friends who are also viewers and they seem to agree with me. I wonder what other readers think of this idea.

Barking,  
Essex. Mary Ould.

*It's a good idea—Mary, as Max Bygraves would say. BBC planners take note.*

## Spotlight on Richard Dimpleby—(continued from page 8)

another husband—and father—counting his blessings.

There are four "minor" blessings in the Dimpleby household: David, aged 14, schooling at Charterhouse; Jonathan, 8; Nicholas, 6; and Sally, 5. Little wonder that Richard called a halt to the *Down Your Way* radio programme which took him to all corners of the British Isles and kept him away from home and family "much too long and often."

"Home" is a small farm on the borders of Surrey, Sussex and Hampshire, where he has begun raising a pedigree herd of pigs. But with newspaper work and free-lance radio and TV engagements making heavy calls on his time—he left the BBC staff in 1946—much of the work of running the farm falls on the slender but capable shoulders of Dilys Dimpleby. "In fact, she is my general factotum," Richard admits. "She has the devil of a time. What with the home, the farm and the family, how she finds time to deal with my typing and correspondence I can't imagine. I have a secretary, but can hardly expect her to put in all the hours necessary to cope with the flood of mail that comes in from all over the place."

It is often two o'clock in the morning before Dilys has worked her way through the pile of letters, postcards and telegrams,

and classified them into three sections: those requiring Richard's personal attention; those she can deal with herself; and those destined for the waste-paper basket. Although Richard insists that every letter must be answered, there are the "unanswerables" which arrive with every mailbag; including letters—"obviously from lunatics"—quite undecipherable and absolutely meaningless.

The rest come from a wide cross-section of the viewing and listening public. Appeals for help in finding jobs; fathers seeking advice on their sons' careers; requests for charity appearances; suggestions for holiday tours. "One organisation asked me to map out a tour of the North of England for a party of 50 people . . . and if I attended all the carnivals and flower shows I am invited to open I should certainly become champion flower show opener." Needless to say, Richard has to decline something like 98 per cent. of these invitations, but he is very selective in choosing the ones to accept. The most worthy cause usually wins, but sometimes to his personal misfortune. Like his experience at the Schoolboys' Exhibition at Westminster earlier this year. As the father of three schoolboy sons he could not find it in him to decline the invitation to put in an appearance, but he reckoned without the

impact of two thousand enthusiastic youngsters who turned out to welcome him. The effect was like a snowball gathering momentum until he had to be rescued commando fashion and smuggled out of the building by a side door. "I got off lightly" he says, "but one youngster was trampled underfoot and the front of an exhibition stand completely wrecked. It was an ugly scene."

We made our way to the street and stood chatting on the steps of the club, as passers-by craned their necks for a just-to-make-sure glimpse of the six-foot, 17-stone figure which they are accustomed to seeing reduced to the size of a 12-inch screen.

His parting word: "About that biggest thing in my life. I was right in saying there hasn't been one. But wait till June 2nd. I'll be able to give you a positive answer then."

For on that day, Richard Dimpleby will once more be among the kings and earls—a representative of the people to whom he will bring a commentary on the scene in Westminster Abbey as it is transmitted to three million television screens—the Coronation of Her Majesty Queen Elizabeth II—a chapter in the history of Britain; a page in the history of television—and in the life of its personality of this and other years.

# Solve this “amateur” problem and get on with the job of WINNING . . .

WITH all the resources—and most of the cameras—of the BBC Television Service mustered in the Westminster area during the next couple of weeks, sports fans will probably go short of one or two items in the forthcoming month. Not that any sportsman will begrudge it, for there is plenty of televised sport scheduled for the season ahead.

After the excitement of last year's Olympic Games at Helsinki, interest in athletics reached a new peak and it should be sustained throughout the coming summer. Consequently, TV will bring several of the notable track meetings to the screen, following the success of past transmissions.

Contrary to the opinion of those who judge Olympic success purely by the number of gold medals won, the great hopes pinned on the British Olympic team in 1952 were justified by the really all-out performances of our representative athletes against the best of the world's runners, jumpers, hurdlers and field event stars. Many of the men and women who ran for Britain in that courageous team will undoubtedly appear before the cameras in TV broadcasts this year.

In considering the merits and the success of the team we sent to Helsinki, the question of true amateurism crops up persistently, especially in the most publicised track events. For, whereas our athletes were part-timers who trained for the test before and after the day's work, many of the foreign contestants were full-time, or semi-professional sportsmen and women.

With the next Olympics still three years away, many people consider that the time has come for a more realistic approach to the Games. The object of the Olympics is to bring together the best in the world's athletes to compete against one another; to present the cream of national champions in a vast spectacle of sport. But in former times, all athletes were unpaid, so in its true conception the Modern Olympics are confined to amateurs. Now, however, the numbers of young men who can afford to take part in the very expensive business of first-class sport just for the fun of it, are small—and getting smaller. It's not greed on anyone's part—just the economics of this TV age. The simple fact is that no athlete, however good, can hope to reach the top in Olympic-class competition unless he is able to devote all his time to training and competitive running without adversely affecting his finances—in other words, unless he is paid for his efforts.

Would it be such a catastrophe to open the Olympic gates to ALL comers? Jeremiah's prophesy the end if athletics are ever commercialised, but other sports seem to get along nicely, up to their necks in cash. In any case, the present system, instead of ensuring equal terms for all competitors, merely puts the true amateur at a disadvantage to the semi-professionals

who, with their enormous “expenses” and “athletic scholarships” to Universities, spend 90 per cent. of their schooling in full-time, intensive athletic training.

Now, this column is not bawling the fact that other countries have a distinct advantage over us when it comes to the line-up, but rather deplors the present state of affairs. Athletic scholarships and commercially sponsored coaching is ideal; it encourages good athletes to take to the track as a livelihood and, horrid though it may seem, nothing encourages a man more than the prospect of monetary reward.

Amateurism in sport is a thing of the past, or, at best, simply a prelude to professionalism. The amateur cricketer is

other games, is immediately ostracised and disqualified from partaking in first-class athletic meetings anywhere in the country. Indeed, the strictness with which the controlling body rules athletes reaches the point of absurdity. In this respect, viewers may recall the uproar caused by June Foulds' being so rash as to accept a BBC fee for a television broadcast after her return from Helsinki. This incident illustrated the narrowness of the A.A.A.'s outlook and such narrowmindedness will not take this country far in the field of international athletics.

National reputations are at stake in Olympic stadia, yet even before they start, our athletes are handicapped; they simply do not have the opportunities for training and of racing against plenty of tough competition, which is essential in the making of a top-flight athlete. Their opponents, meantime, are subsidised either by sport-minded interests or by their Governments who see to it that they are able to spend months in specialised Olympic training before the event.

If the principal factor were dogged determination, as exemplified by Frank Sando, who ran on in the 10,000 metres minus a shoe; if it were sheer spirit, as shown by Chris Chattaway, who gallantly continued after a fall in the 5,000 metres which he so nearly won; IF it were these things which won Olympic races, we should “sweep the board.” But, unfortunately, it isn't and against such scientific and objective training, is it any wonder that we fail to capture those cherished gold medals?

## ... urges ::::=====::::= **PETER GRAY** in **Armchair Grandstand**

gradually but surely being ousted by the “hard-cash” man; the few top-flight footballers who remain strictly amateur can be counted on the fingers; the amateur boxing championship is only the first step for the professional and the same may be said of tennis.

Yet such is the hold of the A.A.A. on athletics in this country that anyone who is unfortunate enough to excel on the running track and seeks to cash in on his ability in the manner of his fellow-sportsmen in



Britain is lucky indeed to have men like Gordon Pirie, here, who are willing to run under such atrocious conditions as these—just for the fun of it. Isn't it time for a change?



Left :

*William Lodge, in charge of CBS-TV Engineering has been making trans-Atlantic trips to supervise the installation of telefilming equipment to cover the Coronation*

Right :

*Returning to London after a series of war-time visits is Ed Murrow, well-known international commentator and broadcaster. He is here to record and report the colourful proceedings of June 2nd.*

Below :

*Ace CBS-TV reporter Walter Cronkite holds the distinction of having broadcasts from within two miles of an atomic blast. His job next month should be rather more peaceful*



*(continued from page 19)*

gained high praise for its handling of the American Presidential Inauguration in January as well as the rival political conventions of 1952.

The man whose responsibility it is to see that nothing goes wrong on the big day, is William Lodge, CBS-TV Vice-President in charge of Engineering. His are the headaches if anything goes awry in the technical arrangements. But such is the extent of the preparations that these moments should be few indeed. Final and absolute responsibility for the whole plan lies squarely on the shoulders of top newsman Sig Mickelson. He is CBS-TV Director of News and Public Affairs and he will come to London to take personal charge of the network's Coronation coverage.

In order to give the American viewing public a greater factual appreciation of the



Coronation, CBS has been working in conjunction with education authorities, on a manual illustrating the significance of the occasion. More than 100 TV stations across the 48 States have co-operated in the distribution of this guide which gives viewers a great deal of background information to the events they will see on their TV screens on June 2nd.

TV's C-Day is still over two weeks away at this date and, although no mention has been made of it, the colour telefilming of the Coronation may yet be a possibility. American TV authorities already claim to be in a position to put on live television in colour by the end of the year and as this event will be covered by telefilm as distinct from live TV, some feel that it may yet "jump the gun" for this Very Special Occasion.

The whole of the scheduled programmes over the CBS-TV network are to be sponsored by the giant Willys-Overland Motors company. There is just one exception; the actual crowning, being universally regarded as a religious ceremony, will be brought to American viewers as a public service.

The organisation of this "same-day" viewing can scarcely have been surpassed in the history of TV. But it should be realised, of course, that the feat would not have been possible without the tremendous assets available to American television companies backed, as they are, by sponsors willing to finance and organise on a breath-taking scale for their TV audiences.

Incidentally, these audiences in the U.S. are quite different to those covered by the BBC network. While British viewers will be gathering in front rooms, "parlours" and neighbours' drawing rooms, many of their American counterparts will be watching the Coronation on TV screens in bars, clubs, hotels and offices. But the majority of viewers on both sides of the Atlantic will, as always, enjoy their television from the depths of their favourite armchairs.

So, let us hope that all goes well in the televising of this greatest opportunity in the field of international television.

*A CBS-TV Outside Broadcast unit at work, covering January's Presidential Inauguration*



# Marlowe's Offer to the BBC

IN the early days of outside broadcasts the men behind the cameras looked to the sports arena for ready-made spectacle; you didn't have to *produce* a football match, you *presented* it; no microphone shadow to contend with, no scenery, no camera-stricken artists fluffing lines, no trouble at all.

Freed from the need to create illusion in a sterile studio, there could surely be nothing simpler than the mere following of the football round the field or the puck over the ice. Circuses, dog shows, swimming galas, horse-races, billiards tournaments, table-tennis, archery, darts, all these and more were obvious sitters in the sights of the TV cameras. Of course, the people who actually provided the athletes and horses and elephants and things would have to be consulted and there would be technical troubles to get over. But Portland Place would straighten out the athlete situation and the engineers would deal with co-axials and decibels, just as they always had done.

So what were we waiting for? TV packed up its traps and went to the races. Portland Place did the diplomacy and the boys from the electron department lashed up a superannuated fire-escape for an aerial. Nothing to it. The caravan trundled into the great outside and the camera blinked in the unaccustomed air.

But the tyranny of studio discipline was replaced not by the care-free thrill of mere spectating; new problems loomed. There was the business of advertising, for instance. How could the Corp. look its Charter in the face when the six-day bicycle race had *Goodyear* written all over the track? And what about trams passing the Oval with *Thousands daily are finding strength in Guinness* gracing our cricket-match screens? Difficult . . .

And the man who waves into the camera. What to do with spectators screen-struck who suddenly find themselves national figures and keep waving at us to prove it? You see the infection creep like a disease through the crowd: "We're on television, pass it on!" Each nudges his neighbour and the Derby winner is momentarily neglected as hundreds turn to wave at millions. We stare implacably back from our drawing rooms, hordes of us, phalanx on phalanx of respectable citizens suddenly observed. We shift uneasily in our chairs until somebody wakes up the producer and he gives us another camera to look through.

And, for the more reticent, the problem of the Privacy of the Individual. Is it right for prying cameras to portray the unsuspected moment of Lucy and Harry in the speedway crowd? Are our faces copyright or an unwritten item in the *RADIO TIMES*? None of us who visit the arenas can be quite certain now how many are watching as we munch hot-dogs and swig our fizzy lemonade. Producers who find the programme boring often switch to characters in the crowd between events; there's no telling how many millions may have watched this column snoring peacefully at Lords or yelling unrespectably at Wembley. A sobering thought . . . Is it right? Is it proper?

But the thorniest problem at most events is the Battle of the Broadcast Voices. Since OB television first began we've listened to the BBC commentator over—and underlapping the Public Address system.

You'd think that television would have got that one sorted out years ago. You'd think that even if they didn't anticipate the problem when they first went visiting, they could easily have done something constructive about it the morning after. Nothing to it, you'd say. Like the lash-up fire-escape . . .

But no. Time after time the voice of the BBC is mingled with resounding Tannoy. "Here are the winners of the last event," says Max Robertson, "First, Ephraim Blister, two minutes thirty-nine and three-fifths seconds; Second, Charley—" But that's as far as we get with Max. "Your attention, please!" says the Public Address, "In the last event, number eighteen on your programme, first, with a time of two minutes . . ."—and we go all through the business about Ephraim Blister again (and three-fifths of a second) while Max stands quietly by wondering whether we've heard the announcement or should he give it a quick re-cap just in case? But when the winners have come echoing over we also hear that next week, instead of the usual match they will be giving us

Wuthering Heights On Ice accompanied by the massed bands of Foden's Motor Works and Black Dyke Mills.

By this time our Max has been put hopelessly off his stroke and neither he nor we can remember what we were all talking about. After the next event Max cannily pipes down in the expectation of another onslaught. Nothing materialises, though, and he decides to risk it. We are on edge for him as he skims through his announcement, wondering whether he'll be able to make it. We are unspeakably relieved when he gets to the end of it without interruption and we settle down for the next event.

But no. Up comes the Voice again, ponderous, reverberating. What Max said; but slow, pompous, grating; a loud-mouthed amateur. Who's boss around here? Who's running this outfit?

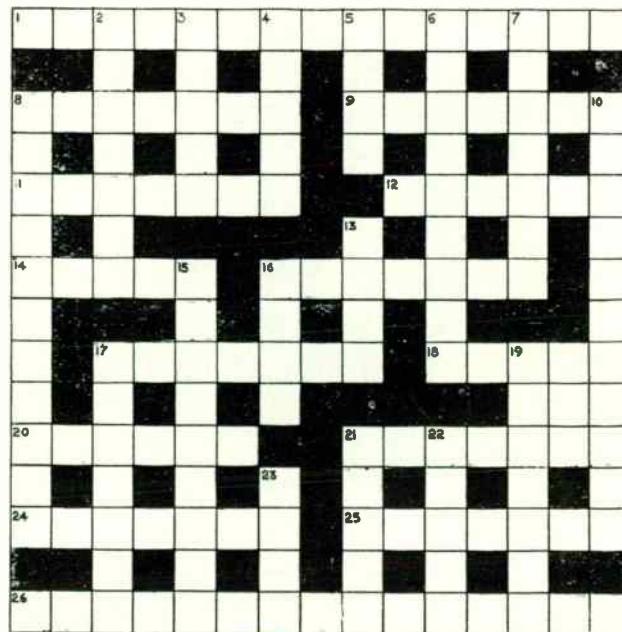
This column is frequently critical. It is even occasionally unconstructive. But on

the subject of the TV/OB sound-war it has a positive suggestion to make. A solution to the problem is hereby formally offered. If the BBC cares to write in (one side of the paper only, please) it will be made available at no charge. The outlay involves nothing more costly than a length of flex (obtainable at any department store) and a brisk talk with whoever is in charge of the Public Address equipment. Please enclose a stamped addressed envelope.

## THE ADAM MARLOWE COLUMN

### TV Crossword No. 3

- Clues Across**
- "Thy choicest gifts in store, On her be pleased to pour" (H. Carey). (4,3,3,5)
  - Television gives it to the public. (7)
  - In fact a person with an obsession. (7)
  - Made to shine. (7)
  - Without it's fifth letter, this might be alone. (4,2)
  - Souvenir given to little Kenneth! (5)
  - Without 3 they might not have so many attractions. (7)
  - They are not responsible for the Television Toppers. (7)
  - "Their furrow oft' the stubborn — has broke." (Gray). (5)
  - Sounds like the place where I disembark. (6)
  - Phenomenon achieved by turning a car inside a mile. (7)
  - Makes an exit to order perhaps. (4,3)
  - Not made by those who favour the direct approach. (7)
  - Seer remains cold (anag.). (10,5)
- Clues down**
- No people are inside this part of the country. (7)
  - are May when they are — " (As you like it). (5)
  - Give up. (5)
  - Result of unwariness on the board. (4)
  - Giving up. (9)
  - Means to conclude conclusively. (7)
  - Viewers of course do it quite comfortably. (11)
  - Coronation Regalia. (5,6)
  - And starts to be erratic. (4)
  - How the truant accounts for his bad showing in the school examinations? (3,2,4)
  - An entertaining pair. (4)
  - A disturbed rest after the start of the holidays, for those with arms to protect. (7)
  - Keep out. (7)
  - Made from a ten-cent piece. (5)
  - Charged, as it were, for trade. (5)
  - Bewilder (4)



Solution in the next issue

# The Coronation Regalia—



*Queen Mary's Crown (left) and  
Queen Elizabeth the Queen Mother's Crown*

MOST of us at some time or other have been awed by the sight of the Coronation Jewels and Regalia. With the rest of the crowd we have gazed at the marvellous picture they make. Sparkling and glittering, an unlimited amount of colours seem to come from the exquisite stones which adorn the Crowns, the Orb, the Sceptre and all the other pieces which make up the Coronation Regalia.

We illustrate a selection of the Crown Jewels on these pages, to enable viewers to identify some of them on TV. But, of course, neither we or the screen hope to produce the magnificence of these priceless jewels in plain black and white. Even so, we feel sure they will interest a good few of our readers.

The most important Crown of all is St. Edward's Crown, which is the Crown of England, and is the Crown with which all our Monarchs have normally been crowned.

The Sovereign's Orb is made of polished gold and studded with large pearls, rubies, sapphires and emeralds. This is placed in the right hand of the Sovereign immediately after the Royal Robe has been donned.

The Royal Sceptre—also known as the Sovereign's Sceptre and the Sceptre with Cross—is placed in the right hand of the Sovereign at the Coronation, while the Archbishop says: "Receive the Royal Sceptre, the Ensign of the Kingly Power and Justice." The Sceptre contains as well as other jewels the Great Star of Africa which

*These photographs are Crown Copyright Reserved.)*



*The Orb, The Spurs and the  
Sovereign's Ring*



*The Royal Sceptre*



*The jewelled Sword  
of State*



# —a 'TV News' Preview

was presented to King Edward VII. It was cut from the Cullinan Diamond and weighs about 530 carats.

The Sovereign's Ring has a very valuable sapphire and four long rubies, its general design is that of the Cross of St. George. This ring is the Sovereign's private property.

Queen Elizabeth the Queen Mother's Crown possesses the wonderful Koh-i-noor diamond. This was previously set in Queen Mary's Crown but was transferred to the Queen Mother's Crown in 1936.

The Prince of Wales's Crown is quite simple with an arch supporting a golden monde and cross. However, the Imperial Crown of India is rather more complicated. It has 6,170 diamonds as well as four sapphires, four rubies and six emeralds, all of which are of unusual size and quality.

The Jewelled Sword of State is very famous. It is the most beautiful and the most valuable sword in the world. Made of Damascus steel, its scabbard is studded with sapphires, diamonds, rubies and other precious stones. This is the sword which the Sovereign hands to the Archbishop at the Coronation, symbolising that the Sword is placed at the service of the Church. It is carried in procession at the Coronation, when it replaces the Sword of State. The Jewelled Sword of State was made for the Coronation of George IV.

The Spurs which are known as St. George's Spurs are emblems of Knighthood and Chivalry. These are made from solid gold and richly chased.

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*St. Edward's Crown, the Orb, the Sceptre with Dove and the Sovereign's Ring*



*A closer look at St. Edward's Crown*



*The Imperial Crown of India*



*Prince of Wales's Crown*

# It's the Little Things that count for a Coronation outfit

I'VE had an incredible number of women writing to me asking what to wear for the Coronation—so in case there are still some of you who are in doubt perhaps I can be of help.

To begin with, whether you are coming up to town for the day or a week, whether you are prepared to take your lunch in the crowd, or whether you are the lucky owner of a perfectly good seat, do go all out for comfort—it will almost certainly spell enjoyment by the end of the day. I don't mean you should go around looking a frump—nothing is further from my mind—but I do mean you should pay attention to the small details as well as the major things.

For instance, I have suggested to several that a two-piece (either a dress and jacket or a suit) is ideal and practical. If you choose the latter, do be sure that you wear a well-fitting blouse or sweater under it so that, should you get too warm, you are not ashamed to take the jacket off. Make sure also that your skirt band fits—and not too tightly. With the two-piece, look at the dress with jacket unfastened and if the belt of the dress fits snugly, see that it's possible to expand it. Sitting for a long time can be very tiring, and a slick belt that normally one is quite happy in can end up feeling like an iron grip—I know—it's happened to me!

REGARDING HATS, I feel it's a big occasion and therefore demands a hat. It also helps to keep one's hair tidy and should give a well-dressed feeling. Be sure the hat is not heavy and that it fits. A hat which

is continually riding up and needing attention is a bore to yourself and the people behind you.

GLOVES should fit well also. Hand-stitched fabric ones are a good choice—they are cool, comfortable and come in a great variety of colours. I mention this because although white looks delightfully fresh at the start of the day, it is apt to be pretty grimy around tea-time.

heels, and like it that way, it's possible to get shoes made in varying heel heights up to 12 inches! Whilst stilts and such are forbidden by law for the Coronation, shoes like these come under the heading of "fancy footwear" and they are yours for the buying—but maybe you, like me, prefer not to risk your neck! You could of course practise walking in them first, or cut the cost by halves and practise standing stork-wise with a friend!

SERIOUSLY, I think everyone should go a little bit gay for the Coronation and, if necessary, make a big effort to buy at least one new thing. I don't mean that I'd like everyone to go around draped in red/white/blue but I do think it would be both gay and charming if everyone wore at least one thing that was either red or white or blue. It could be gloves, a scarf, a hat, a sweater or a flower.

Which reminds me—it's possible to buy "next to real" flowers. I won't call them "artificial" because it just isn't the right adjective. They are made by specialists in



## WOMAN'S VIEW

By  
**Bettie  
Spurling**

**Fashion Adviser to the  
BBC Television Service**

SHOES of course, above everything else, should be comfortable. I don't advise you to wear the flat, ballet type of slipper—standing on your toes can be very tiring too, and you may well be glad of that extra  $\frac{1}{2}$  in. on your heel. If you're a martyr to high



*The Brighton Coronation "Swoonsuit" specially designed for Brighton Corporation by Colonel Teddy Tinling, of "Gussie" Moran panties fame. The ensemble is here worn as a Promenade walking outfit by London model Joy Garroway*



*A Coronation hair style and ornament—created by Riche, whom viewers will remember for a TV appearance some while ago. He has created a number of styles for the Coronation, following the trend of the first Elizabethan era*



orchids with great horticultural knowledge and are of specially treated feathers, the fronds being cleverly worked to look like veining. There is a wide range to choose from—perfect specimens of rare orchids, passion flowers as well as the more usual camelias, carnations and roses. This column chooses a dark red rose, pinned at the throat of a white shirt blouse, as its colour contribution for the Coronation. I imagine everyone will wonder why it doesn't wilt. I know that when Keith Baxter, who so often has partnered the models in TV fashion shows, wore a red carnation in the buttonhole of his dinner jacket the Studio Manager said "Very nice—but these lights will kill that." The S.M. wasn't the only one who was fooled—that goes for the rest of us—which just shows how good the Chorley Floral Products are. They are obtainable, by the by, at most of London's principal stores.

Illustrated is a Coronation hair style and ornament created by Riche, of Hay Hill. Viewers may remember him on TV some little while ago. The hair is swept to the back with the Royal E in red velvet and ermine fixed on the back. Mr. Riche has also created other Coronation hair styles—mostly with the hair swept up at the front—rather following the line of the first Elizabeth.

Also shown is the outfit designed specially by Teddy Tinling for the Brighton Corporation Publicity Department. Joy Garroway, a TV mannequin, wears it. It's in red nylon velvet embroidered with, again, the Royal E in gold, rubies and rhinestones. They call it the "Swoonsuit" and it is in four co-ordinated pieces. When the jacket is taken off, you see a strapless cocktail dress, the E being linked up on the bodice to match the skirt. The skirt comes off and you see a one-piece play suit—also with the matching embroidered E. Finally, that zips off and you see a Bikini type of two-piece. It says much for Colonel Tinling's co-ordination that when the jacket is put on with the Bikini you again have the perfect embroidered E. Anyway, it's an idea, and from the Brighton Publicity side I think it was a good one, judging by the amount of pictures I've seen of it all over the place.

My other illustration is of a beautiful Coronation Ball gown of white net with silver tissue bodice and embroidery of crystal and silver paillettes. The fichu is attached to one side of the bodice with Embroidery. It is worn by Jane Chorley and is created by the Queen's dressmaker, Norman Hartnell.

If you're exhausted by the end of the day and can't cope with your face, a new liquid has been brought out. It's called appropriately "Sleeping Beauty" and it melts deeply into the pores, really nourishing and protecting the youth and suppleness of the complexion, and yet leaving no surplus stickiness. You simply smooth it on with upward strokes—I find it most satisfying. It is by Goya and is done up attractively in a flagon shaped bottle and costs—guess what? Only 5s. and that's including the tax!



White net ball gown with silver tissue bodice and embroidery of crystal and silver paillettes. Fichu of white is attached to one side of the bodice with embroidery



# Send us your TV problem . . .

This feature offers a service of free advice to readers. You are invited to send your viewing problems to our experts who will help you where possible. We shall publish a selection of the more interesting questions and answers. Generally speaking, this feature will be confined to the technical troubles of the ordinary viewer. Amateur set builders should not ask for details of TV construction. Readers must enclose a stamped addressed envelope and should send their enquiries, together with all available information to:

? My picture keeps turning over and over, and although adjustment of the Frame hold control will stop it for a short time, the trouble starts all over again, the picture then going in the opposite direction. Can you tell me what is likely to be wrong?

The fault on this receiver is probably in the synchronising separator stage. A trial by substitution of the appropriate valve may effect a cure, although a coupling condenser may have broken down.

? I am experiencing what I can only describe as a number of lines which appear on my set whenever there is a loud passage of music. I can, I find, produce these lines by banging the side of the cabinet. Can you tell me what is wrong, please?

J. B., Barnsley.

It is difficult to judge from your description the exact cause of your trouble, but from what you say it would seem probable that one of your valves is microphonic and needs replacing.

? I live 150 miles from the Holm Moss transmitter, and although I get fairly good results, there are times when the picture fades out completely. Is there anything I can do to stop this trouble? Would a pre-amplifier help? My aerial is fixed to the chimney stack.

J. M., King's Lynn.

Nothing can be done to produce a picture on your set when no signal exists. You could however, with advantage, combine the fitting of a pre-amplifier together with the raising of your aerial. The greater the height of your aerial the better.

? My aerial has become black as a result of the effects of the smoke from the chimney to which the mast is attached. Is this detrimental?

F. A., Manchester.

The effects of smoke on the aerial system could prove detrimental under certain circumstances, and you would be well advised if the deposits are considerable, to take your aerial down, clean it thoroughly, and paint the rods. Care should be taken, however, not to paint the di-pole insulator. If it is possible to move the aerial to a position a little away from the chimney this would be an advantage.

? I get a terrible buzzing sound in my loud speaker, which is continuous throughout the programme, although varying somewhat in its intensity with changing

scenes. The only way I can reduce this noise is to turn down my contrast control. This so reduces the picture as to make it almost worthless. Can you tell me what I can do to put things right?

J.C.G., Richmond.  
The sound you are noticing is referred to as vision breakthrough. This trouble can be cured by the realignment of your receiver, which work, incidentally, can only be carried out satisfactorily by a skilled engineer.

? At the end of some programmes the BBC give details of artists taking part and I have noticed recently that as these details move up my screen, at one point the words wave slightly back and forth, and then continue in their proper fashion. Can you tell me what is wrong, please?

S. J. S., Chester.

## A GLOSSARY OF TERMS . . .

FROM time to time readers have written asking for an explanation of some of the technical terms used in answering their problems.

With this in mind, we are publishing a Glossary of Terms in non-technical language

## TV News

### Viewers Advice Bureau,

147 Victoria St., London, S.W.1

We think that your trouble relates to 50 cycle "hum" in the Line time base. If, after narrowing the picture slightly so that the sides are visible within the mask, you observe the edges to be curving in and out instead of straight, this would confirm the above. The cure for this trouble will necessitate an examination of the time base of your receiver by a qualified TV Service Engineer.

? Can you tell me if TV reception in the Great Yarmouth district will be adequate in time for the Coronation?

N. M., Prestwich.

We regret to inform you that there is no likelihood of conditions improving in the Great Yarmouth district in the near future, although representations are being made to improve reception in this "fringe" area.

comprising most of the terms likely to be encountered.

In order to assist, the terms or definitions are arranged in alphabetical order, and a section will be published in each issue until the glossary is complete.

**Aeroplane Effect.** The flutter on the picture and on sound due to a reflected wave arriving from aircraft, which wave interferes with the direct signal received.

**AC/DC Receiver.** A type of TV set designed to operate on either alternating or direct current mains.

**Attenuator.** A device inserted between the aerial and the receiver for reducing the signal to the set.

**Balanced Feeder.** A type of cable used to connect the aerial to the receiver, the two conductors of which having an equal capacity to earth.

**Brilliance Control.** A device for varying the intensity of the electron beam (the invisible ray which lights your tube), in the cathode-ray tube.

**Cathode.** A component in a valve or cathode-ray tube which, when heated, gives off a stream of what are called electrons.

**Cathode-Ray Tube.** That expensive "piece of glass" upon the end of which your picture should appear.

**Channel.** The word used to indicate the "wave-length" for any particular TV transmission. Five channel sets are those designed to function on all the BBC's TV stations.

**Chassis.** The metal "box" upon and under which the valves and components of your set are assembled.

**Co-Axial Cable.** A type of cable used to connect the aerial with the receiver, and having an inner and outer conductor, separated by a material of high insulation value.

**Condenser.** A component in your set which has the property of accepting and holding an electric charge.

**Contrast Control.** A device incorporated in a TV receiver whereby the operator may vary the "gain" of the set.

(To be continued)

Publishers: Television News, Ltd.  
EDITORIAL, ADVERTISEMENT AND  
PUBLISHING OFFICES

147 Victoria Street, Westminster, S.W.1  
Telephone: VICTORIA 6423/4

Made, designed and printed by  
Princes Press, Ltd.

Editorial matter should be addressed to the Editor. Manuscripts must bear the name and address of the sender and a stamped addressed envelope enclosed, otherwise matter will not be returned if unacceptable. Contributions must reach this office not later than four weeks prior to publication. Letters to the Editor must bear the name and address of the sender (not necessarily for publication). Unsigned letters will not be published.

Subscriptions  
Sterling Area, 30s. a year (26 issues), post free; Single copies, 1s., postage 3d. Americas, 5 dollars. Holland, 10 Guilders. France 1,200 Francs. Switzerland, 15 Francs (Swiss). All other European countries clearance through Switzerland.

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