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**YARMOUTH
SPECIAL**
Ninepence

127 B/X

Anglia

TVTimes

August 16-22

**Eating
outdoors
with Mike
and Bernie**

**The secret
of David
Jacobs'
garden**

**Peter
Vaughan:
gentle
giant who
frightens
people**

**Sue Nicholls
Bob
Monkhouse
Anita Harris
—TV stars
at work
beside the
seaside**



On the sunny side of showbusiness—Part 2

Having a lovely time— working!

TVTimes

ANGLIA
August 14, 1969
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Cover stars:



Bob Monkhouse, Sue Nicholls and Anita Harris

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RON MCFARLANE

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CHRISTOPHER KENWORTHY continues TVTalk's tour of the top holiday resorts to meet the summer-season stars. This week's stars: Bournemouth, where 800,000 visitors spend £25,000,000 a year. And Great Yarmouth, with its four big shows and famous sands—where for Charlie Drake it's work, work. "How do I survive? I faint a lot," he says

Continued overleaf

It's a different life beside the seaside for show people

GREAT YARMOUTH—though hardly anybody in the town ever refers to it as Great unless they are being extra formal—is almost an island, cut off from the rest of Norfolk by the Broads, the mouth of the Yare River and the Bure which flows into it.

On to this island has been crowded an enormous amount of entertainment, from slot machines in emporiums like the newly-built Caesar's Palace (the lights alone would have driven Julius straight to the Forum) to straight drama like *The Little Theatre*, Yarmouth's repertory.

At the vast ABC Theatre there is Engelbert Humperdinck, Lonnie Donegan and their supporting cast. At the Britannia Pier, Dora Bryan, Mark Wynter, Johnny Hackett and their company. At the Wellington Pier Charlie Drake and Vince Hill and, at the Windmill, Jack Douglas, Josephine Blake and Alexandra Dane in Sam Cree's farce, *Don't Tell The Wife*. There's singing at the Biergarten, and Bingo everywhere.

And, as everybody in Yarmouth continually reminds everybody else as they dodge the horse-drawn cabs—the smell of horse is as characteristic in the town as vinegar on the fish-and-chips—there is the sand. Miles and miles of it.

MAROONED— BY HIS POPULARITY

In the show-business world, it's a different life altogether. Cut off from seeing one another's performances because they are all working at the same time, the stars make their own amusements.

There's Engelbert Humperdinck playing endless games of snooker in his hired house at Fleggburgh, just outside Yarmouth, where his popularity has marooned him. It's pretty well all that is left to him since, unlike many summer seasoning stars, he does not play golf.

He's been building up, he says, a fine suntan everywhere except, curiously enough, for his hands. "I think I must have washed it off," says a compulsively hygienic Humperdinck. "I have to make them up to go on stage, because otherwise they show up in the spotlight."

His time off from a phenomenally successful season—even at a hospital fete the other week he had an audience of 12,000 and raised the record sum of £1,500—is spent sprinting to London to work and flying back to Yarmouth for his show.

And the distance between the door of his maroon Rolls and the theatre door can sometimes seem the longest in the world—with a tail of adoring fans pouring after him.

"I just want to see him," came a voice through the stage door, despairingly. "Just see him for just a second."

There's Lonnie Donegan, sprinting out on a hot night to drink vast quantities of milk shakes at the next door milk bar, and passing his days with football games—when he can get them organised—and his nights with poker.

There's Vince Hill and his striking wife Anne, barbecuing fresh fish in the garden of the small, neat bungalow they have hired at Caister, up the coast, or



PAUL STOKES AND RON MCFARLANE

Laughs come easy when you know how—like Jack Douglas and Ken Dodd. But Jack found himself almost lost in the crowd when he decided to entertain youngsters at Great Yarmouth. At Bournemouth, Ken Dodd's special brand of humour puts audiences in the same carefree mood

fishing and playing tennis on a long afternoon. Or Dora Bryan playing mum in the rambling house she has at Burgh Castle.

Or Jack Douglas, eschewing his cap, glasses and overalls for blazer and flannels and a pipe of scented Dutch tobacco as he talks show-business with Jack Jay, Yarmouth's resident entertainment tycoon.

THE BIGGEST ORDER OF HIS LIFE

Or CHARLIE DRAKE, working all day and half of the night on the scripts for his television series for ATV in the autumn—"How do I survive? I faint a lot!" and then going through strenuous slapstick sketches 90 minutes a show twice a night.

High above the sand on the Wellington Pier, Drake, who wrote and is backing his own show, *Slapstick and Old Lace*—"The hokum is in the first half and the old lace (sentimental material) comes in the second half"—expects to work his way through 24,552 pieces of crockery before September in one sketch alone.

Off-stage, he is immensely serious about his comedy, striding around his dressing room in an orange bathrobe, smoking hard and talking about the

careful construction and rigid discipline which goes into slapstick. Even the business side of it concerns him. "I said to Harry, get over to the local market and ask the cheapest price they can do a tea-set for. If it's cheaper than ours, give him an order for 4,000."

They did, and almost gave the market trader heart-failure with the biggest order of his life.

Twice a night, six nights a week, they smash those tea-sets in a sketch with Charlie Drake and Henry McGee which fills the air with flying plates. Drake, who says a bowler is the strongest thing next to a crash helmet, he was knocked cold one night when he put the hat on crooked and a flying plate caught him across the side of the head.

During the day, Drake works on the scripts for a new television series in a farmhouse he hired, had decorated by a scenic designer, and has filled with hired furniture at a cost of £280 a week. He says you can find a script writer under every bed. "We've got to get those scripts out at a rate of one every 10 days."

The work, he says, is worth it. "I reckon an artist is only as good as his 'book' (script). The moment you reckon you're better than the words you're in trouble."

"It took me five months to write this show. The priorities are simple. You



have got to look to yourself first of all. You're top of the bill, and basically, people are coming in to see you. So you start with you.

"Then you sort out one or two surprise items. Then you compose and cast the show around this. Try to give them as much novelty and entertainment as you can."

Dressing finished, he picks up an enormous cap, and sets off for the stage, those flying plates, and an audience which expects variety, novelty and entertainment. Twice nightly. Six nights a week.

VINCE HILL was looking faintly hunted. A beautiful blonde actress with a staggering figure, finger peremptorily extended, was lecturing him on projecting sex into his act. Around us, the casts of the Yarmouth shows were frenetically talking show-business—which is practically all /continued on page 6

...even work has to be given that holiday mood

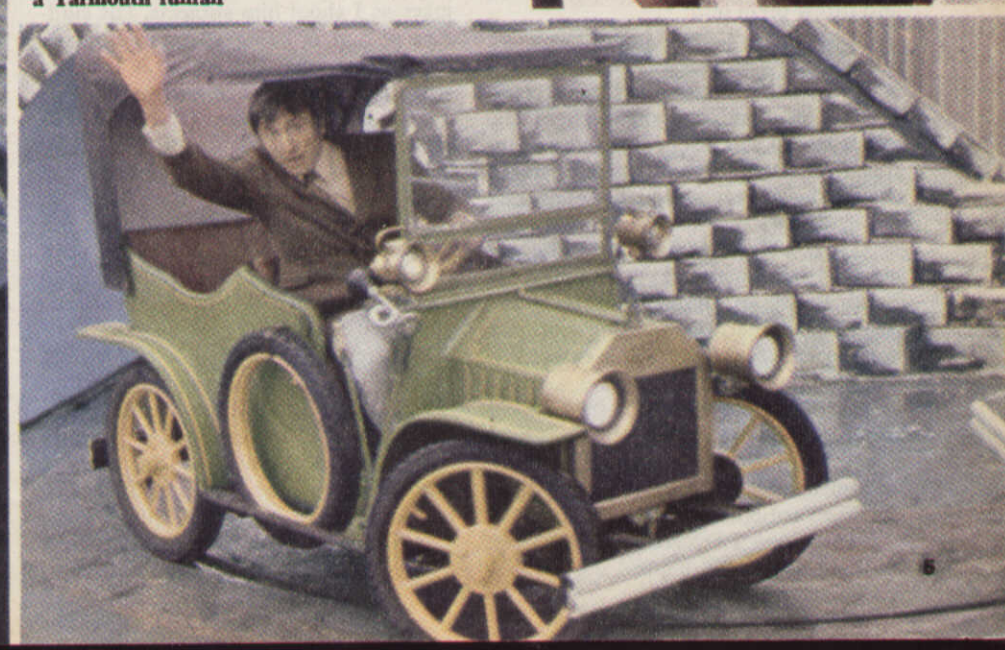


At least Roy Hudd has one admirer at Bourne-mouth . . . or is the little girl sniggering at his "muscle" pose? Roy doesn't seem to care anyway, even if Anita Harris signing autographs (top right of picture) wins all the attention

Lonnie Donegan has two great passions—football and milk shakes. But fishing at Great Yarmouth makes a pleasant change, especially when you're on the receiving end

Engelbert Humperdinck is another at Yarmouth who likes to take things easy, when he can. But he finds life is just one mad dash—away from pursuing fans

For Vince Hill it's a relaxing time—he loves to cook when he can, and hopes also to improve his tennis. Another way is to go for a spin—at a Yarmouth funfair



"It's the best part of the year," says Lonnie Donegan,

show-business people ever talk about at a party.

Hill, who is appearing in the Charlie Drake show at the Wellington Pier, says he has very mixed feelings about summer seasons. "This past year," he explained, "my feet haven't touched the ground. I was in panto at Sheffield. Then straight out of Sheffield into cabaret. Then two weeks holiday, then television and cabaret again, then here."

Every now and again, he says, he decides not to do a summer season and concentrates on doing the clubs. But after a few weeks of "schlepping around the clubs" and living out of a suitcase he wishes he had done a summer season instead.

"We try to learn something every summer season. We had riding lessons. Then we did golf. But I got fed up with golf. I couldn't crack 100. So now I'm trying tennis."

With his wife, Anne, and his musical director and pianist Ernie Dunstall, he is living in a neat little bungalow just outside town. On sunny days, they barbecue fish in the garden, on wet ones they all muck in with the cooking. Hill, a keen chef, reeled off a superb recipe for Steak Wellington, sniggered self-consciously, and said: "I could be another Jimmy Young if I tried."

EVERYONE CALLS HER DORA

I found DORA BRYAN in Anglia Television Studios at Norwich, talking an interviewer clean out of his interview, and shamelessly plugging her show, while reminding any watching film producer that she still had her "plastic mac, high-heeled shoes and handbag" if they were thinking of casting her as a good-time girl again.

Within the show-business community everyone calls her Dora and does so with a fond smile. She endeared herself even further to the summer seasoners in Yarmouth by throwing a party on the stage of the Britannia Theatre, where she is appearing all summer "so that they at least have one chance to meet each other."

She looked round the studio and grinned suddenly. "When I left South Africa," she said, "everyone sent me proteas (the country's national flower) and my cabin was full of black beetles." She was told they came from the flowers and threw them out.

"And then I was interviewed by Tyne Tees in Newcastle, and I found I was absolutely surrounded by proteas. I said, 'get them out, get them out, the whole studio will be crawling with cockroaches.' The interviewer kept trying to change the subject, and I wondered what was wrong."

"Then afterwards they told me the lady who was on after me had come from South Africa to promote proteas. It was the most embarrassing thing that has happened to me in my whole career."

Accommodation for her was a problem until she put an advert in the local paper: "Desperate Dora Bryan wants house for fairly well behaved children and husband," and got a rambling place outside Yarmouth which she loves.

"It is," said LONNIE DONEGAN, winking at the girl behind the counter

and plugging in two noisy straws to the last half-inch of his second banana flavour milk-shake, "the best part of the year for me, the summer season. And as far as this business is concerned, the pleasantest, too."

Donegan, who is starring with Engelbert Humperdinck at the ABC in Yarmouth's Regent Road, maintains that finding good accommodation is the key to having a good summer season, on the basis that you must at least be happy where you're living.

"I look for somewhere exactly the right size where you are not going to be pestered with people and noise, and you're paying about £15 to £25 a week. I wouldn't pay more than £25, and I haven't managed to get away with less than £15." Another grin and a twirl of the straws.

The sound of Engelbert Humperdinck rounding off his act with "Release Me" drifted down the street. Donegan shot to his feet and was off like a startled hare for the stage door. Within seconds, changed and immaculate for the stage, he wandered on as though he had been standing in the wings for half an hour waiting to go on.

"In the summer," he continued later, as though no interruption had taken place, "we get a chance to organise a little football, a little golf and, perhaps, a little poker school in the evenings."

A lazy time. But the following few months won't be. "When we leave, we are going with Engelbert Humperdinck"—he pronounced it with exaggerated care—"to Los Angeles for a week. Where we hope to do Big Things. Then back to Talk of the Town. And we're hoping to do a television show after that."

"A summer season joke? Let's see. The sea. Sea's just how I like it—full of women."

"And bikinis. Nothing can replace the bikini—and it practically has."

"And Bournemouth? The sun came out yesterday, and four donkeys went berserk. No, that's unfair to Bournemouth. Anyway there aren't any donkeys."

INSTANT JOKES—AND FARCE TWICE NIGHTLY

BOB MONKHOUSE, grin flickering like a strobe-light, shooting out instant jokes as I shoot him subjects. His summer season is being spent in Bournemouth this year, dropping his trousers with precision twice nightly six nights a week in the hit farce, *Uproar In The House*, on Bournemouth Pier.

Devotees of the noisier resorts like Blackpool may turn up their noses at Bournemouth's more genteel image, but 800,000 people come here every year. And they leave £25 million behind them. The town centre is, characteristically, a garden.

The resident population has a high average age, and the town's offerings reflect this. Good shops, aiming at a slightly higher income group. Slightly more restrained shows—at the Pavilion there's the Frankie Vaughan Spectacular, with Mike Yarwood, Susan Lane and Norman Collier. Ken Dodd has just opened with Teddy Johnson and Pearl



Checkmate or stalemate? A game of giant chess isn't the serious affair it should be when Sue Nicholls and Bob Monkhouse play it at Bournemouth. Top left: Mike Yarwood loves to be beside the seaside at Bournemouth, but as Dora Bryan found at Yarmouth, it can be difficult at times

Carr doing the second half of a split season at the Winter Gardens, where Roy Hudd and Anita Harris played at the beginning of the year.

Sooty and Harry Corbett play the pier twice a day, and the Bournemouth Baths twice nightly is the *Grin and Splash* show with former Olympic diver Brian Phelps and the Glamorous Aquabelles.

Monkhouse, despite his cracks about the sun—making instant jokes is his nervous twitch, and given the chance he will go on doing it from now till Christmas—is fond of Bournemouth, which is partly why he is doing a summer season for the first time in four years.

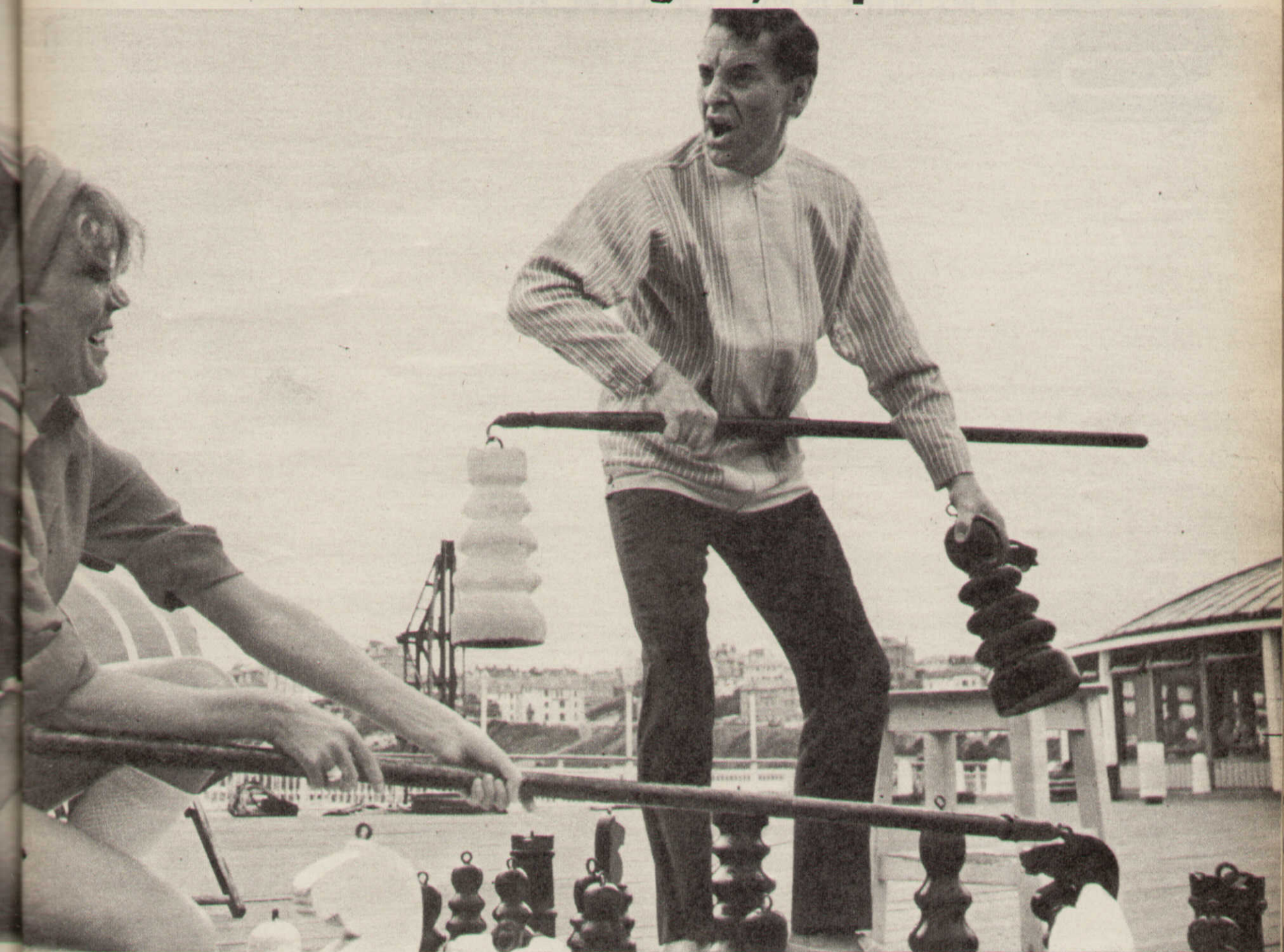
"I haven't done a summer season since 1965," he says. "This came up and I like Bournemouth and I wanted to do a farce, so I took it. I've never done a farce and as the principal character is

usually around 30 and I thought if I didn't do it soon it would be too late."

Another battery of grins and a nervous shift of position. Monkhouse, as well as talking in quick-fire fashion, gives the impression of boundless energy only momentarily held in check. Certainly he is not spending his summer as so many of the stars do, having a semi-holiday. Despite the fact that his three children joined him at the beginning of their summer holidays in his rented house—"the impresario's father happens to be a local taxi-driver and he found it for me"—the work goes on non-stop.

During weekdays, he is in contact with his London office, keeping an eye on his several companies and his Newcastle nightclub. At the same time, he is writing a television series and a novel,

...and as far as this business goes, the pleasantest too"



RON MCFARLAINE

and on Sundays—the day off for most show-business people—he gets the 7.50 a.m. train to Waterloo, and then on to the ATV studios and *The Golden Shot*.

Ask him why he works so hard when he is obviously well enough heeled to coast along on one job at a time and, for once, you catch him motionless. The answer is that he doesn't really know: he just likes it.

'NO PARTICULAR MAN IN MY LIFE'

SUE NICHOLLS, all blonde and suntanned and minus the Marilyn Gates *Crossroads* accent, sat in the sun drinking afternoon tea and worrying because she doesn't worry. She is also in *Uproar In The House*, thrilled to be working with Monkhouse, thrilled to see her name "as big as it is" on the bill, thrilled to be in Bournemouth.

Where Monkhouse's day is one long slog, she divides hers between lying in the sun and lying in the bath. "I'm lazy," she says without noticeable concern. "I should be dashing up to London chasing

the next job. Joe Henderson said to me how did I get so brown. Well, it's simple darling, just sitting in the sun."

Sue Nicholls is very much an extrovert. Her conversation is peppered with "darling," her gestures sweep magnificently. A woman presents an autograph book and mentions that she sees the show every week. Miss Nicholls, who hasn't been in *Crossroads* for some time, shrugs it off philosophically, and starts to talk about Bournemouth.

"You come out of the theatre at 10.30, and there's only one bistro left open, and even there they start stacking the chairs at midnight." A pause, as she realises that this seems unnecessarily cruel. "Everyone seems so friendly, though," she adds.

Bournemouth disposed of, she talks about marriage. "Here I am, 25 and unmarried and no particular man in my life. I'd like to have a bash at being married."

A warning to a future husband, though: her one shameless luxury is clothes. She looks proud of herself for not having bought any for . . . days.

MIKE YARWOOD, who is living

just outside town, spends his evenings being Bruce Forsyth, David Frost, Malcolm Muggeridge and Harold Wilson. He is doing his second season in Bournemouth, has done Blackpool and Yarmouth twice as well, and warms to northern audiences.

"The best audience is up there, of course. Down here there aren't the belly laughs. You have to work a bit harder."

The summer season—"Sixteen weeks at the seaside. What could be better?"—does good for the profession as well as for him. "This is real theatre work," he says emphatically. "What's left? Panto and summer seasons—it's all that keeps theatres alive. It's a pleasure."

During the week he lives alone, because he says that he doesn't like to share a flat with someone in the cast. "It is not good," he explains, "to be living in one another's pockets." But at the weekend there are summer fetes to open and his fiancée comes down to see him.

"Fete opening," he says, "is part of the summer season." And so it is.

Next week: Scarborough, Brighton and Margate.

WHERE TO SEE THEM

GREAT YARMOUTH

ABC Theatre:
Engelbert Humperdinck, Lonnie Donegan, Monday to Saturday 6.10 p.m. and 8.35 p.m.

Britannia Theatre:
Dora Bryan, Mark Wynter, Johnnie Hackett, Monday to Saturday 6.20 p.m. and 8.40 p.m.

Wellington Pier Pavilion:
Charlie Drake, Vince Hill, Monday to Saturday, 6.15 p.m. and 8.30 p.m.
Windmill Theatre: Don't Tell The Wife:
Jack Douglas, Josephine Blake, Alexandra Dane, Monday to Saturday, 6.30 p.m. and 8.45 p.m.

BOURNEMOUTH

Pier Theatre: Uproar In The House:
Bob Monkhouse, Sue Nicholls, Monday to Saturday 6.10 p.m. and 8.30 p.m.

Pavilion Theatre:
Frankie Vaughan, Mike Yarwood, Monday to Saturday, 6.30 p.m. and 8.50 p.m.

Winter Gardens:
Ken Dodd, Teddy Johnson and Pearl Carr, Monday to Saturday, 6.40 p.m. and 9.0 p.m.



Edited by DERMOD HILL
A series that captures the
fleeting moments of TV

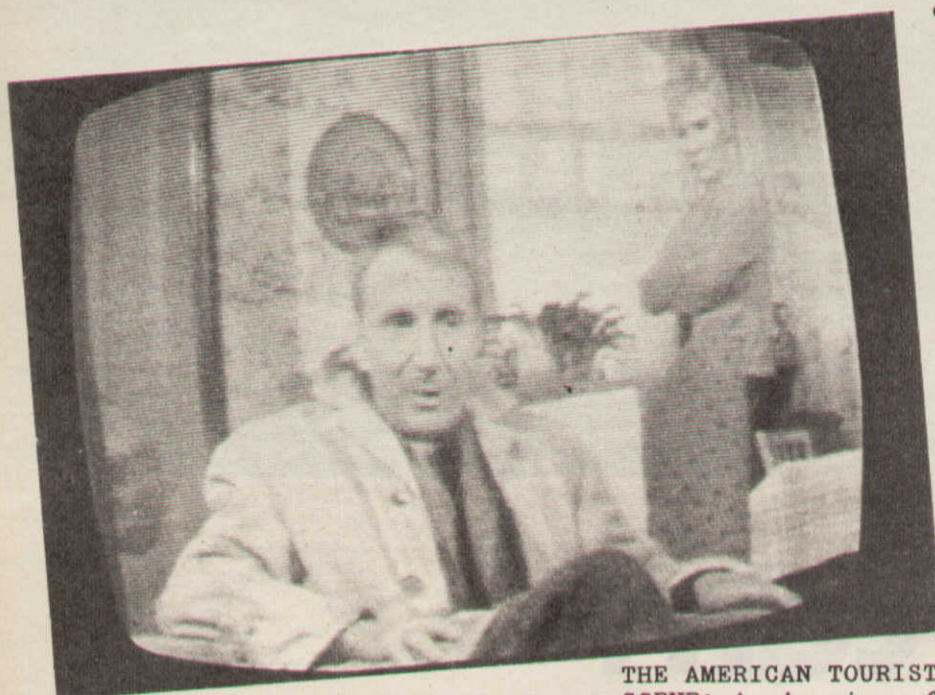
When father didn't know best...



IT'S SUNDAY NIGHT with
David Jacobs LWT

SCENE: Michael Caine discusses his
father's views on having a son
start on the stage.

MICHAEL CAINE: I came back . . .
from a repertory theatre in
Horsham and I had a lot of still
photographs where everyone was
in rather corny poses and I had
theatrical make-up on. My
father looked at this and said:
"A lot of queenies, isn't it?
What sort of people are these
then?" He was a Billingsgate
fish market porter and a fairly
hard case. He said: "Well,
you'll never make any money at
that - prancing about like a
tart with make-up on." I
wouldn't give up. But I got
married, just to prove, I think,
that everything was all right,
you know . . .



Escaping to prison

PUBLIC EYE Thames VTR 1783

SCENE: Marker, on parole, visits the wife of a
prison inmate and is startled by her views on
criminals. She is divorcing her husband.

FREDA JAKEMAN (the wife): You're all the same.
Half of you get yourselves put away every time
some little problem comes along which you
don't want to cope with. You'll be back
inside just as soon as you are fed up with
your job. You want to try explaining to a
six-year-old 'where daddy is.' And that
because he has a red star on his sleeve he
isn't a sheriff. Or try visiting the Scrubs -
a hundred women to one waiting room, one loo,
no wash basin or mirror. Try looking your
best like that . . .

An American family in search of this olde England

THE AMERICAN TOURIST ATV

SCENE: An American family visiting
Stratford Upon Avon.

JUNIOR: Let's find a Shakespeare
hamburger place or something.

DAD: All you think of is food.
All he thinks of is hamburgers
and frankfurters.

JUNIOR: Well, let's come on.
There has to be a place here,
some place.

(Dad takes a few snaps, then
stops a passer-by.)

DAD: Excuse me, can you tell me
where Shakespeare's birthplace
is?

ENGLISHMAN: Well, you can take
your pick.

DAD: Take your pick? I thought
it was here.

ENGLISHMAN: Well, there is one
along here which is sold out as



Shakespeare's birthplace. But
there is no evidence to prove
that it is . . . nobody knows
exactly. I'll show you if you
like. (They pass a bank, a
timbered building.) This is a
symbol of Stratford for you.
Money and phoney Tudor beams...

Cohen and Kelly open their doors again on Thursday when John Bluthal and Joe Lynch start another series of *Never Mind the Quality, Feel the Width*. In an East End tailor's workshop, Manny Cohen turns out the jackets while Patrick Kelly does the trousers. Between them they spend the whole day arguing about everything from religion to the balance of payments problem. But how does the TV portrayal of the Rag Trade compare with the real thing? Here, BENNY GREEN, who has been dropping in on some London tailors' shops, gets a measure of the business

Never mind the business listen to the humour

by BENNY GREEN

THE Rag Trade has always been regarded by the outside world as one of those picturesque professions, like bookmaking, which is composed of natural comedians.

This is probably because for many years, tailors were men who were never quite sure how the English language was supposed to work. Very often they would say things in all seriousness which sounded the maddest of jokes to outsiders.

I can still remember the cutters and pressers of my own childhood referring to Bogside Races as "Bosseyed" and complaining about the lack of ventilation in the workroom with the hair-raising expression: "By golly, what a stunk."

But this was all a long time ago, and the Rag Trade is no longer quite the genial madhouse it once was. Perhaps the tiny tailor's shop, with its half a dozen workers all in the same room conducting a running battle, still exists. But when I looked recently, I wasn't able to find one.

Today the accent is on the larger factory where the staff is numbered in dozens or even in hundreds, where the boss is only hated by the workers, but the shop steward is hated by the boss and the workers.

One thing, of course, which hasn't changed in the Rag Trade is the attitude of the bosses. Every one I talked to was certain that within three days he would be a ruined man, his factory occupied by the bailiff's men and his wife and children thrown on to the streets. And all because his workers were bleeding him to death.

"The trouble is, they think you're made of money, so they ask for the earth," one of them told me on his way to the bank. "The last time, I said to them, 'If that's going to be the rate of pay, I'll come and work for you.'"

The employees look at things in a different way. "Every time the gov'nor has a bad time, he goes off to Majorca for six weeks to recuperate."

If everything I was told is true, all the employers are heartless capitalists and every worker is a professional agitator. And the sardonic humour of the rank and file does survive, although today the mangling of the language



Back in business . . . Fellow rag trader Lewtas (Bernard Spear, left) calls at the workroom of Manny Cohen (John Bluthal) and Patrick Kelly (Joe Lynch)

has been replaced by a sarcasm which is sometimes brutal, often acute, usually funny.

Rag Trade employees are often keen, if not very subtle politicians, and most of them are convinced they could run the country better than the politicians if only they got the chance.

A tailor's cutter in Soho makes a long and involved speech about how to solve the international currency crisis. The man stitching at the next table glances up and remarks: "Look who's going to run the country. At the last election he had to go to night school to learn how to make a cross on his voting paper."

"Never you mind," says the speaker darkly. Nobody answers him.

In a high-ceiling room in Hackney they are talking about the American Moon landing. One of the tailors stirs his afternoon tea with a yardstick.

"A fine thing," he says, "so now you can go to the moon, but the 8.14 from

Liverpool Street was late again this morning."

"Moon, schmoon," says a girl, stitching away with deft fingers at a waistcoat. Over her head, pinned to

the wall, is a picture of Steve McQueen who appears part of the wallpaper in every workroom which employs girls.

Perhaps the greatest difference between the Rag Trade today and that of the old days is that nobody now thinks much of the actual clothes. Once even the man who swept the workroom floor took some pride in the quality of the goods.

Today the tailors look down at some of the garments they are making and wonder if the world is mad.

In a shop not a stone's throw from the great stores which sell today's fashions, an ancient tailor holds up the miniest of miniskirts. From the expression on his face he might be examining the remains of a beetle.

"What's she going to do with this? Wear it or blow her nose on it?"

"Look who's talking," one of the younger girls says. "He waits till his socks have got such big holes in, he can wear them as balaclava helmets."

But there is one thing which everyone in the Rag Trade, boss or worker, old veteran or young recruit, male or female, agrees about. And that is that while TV programmes show the people of the Rag Trade as natural comedians, life in the workshop is not always that funny.



Still arguing . . . Cohen and Kelly in "Old Soldiers Never Die," the first episode of the new series

WHO-DUN-IT No. 1 The Case of the Italian Stiletto

Learn to be a television sleuth in this exciting new TVTimes series

Get out your magnifying glasses and Sherlock Holmes hats—or if you like, make like Avenger John Steed . . . there are mysteries and murders waiting for you to solve. For *Who-dun-it*, a 13-week play anthology starting on ITV on Tuesday, sets out to test your powers of deduction and skill as a detective. Each drama will be a puzzle, a panel game where you receive exactly the same clues as the television detective, and are challenged to solve the mystery before he does. The plays are set in the 1930s, when beautiful heiresses disappeared, when there were strange happenings at the manor house—a period, in fact, when British murder stories achieved an international reputation. Intriguing? Then let *TVTimes* get you into training—and you may find yourself beating the TV sleuth. Solve the mystery here, first in a new series specially written for *TVTimes* by Herbert Harris, chairman of the Crime Writers' Association. Read the captions and then spot the clues in each picture



1 It is still raining after a wet night when amateur detective Jeremy Moon is called to a Chelsea flat by the caretaker Bert Laker. Moon is met by the agitated caretaker, who is waiting in the rain on the lookout for Moon.



2 In the flat a man lies face down on the floor, an Italian-type stiletto sticking from his back. He is portrait-painter Paul Mead, and had been struck down while working. Moon looks at the dagger and makes his first deduction.



3 Caretaker Laker, a disabled ex-serviceman, is closely questioned by Moon, who makes deduction No. 2. Laker tells him the dead artist is married, but his wife is not there. He directs Moon to the next port of call, a stone's throw away.



4 Moon hurries through the rain to a converted mews-stable just across the road. Inside, on a wall, is "School of Portrait-Painting: P. Mead." Through an open door he sees a small art-class. A girl is coming to meet him.



5 She is Sally Phipps, who lives on the premises and is Mead's general factotum. Moon introduces himself and explains what has happened. She leads him up steps to her bedsitter-cum-office. Moon makes deduction No. 3.



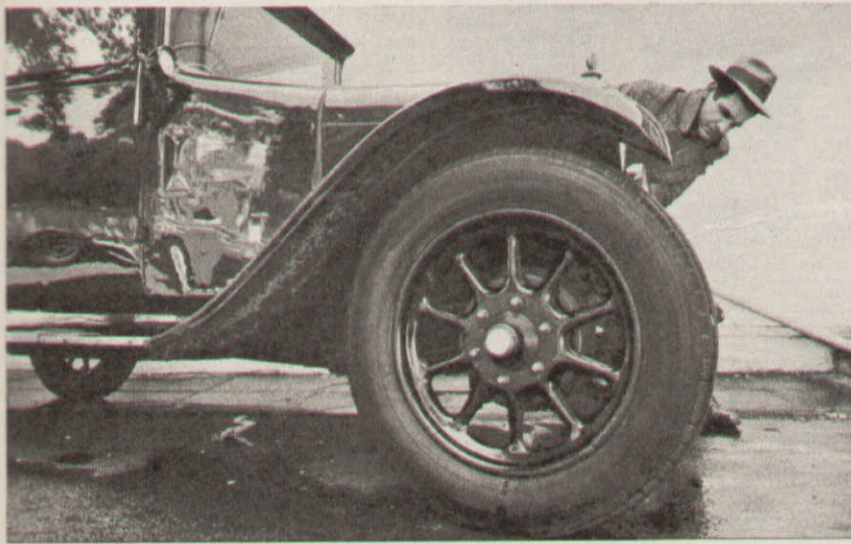
6 In her room over the teaching-studio, Sally Phipps writes down the names of two students who have been studying under Mead. Moon watches her, and studies outdoor clothes on a chair. He makes deductions Nos. 4 and 5.



7 On his way out, Moon notices that the portraits on the students' easels are of the same girl. Sally tells him that she is her younger sister, June, an artists' model who poses for Mead's pupils. She says that June was married, not happily, to Mead.



8 The pupils are Pietro Gardi, an Italian, and John Barr. Moon goes first to the Gardi's flat. Gardi lights a cigarette with his right hand. Moon makes deduction No. 6. Gardi says he hasn't moved his parked car since the previous evening.



9 After leaving Gardi's flat, Moon makes a careful study of the young artist's car which is parked where he said it was. And after making his thorough investigation the detective is able to arrive at deduction No. 7.



10 He next visits John Barr at the office where he is employed. The man is older and works as an accountant, art being merely his hobby. Moon, standing by his desk when Barr takes a telephone call, makes deduction No. 8.



11 On his way out of Barr's office, Moon stares hard at a large charcoal-drawing hanging on the wall, noting the heavy shading lines. "You like it?—a bit of my own work," Barr smiles. And so Moon makes deduction No. 9.



12 Finally Moon returns to the flat of the murdered man. June, the artists' model who is Sally Phipps' sister and now Mead's widow, is there. She bursts into tears as Moon tells her he *knows* who killed her husband. Do you know?

THE SOLUTION

Detective Moon saw by the way the dagger had been plunged into Mead's body that it had probably been driven in by a left-handed person. He eliminated caretaker Bert Laker, because the latter had lost his left arm. In Mead's teaching-studio, the cleanness of the floor and stairs, in spite of the rain, indicated that Sally Phipps had not been out since the

previous evening. In her room, he noted that Sally wrote with her right hand and that her street clothes and umbrella were dry. He eliminated her.

Although Gardi was Italian, and the murder-weapon had looked Italian, Moon eliminated him on two counts. He lit his cigarette with his right hand, and the ground under his car was dry, indicating that Gardi had parked it the

previous evening and not used it since.

Barr was suspected first because his telephone was on the right and he used his right hand to answer it. Normally people keep their 'phone on the left of a desk, answering it with their left hand and leaving the right hand free to take notes. The charcoal drawing on Barr's wall emphasised his left-handedness. The heavy shading lines were executed

in a NW-to-SE direction, the opposite of shading-lines likely to have been made by a right-handed artist. When Moon told June Mead he knew Barr was the killer, she broke down. Barr had pestered her for years. Although she had married Mead, Barr joined Mead's class as a student just to be near her. Driven mad by jealousy, Barr had finally called on Mead and murdered him.



David Jacobs goes to town with his garden—and his wife works wonders

RELAXING amiably amid the magnolias, roses and clematis David Jacobs readily admits that gardens are good to sit in on sunny days off.

Just as readily, he admits to an excellent rule for the busy man whose fingers are not green—"never have a lawn that is too big for your wife to mow."

For the Jacobs' garden is one of class—thanks to his wife, Pat, who is the expert. David's fingers remain resolutely "un-green."

"She is an instant gardener," said David, admiringly. "She has worked wonders in a few months here."

They moved into their town house in Kensington only in February, but already Pat Jacobs has stamped it with character.

"When we moved, we brought much of our old garden at Richmond with us," David explained.

Plants were moved wholesale, by the tub and boxful.

The walls of the new garden already had a profusion of climbing roses and clematis. Pat immediately planted everything that accompanied them "to get a good show for summer"—knowing that container-grown plants establish themselves quickly, because their roots are not disturbed when they are put straight from the container into the soil. Magnolias are especially effective.

"Her knowledge of such things never fails to amaze me," said David.

The town garden is completed by the perfectly-manicured lawn—again, thanks to Pat.

The Jacobs' new home, naturally, matches it in quiet opulence.

In style it is mock-Georgian and situated in one of the better areas of West London—the sort of desirable, but usually unattainable, residence you sigh over in smart magazines.

The Jacobs' family consists of Carol aged 18, Jeremy 16, Joanna 13, Emma 11, Smokey the cat, Shaggy the Cairn terrier, and guinea pigs Egletina and Emily.

Pat, an ex-actress turned interior decorator, has almost completely re-designed the house. Workmen have been constant living companions, but the Jacobs' unflappability has been maintained through the chaos.

The family moved from their old home on the edge of Richmond Park, with its swimming pool and croquet lawn, mainly to escape from burglars.

"We had two break-ins within 12 hours," said David. "Burglars must be mad breaking into this household, because there is always somebody at home. It was getting rather a nuisance so we moved."

The new home, again, backs on to parkland—"my back garden"—has four reception rooms, eight bedrooms, a dressing room, and four bathrooms.



David Jacobs sees his garden as a place to relax in. Digging and planting things . . . he leaves all that to the expert—his wife Pat (above left)

Four bathrooms?

"To avoid confusion and queuing in the morning," explained David, rather Cowardesque. "I can't stand that sort of thing, so the girls have their own."

It all must have cost a small fortune but he is charmingly non-committal about money—"It is such a bore."

His life, and household, seem very well ordered—with his own bathroom and dressing room, inter-coms in every room to avoid shouting, an office-style indicator in the hall to show who in the family is "in" or "out" . . . the last one in at night switches off the lights.

But he denies any particular orderliness.

"We are an emotional, argumentative family. We are almost Latin in temperament. I long for quiet, well-conducted mealtimes. I rather fancy myself as the head of the table, wearing my Victorian hat. But our mealtimes are always confused. The children are forever bringing in their chums, so nobody is ever very sure where to sit, or how many people there'll be.

"We always seem to end up shouting at each other. I suppose I shout a lot. The image you see on your television screen isn't the real me. I'm pretty bad tempered."

His late-night show, *It's Sunday Night*, he describes as "bedtime television, a programme to watch through your toes." It is the television show he

has always wanted. "I did this sort of thing on radio," he said, "and loved every minute.

"Now, my only feeling is one of apprehension. When you get what you want, you dread an anti-climax. But I've been in a few disasters and survived, so I suppose one must not get a complex about it."

He is among old friends in the show. Producer David Bell worked with him for several years on *Juke Box Jury*, and executive producer Tito Burns was a colleague on Radio S.E.A.C. (South East Asia Command), Ceylon, where David first started broadcasting—as an impressionist. He can still do pretty good take-offs of James Mason, Ronald Coleman and Donald Duck when coaxed to.

At work, he is a thorough professional. He has a comprehensive file containing biographies and notes on over 300 personalities he has interviewed.

He classes himself as a hypochondriac, and never goes to a studio without a travelling stock of anti-headache pills, throat sprays and lozenges. He will not go horse-riding—one of his favourite hobbies—before a show because he finds that these days it affects his leg muscles, and "it would hardly fit my image walking into camera looking like Tom Mix."

He dislikes working in front of his family. "I find the family in a studio is somehow inhibiting," he explained.

"I'm not being big-time, but they have no place there. And they have the good sense to know it."

Beneath the smooth charm, he is a tough customer with firm reserve. In order to give up smoking two years ago he chain-smoked until he felt sick, then gave it up. He politely refuses to be photographed too early in the morning because "it takes time for my face to settle down each day."

He sharply denies any suggestion that he is a disc jockey. "I've not spun a record for years," he said. "So you can hardly call me a disc jockey. I don't really know how I should be classed—just as a television performer, I suppose."

He seems much more at ease talking about his home and his family.

The new house is light and airy, with lots of windows. There are paintings and china everywhere. "My wife is a great clutterer-upper," he explained. But he is unquestionably happy among the clutter, too.

He is proud of his collection of contemporary paintings. "I have no major works," he said. "I rarely go to galleries. But I have bought a few paintings by unknown artists that have now become recognised and increased in value considerably. It is pleasant to think that one's taste was right."

Superb antique china can be found in the most unexpected nooks and crannies in every room, and he collects Derby dwarfs and cottages.

He clearly adores his family, and could be admirably cast as the slightly perplexed father in a television series, without changing props or cast.

He is wrapped up in Carol's A-level exams and he registers amazement when she appears in a dress all day (she is very much a jeans girl at present). He was astounded when Jeremy paid £3 for "the smelliest fur coat in London," and demanded its departure with all the comic aplomb of Patrick Cargill in *Father, Dear Father*.

As a family they enjoy almost Victorian evenings at home, playing cards, three-dimensional noughts and crosses with musical evenings when Emma plays the piano and Jeremy the guitar.

It is the sort of household where *au pairs* settle immediately, become "adopted," and want to stay forever.

"I like to think of myself as the patriarch figure, the domestic Master of Ceremonies," said David. "But I often end up in the front row of the audience, bemused by all the activity going on around me."

The Jacobs' rule for gardening:
"Never have a lawn that's too big for your wife to mow." But he is prepared to show how it's done

With charm and talent, David Jacobs, host of *It's Sunday Night*, has planted himself firmly at the top as a favourite television personality.

But he cheerfully admits to DAVE LANNING that in one respect he is a failure—in fact, as “green” as they come

IAN VAUGHAN



Argument by Professor John Cohen

WILL THE NEW SEXUALITY BE ALL IN THE MIND?

In the age of the mini-skirt and uni-sex clothes, are the Carnaby Street kids interested only in each other's bodies? In *Two Feet Off The Ground*, Yorkshire Television's Saturday Night Theatre play, the daughter of a bluff, uncomplicated Northern business tycoon fills the home with an assortment of males. But as a psychology graduate, she is more interested in their minds than anything else. Is the playwright, Trevor Danby, heralding a new swing in young people's behaviour? Professor John Cohen, of the Department of Psychology, University of Manchester, examines the question of permissiveness



FOR AN experiment, I once gratified a chimpanzee's fondness for oranges by letting him gorge himself with the fruit far beyond his wildest dreams. And for three months afterwards he couldn't bear even to look at an orange.

Has Man, in the same way, now gorged himself with sexual permissiveness? Has an inevitable reaction set in?

It's characteristic of us to react to excessive indulgence of an appetite with a feeling of revulsion. And, vice versa, any undue suppression of a natural appetite will be followed by over-indulgence.

The holiest of people are often those who have sown too many wild oats when the going was good. Conversely, a period of Puritanism is often succeeded by an exuberant burst of dissolute living.

But the present state of affairs is rather more involved. In the first place, the difference between what young people do today and what they did, say, 30 or 40 years ago in the realm of sex is not so much a difference in what actually took, or takes, place as in doing the same thing without shame or guilt.

Our Victorian grand-parents do not appear so abstinent and chaste when we examine the facts of their lives, which have been so deceitfully camouflaged by the image of spurious respectability that they transmitted to posterity.

Secondly, Man is by nature an explorer in every sense of the word, whether he is searching the far reaches of the Amazon, Outer Space, or the form and features of the woman he loves. Yet the territory he uncovers

doesn't immediately lose all its fascination for him.

We shall never become utterly bored with either the Moon or with the human body.

Nevertheless, some of the mystery of sex and of the female body has been dispelled for ever. The time has gone when hearts would flutter if a light breeze lifted the lace "stocking" which modestly covered the shapely oak leg of a piano. Men of the Moon-age do not bat an eyelid even when confronted by a vast expanse of thigh, or a see-through dress. Toplessness, however, still captures their imagination.

Pleasure is still derived from what a woman exposes, partly because of the intrinsic appeal of the display and partly because the display is a token of what may be still to come.

Now that man's curiosity has been satisfied over what, for instance, lies between the female ankle and knee, his unabated zest for exploration will seek other pastures, even, if necessary, penetrating the uncharted deserts of the mind, instead of the well-mapped body.

There is nothing at all surprising in this, though we shall only find such a "sublimation" to any high degree in those who are especially curious about themselves; in those who are given to introspection and, therefore, to "analysing" the thoughts and feelings of their friends of the other sex.

"Woman," said Proust, "is the variable instrument of a pleasure that is always the same." There is a moral here.

The mystery of a woman, if she is not merely a passing fancy, is not dispelled by possessing her. And a woman, too, wants to know her man as fully as she can. It is in her own interest to do so.

If a woman is to intrigue a man, she mustn't be a Sphinx without a mystery, but mysterious without being Sphinx-like. That holds true for man in relation to woman.

When there is nothing that is novel, surprising, unpredictable or improbable, interest inevitably flags and wanes and other targets will be sought elsewhere.

There does seem to be some truth in the idea that, as we learn what we want to know about the other's body, our interest turns towards his or her hidden thoughts and feelings.

It is not without significance that "to know" can mean acquiring carnal knowledge or spiritual knowledge. And it is certainly not necessarily a big step from one to the other.

UNIVERSITY CHALLENGE

Bamber Gascoigne continues a weekly challenge to readers of *TVTimes*, based on the sort of questions used in the Granada Television series *University Challenge*.



GENERAL KNOWLEDGE

1. What is a PARSEC?
2. Whose national emblem is the CHRYSANTHEMUM?
3. Who was born MARY ANN EVANS?
4. Who said: "How I, then a young girl, came to think of, and to dilate upon, so very hideous an idea?"

LEADING LADIES

5. Who created the puppet character LADY PENELOPE?
6. Whose memorable farewell performance went uncompleted?
7. In which film did Shirley Temple make her screen debut?

COLOUR

8. What colour is the large elliptical shape apparent on the planet Jupiter?
9. What is DALTONISM?
10. Which colour gave Master Jonathan Buttlall, of Soho, immortality?

ANSWERS

1. A unit of measure used for interstellar distances.
2. JAPAN.
3. GEORGE ELIOT the novelist.
4. MARY SHELLEY, of her book FRANKENSTEIN.
5. SYLVIA ANDERSON.
6. SARAH SIDDONS playing Lady Macbeth in 1812. An enthusiastic audience wouldn't allow it to progress beyond the sleep walking scene.
7. RED HAIRED ALIBI in 1932.
8. Known as the RED SPOT, it varies between intense brick red and faint grey.
9. Colour-blindness, especially with reference to red.
10. BLUE: he was the subject of Gainsborough's Blue Boy.

● WOULD YOU MAKE THE TEAM? Three correct answers—a bit more swotting and you might be there; five correct—you're on the short list; seven or more correct—the team needs you

It makes me
LAUGH

by Laurence Payne,
ITV's Sexton Blake



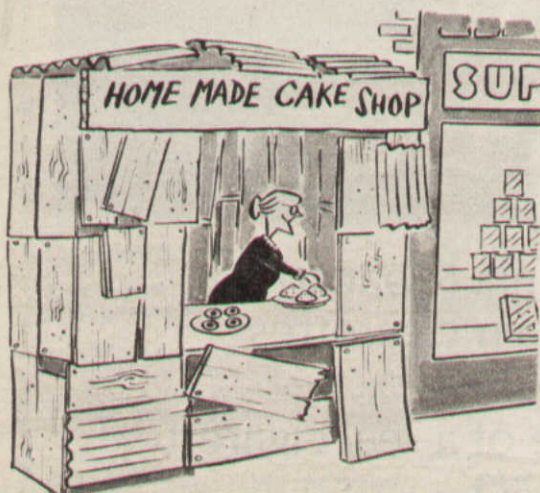
"I DON'T, as a rule, find cartoons funny—and when I do laugh it's likely to be at a joke without words. There are far too many

words in the world! I used to love cartoons about dogs; but since my own dog died, a year ago, I find myself looking at them with a tear in my eye.

"Although Sexton Blake is a 'straight' part, I can't help but find the whole business of private eyes and spies very funny—and when I'm not acting I'm writing 'send-up' detective stories. My new one, *Spy For Sale*, is a complete spoof in that, unlike most detective stories, *nothing works, everything goes wrong*.

"I'd love to play more comedy parts myself—but I'm never allowed to, because I've got a face like a funeral horse."

Next week: Andrée Melly



You've got to learn to unwind"

Artie-

THE TWO FACES OF THE FACELESS VAUGHAN

by Michael MacKellar

Behind the enigmatic countenance of the ruthless Detective Chief Superintendent Cradock, in *The Gold Robbers*, is the equally enigmatic actor Peter Vaughan. He values his private life so much that he dislikes talking about himself, becomes embarrassed when asked to do so and "pretends to be a very dull fellow." But is he *really*? Even his closest friends can't agree on which Peter Vaughan is the real one

WOULD the real Peter Vaughan please stand up and declare himself?

For it seems that no two people can agree upon which of his many personalities is the real one. Not even fellow-actor Donald Pleasence, who has known him since the days when they were both "very, very poor" and shared a Bayswater flat.

"There are at least two Peters," Pleasence explains. "One is shy and reticent, the other is the wild Peter—with a great sense of humour. He'll try to pretend that he's a dull fellow, but don't let him kid you. It's a facade."

His other friends, while agreeing that he's a very nice person, warn: "You'll have the devil's own job to get Peter to talk about himself." And they are right.

Peter Vaughan is so obviously embarrassed by personal questions that it's almost as if they cause him physical pain. His eyebrows twitch, his hands make defensive, but eloquent, arabesques in the air and what information he eventually gives is imparted with the same caginess as a bank manager granting an overdraft. When I interviewed him he became quite apprehensive about the questions, scowled, hunched his bulky frame down in his chair and began to say: "Well, if you want to know..." Then left the sentence unfinished.

Perhaps John Hawkesworth, the producer of *The Gold Robbers*, in which Peter plays Detective Chief Superintendent Cradock, comes closest. He says: "Peter has this English thing—he doesn't like pushing himself forward. The fact is he values his privacy and has no desire to become a public figure. In fact, I think he feels he couldn't face up to that."

Peter Vaughan was born Peter Ohm ("like the electricity thing") in Shropshire, but raised in Uttoxeter, in the Potteries. The Ohms were of Austrian origin and, having decided that nobody could become a successful actor with a name like that, he adopted his mother's name, Vorn. Which can be written as *Vaughan*. He hints that his childhood was rather lonely, "because I had no brothers, no sisters and no cousins—something which makes me appreciate my own family all the more."

He was "always a bit of a dreamer, a rather solitary person. And I always wanted to get away from the environment I was in." Not because Uttoxeter was particularly grim—"in fact, it's a rather nice town, with rather marvellous people, but simply because I felt my horizons lay elsewhere." On the other hand, although he was imaginative, "I was not very bright." He got through school "just by sitting there, pretending

I knew what was going on."

As a not very bright child, where was he going to go, what was he going to do, when his schooldays were over? "It's the familiar problem that faces every working-class child, isn't it? All of us, of course, dreamed of playing for Stoke City. I played both cricket and soccer for the school. But when I realised I wasn't going to make it into the professional ranks I started looking for something else to do."

The future was charted for him by Miss Joy Belford, a supervisor of the Staffordshire Education Committee, who saw him in a school play. "What do you want to be?" she asked. "Could I be an actor?" he suggested. "I think you ought to be an actor," she replied and wrote to the director of the Wolverhampton Rep.

"I went for my interview—came out with a script to read and a job! His father's reaction to this was: 'So long as you don't hang around the house, it's all right with me.'"

During the war he spent five years in the army and, in Singapore, was commissioned in the Royal Corps of Signals. But, as an actor in civilian life, Peter landed a job in the entertainments unit—doubling as a radio announcer.

By the early 1950s Peter was with Birmingham Rep. His first London West End appearance was in 1954 in a production of Moliere's *Le Malade Imaginaire*. He stayed in London and obtained a few television and film roles, but for a while the going was tough. Donald Pleasence remembers that he and Peter watched a lot of cricket in those days "mainly because we were so often out of work."

Peter Vaughan has been cast in several villainous roles. "Luckily I'm not beautiful—otherwise I might have starved." Physically a large man, with the shoulders of a rugby forward, he exudes a certain menace, which has such a pronounced quality that Joy Jamieson, his agent, declares: "He even frightens me. I remember lunching with him one day and I couldn't eat, he made me so nervous."

Many gentle giants have the same problem. Peter finds it difficult to reconcile himself to the idea that he's "a heavy," because their image scarcely reflects his actual career. "In fact, I've played the part of a detective or someone on the right side of the law more often than that of a villain."

Peter never ceases to feel grateful that he got the chance to become an actor. "It's a job that enthralled and fascinates me—perhaps to a degree that is a little selfish. Perhaps one should realise a little more that there are other people about."

Acting is now so much in his blood that he's "become obsessed with it. In fact, that's the difficulty I have in talking about myself. I can really only talk about myself as an actor for that's what it's all about. I'm simply a reticent, very ordinary person with a fantastic face. I need a script to tell me who I am. My character only expresses itself when I get a script. If there weren't scripts, I'd simply be ordinary."

Clearly, most of this is deliberately designed to cover up the

tracks of the other Peter Vaughan. Almost everyone who knows him well emphasises his sense of humour. Peter Hammond, who directed him in the television role of Long John Silver, sees him as "a highly-sensitive, highly-strung, ebullient man." John Hawkesworth, producer of *The Gold Robbers*, says that Peter is "very amusing to work with. He tells a wonderful story and acts up little bits of nonsense wonderfully."

Indeed, it seems that Peter is "continually kidding Artro Morris." In one episode of *The Gold Robbers*, for instance, "he played a marvellous joke on Artro, who wasn't in this episode which was set in Austria (but was filmed on a set at Wembley). Peter got hold of an Austrian postcard—a marvellous one showing snow slopes and all that. Then he arranged for it to be posted to Artro from Austria with the message, 'Wish you were here!' Poor Artro really thought he had missed a great trip!"

The clue to all the Vaughan double-talk seems to lie in his remark: "An actor has to be a kind of neutral observer of life, rather than a participator. That's one of the difficulties, isn't it? This problem of getting up and participating."

He is not very good at participating, he explains. Indeed, his principal occupation when he is not actually acting is "just sitting around." Doing what, exactly?

"Nothing—absolutely nothing." He can "simply turn everything off, so that I alternate between bouts of furious energy—and not doing a damned thing!" It's a state of affairs that draws from his wife, Scots actress Lillias Walker, the demand that "get up off your beam end. Stop worrying about that damned part and let's hear something from you!"

Lillias is his second wife. Before he was married to Billie Whitelaw for 12 years ("a marvellous actress who, I'm happy to see, is getting the recognition she deserves"). The family on which he dotes consists—besides Lillias—of two-year-old David Max and twin 14-year-old step-daughters. They live at Gough's Manor, near Crawley, in Sussex—a house so old (the earliest bits are 16th century) that he often bangs his head on the beams.

At 45, he feels slightly disappointed with his life. "Not with my career—I've been lucky having this face and getting the right jobs. But as a human being, I'm not what I set out to be. Or rather, what I would have liked to have been. I'd like to have been another sort of human being altogether—but then, that's impossible, isn't it?"

He sees Cradock, in *The Gold Robbers*, as a kind of extension of himself. "In the sense that I personally don't believe in heroes and villains—by which I mean that I don't believe anybody is all good or all bad. I'm not suggesting, by the way, that somebody who goes down for 25 years for doing a robbery should be adulated by society. But Cradock is a real human being—a man with human weaknesses, intent on pursuing good."

And, of course, Cradock is obsessed with his job, which is why I say he's like me."

FASHION/LESLEY EBBETTS

return of the skirt

For nearly a year skirts have been taking a back seat on the fashion scene; all the interest has been focused on trousers. But their scene-stealing days won't last much longer if the super swinging designs for autumn skirts are anything to go by. A shirt or sweater teamed with a neat well-designed skirt can look as smart and as good-looking as a plain classic dress, and matching or co-ordinating accessories can produce a head-turning look. TVTimes teamed up four of the best skirts with some new and exciting accessories.

Kilts are back—this one is typical of the great new checks. In a tan, red and navy tartan by Travers Tempos, 72s. 6d. in sizes 10-16, available in six colours. Worn with a navy shirt, 89s. 11d. by John Craig, navy stockings called Leggies at Elliotts, 11s. 9d., bag (99s. 11d.) and belt (29s. 11d.) to match by Anthony Rockall. Shoes by Ravel, 75s.

The military look—neat red wool skirt, slightly flared, with stud and buckle trim in gilt by Pierre Elegante 73s. 6d. in sizes 10-16. Available in Sand, Gold, Caramel and Petrol.

The white sweater in boucle wool, is by Erica Budd at Travers Tempos 49s. 11d. Red patent shoes also with gilt trim, are by Sacha, 89s. 11d.





For that French look—a covat cloth skirt in pale blue with little pearl buttons decorating the front and pockets, by Travers Tempos, 72s. in sizes 10-16, available in 11 colours. Sweater by John Craig, 59s. 11d., white tights in One Size by Kayser, 8s., and white patent shoes by Sacha, 99s. 11d.

Neat and knitted—navy wool skirt in knitted style by Bobby Cousins, 43s. 11d. in sizes 10-16, assorted colours. Patterned shirt by John Craig, 69s. 11d. Mesh tights by Elliotts, 11s. 9d. Neat navy leather shoes with a huge brass buckle trim by Dolcis, 89s. 11d., teamed with knee sox by Pex, 3s. 6d.—5s. 11d. according to size. Watch by Old England

STOCKISTS

Covat skirt with pearl buttons: Fifth Avenue; Wallis Shops; Bourne & Hollingsworth; Joshua Taylor of Cambridge. Kilt: Harrods (Young Set); Campbell Booker, Richmond and Walton-on-Thames, Surrey. Military-look skirt: John Lewis, all branches; Elegante, South Kensington; Zanic Boutique, Duke Street, London; Franks, Golders Green and Edgware. Knitted skirt: All branches of Bobby Cousins; Birds; Chick's Boutiques.



Robinson Crusoe



**-with
all
mod
cons**

Loneliness is explored in *A Man On His Own*. A six-part series examines people who have spent long periods away from normal human contact. Like Robin Knox-Johnston, who sailed non-stop and alone around the world; Father John Casey, held by the Communist Chinese for some time and subjected to brainwashing techniques; Allan Brooks, a political prisoner in South Africa for more than two years . . . and this Sunday, Duncan Carse, the explorer familiar to viewers of *Survival*, who spent 18 months alone on an island

by DERMOD HILL

DUNCAN CARSE was marooned on an island for 18 months . . . for an experiment in survival.

Explorer Carse was put ashore on South Georgia, 800 miles east of the Falklands. In *A Man On His Own* on Sunday he will tell how he met the challenge of loneliness.

"When people ask me what it was like I can only tell them I came out of it 'beaten up', emotionally and physically. Even now I am only beginning to rationalise the experience.

"It is a matter of such breadth, it is hard to grasp or explain. But I think I can now communicate something of it."

Carse went to South Georgia in February, 1961, following four expeditions to the island in the 1950s.

South Georgia was discovered by

Capt. Cook in 1775, four years before his death. It is 105 miles long, 20 miles wide and has mountains reaching up to 9,000 ft. Sir Ernest Shackleton, the explorer who led two Antarctic expeditions, was buried there in 1922.

For his experiment Carse took with him the tools to build a hut; food, calor gas, pots and pans, three dinghies, a sledge and £3,000 worth of scientific equipment for geological and scientific research.

He was put ashore by a Royal Navy vessel which returned three weeks later to check that he had settled in for the winter.

It was also arranged that he would have a "pillar box" system so that he could leave messages under a cairn in another bay where seal hunters sometimes put in. But he never used it.

Carse fell and badly damaged his leg while on the island, but he was determined to remain. The leg partially disabled him for the entire 18 months.

A greater catastrophe was to come. A tidal wave swept in, destroyed his hut and washed away most of the equipment.

"I managed to find enough essentials washed along the shore to keep going. I lived all winter in a summer tent."

Carse described South Georgia as "one of the most beautiful places on earth. It is mountainous, colourful and rich with wild life all round the coast."

Carse now lives in Sussex, but he still pays one shilling a year "rent" to the Crown for the desolate mile and a quarter square of the island where he stayed.

Kathie Webber's Summer HOW THE TURNED

The day that Mike and Bernie Winters were outwitted by their wives and found themselves toiling over a hot barbecue turned out to be a great success. Barbecues are a delightful way of dining out of doors. The rules are simple, the results are delicious . . . and there's no need to fork out any money, because you can make your own barbecue kit

SLAVING over a hot kitchen stove, at the height of summer, just isn't fair to wives; that's a point of view upon which both Mike and Bernie Winters heartily agree. But slaving over a hot barbecue in the garden, is something entirely different. . .

The Winters' boys felt no qualms at all about letting the Winters' women slave out in the open air. But, after deciding that lighting the barbecue was something that was best tackled by men, Mike and Bernie were most disconcerted when their wives told the pair of them to finish what they'd started. "That's gratitude for you," grumbled Bernie.

On the other hand, Mike had far fewer reservations, because he can't boil an egg without burning the water. "Which means that I have to look after him when we're away," said Bernie, who added modestly: "Of course, I'm a marvellous cook."

Although Mike and Bernie agree upon most subjects, one recent "bone of contention" has been who should use the barbecue that they own jointly.

Their barbecue outfit cost £22 17s. 6d. and will spit roast as well, when a small battery-operated motor is attached. Three long-handle cooking implements are also included in the price. You can buy simpler barbecues for as little as £3 19s.

But they *do* need careful handling. Keep your barbecue away from the house and well clear of any overhanging trees. The ideal place is in the middle of an open space, like the lawn. Don't let young children play with it. Teenagers can certainly cook their own food, but this depends on how sensible your children are with fires, cookers and so on. Lighting the charcoal is a bit tricky, it's more difficult to ignite that ordinary coal, so the recommended method is to use methylated spirits to light the charcoal,

sprinkling on no more than one or two fluid ounces. Cap the can of methylated spirits and place it well away from the barbecue before you strike a match.

I use a long taper, lighting it away from the barbecue. Put the light to the spirits on the stove and move back quickly. All spirits will flare a little at first, but methylated spirits is safer than others. Don't use petrol or lighter fuel. It's not worth the risk.

When the charcoal goes grey—after about an hour—it's hot enough to cook steaks, chops, chicken and kidneys. I've found each of these items takes about 10 minutes on each side, less for steaks if you like them rare. Mushrooms, tomatoes and kebabs, can all be cooked for about the same time . . . 15-20 minutes. Spit-roasting a chicken takes no more time than it would in the oven at 400 deg. or Mark 6 and it will have a delicious crispy brown skin, with lots of flavour.

You can make your own barbecue quite easily. Just place a fairly deep, large meat tin on open ground and surround it with two layers of bricks, then stand a large metal grid (a cake rack will do), on the bricks and keep it firmly in place with more bricks.

Charcoal can be bought from most large stores, for about 12s. for a 5lb. bag—enough for two barbecues. Some coal merchants will also supply it.

To give some added appeal to your barbecued meats, serve with green salads, garlic bread, plenty of fresh fruit and cheese. Garlic bread is easily made with long French loaves, 3oz. of butter and one large clove of garlic per loaf. Skin and crush the clove of garlic, soften the butter and mix with the garlic. Cut the loaf diagonally and spread garlic butter in the cuts.

Place the loaves in a pre-heated oven set at 400 deg. or Mark 6, for 10-15 minutes, or until crisp.

Next week: Patrick Allen and Sarah Lawson



Explorer Duncan Carse checking the supplies needed to face 18 months alone on South Georgia, which he describes as "one of the most beautiful places on earth"

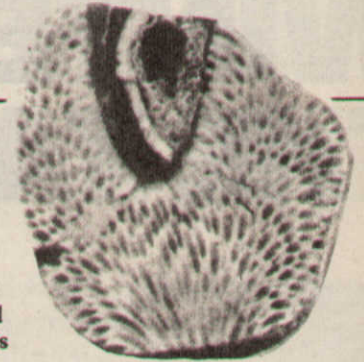
er Eating with the Stars: 1
E WINTERS' WIVES
D THE TABLES





Making the most of those beach treasures

LIMESTONE FOSSIL (CORAL)
Pebbles of this type contain fossils. Most are basically limestone, found near cliffs



LAST WEEK I was telling you that Jane, Sarah, Katy and I spent a day at a little rocky beach on the south coast searching for "treasures."

We started out helping Sarah collect some pretty seaweeds. Wisely, she collects only the green or red feathery kinds because there are over 700 seaweeds to be found round the British Isles, mostly of the brown variety.

We carefully put Sarah's collection in a polythene bag, sealed it with an elastic band and then popped it in a rock pool to keep cool until going-home time.

Jane's seaside hobby is collecting pebbles. The tide was still on its way out—the best time to search for pebbles. When they are wet and shiny their colours show up more than when they are dry.

Pebbles are simply pieces of rock—or sometimes fossils—that have broken away and been rolled about on the sea-bed with other pieces of rock and sand until they are worn smooth. Over the centuries the action of glaciers, earthquakes, landslides and the continual wearing away of the land by rivers, has carried rocks of all types down to the sea, eventually to be pounded into sand and pebbles.

Semi-precious stones can be found on some of our beaches. There is plenty of carnelian (a red, glassy-looking stone), colourless rock crystal, yellow citrine and purple amethyst, a very hard stone with a surface like fine porcelain.

If you are on holiday anywhere near Whitby,

Yorks, you should be able to find the famous Whitby jet—a black, slate-looking stone that shines like a seal's coat when polished.

The Lincolnshire and Norfolk beaches sometimes present us with pieces of amber. It looks like very hard toffee and is, in fact, a fossilised resin usually washed in from the Baltic coast.

A lot of interesting pebbles appear to have other pebbles embedded in them, making them look rather like coloured concrete. Most of these are millions of years old and were formed by gravel and sand being stuck together.

There are plenty of fossils to be found—if you look carefully. The best place to discover these is along a beach that is backed by limestone cliffs.

If you find a pebble that you think looks very rare take it along to a museum. The curator will usually tell you if it is valuable and might be able to give you the name and address of a professional stone-polisher.

You can try polishing pebbles yourself—if they are not too hard. You sprinkle a carborundum powder—most hardware stores and garages have it—on to a small square of plate glass then just keep on rubbing.

Jane keeps her prettiest pebbles on a display board, made simply by cutting out a square of plywood or hardboard, then covering one side with a ½in. thick layer of quick-drying plaster. Before the plaster sets, press in the pebbles. When the plaster is absolutely

dry give the pebbles and plaster a coat of clear varnish. This makes the pebbles shine again just as they did when they were wet on the sea shore.

We are going to do the same with the collection of sea shells that Katy made. Katy will be a very old lady before she completes her collection—there are over 100,000 varieties of shells known to exist.

The largest is the giant clam. One discovered on an Indo-Pacific coral reef weighed 579½lb. (over a quarter of a ton) and is now in the American Museum of Natural History.

The largest British shell was found at Torbay, Devon—a 15in.-long fan mussel.

The smallest sea shell is just one-thirtieth of an inch in diameter and is found only in the Atlantic.

Before we left the beach Jane found a little heap of Tower shells. They look like minute ice cream cones and Jane thought they would make a nice necklace strung together on a piece of thread.

If you are thinking of going beach searching during the summer there is just one word of warning.

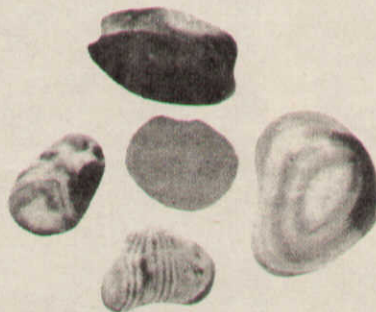
If you find anything—particularly something made of metal—that you do not instantly recognise do not pick it up or throw stones at it or hit it with a stick.

Make sure that you can remember the spot where you found it and go off and find a grown up or better still a policeman. It might be a bomb or mine left over from the war!



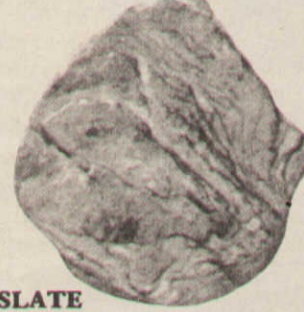
GRANITE

Granite pebbles are hard and vary in colour depending on their composition. They can be white, pink, black—or mixtures of all three



CHALCEDONY

Some of these stones are semi-precious. They are found on most beaches and all are extremely hard



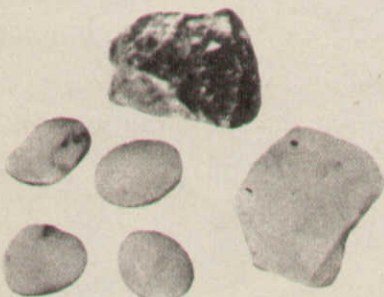
SLATE

This type of soft rock was formed when clay was put under extreme pressure by movements in the earth's crust



JET AND AMBER

The semi-precious jet is compacted fossilised wood. It polishes well. Amber is fossilised pine resin. It is often found on beaches in Lincolnshire and Norfolk



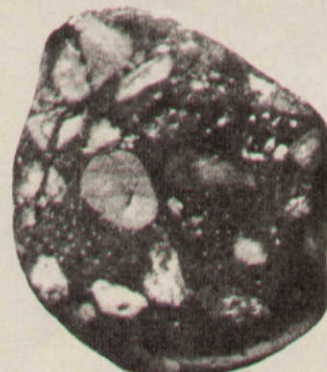
MILKY QUARTZ

These pebbles, found on most beaches, are extremely hard. Some varieties are regarded as semi-precious. These include the purple amethyst



SHELLY LIMESTONE

This is a pebble consisting of hundreds of pieces of fossil shell. These flat, disc-like pebbles are made from the same type of limestone found in cliffs



ANCIENT GRAVEL

Pebbles of this type are a combination of gravel and sandstone, formed when the two constituents were cemented together millions of years ago



SANDSTONE

Pebbles like this are mainly red sandstone, with veins of white quartz. The sandstone, being softer, wears more quickly than the quartz



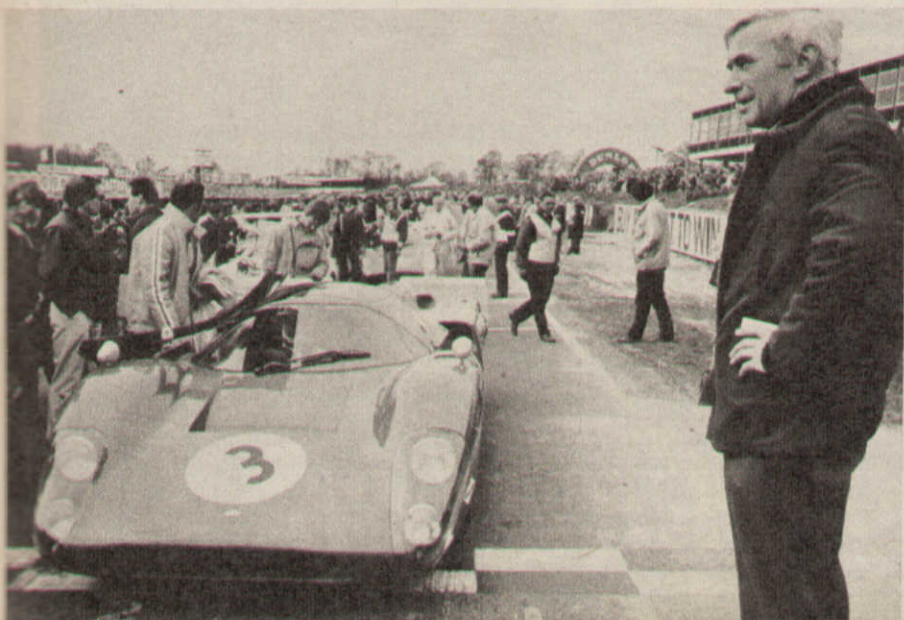
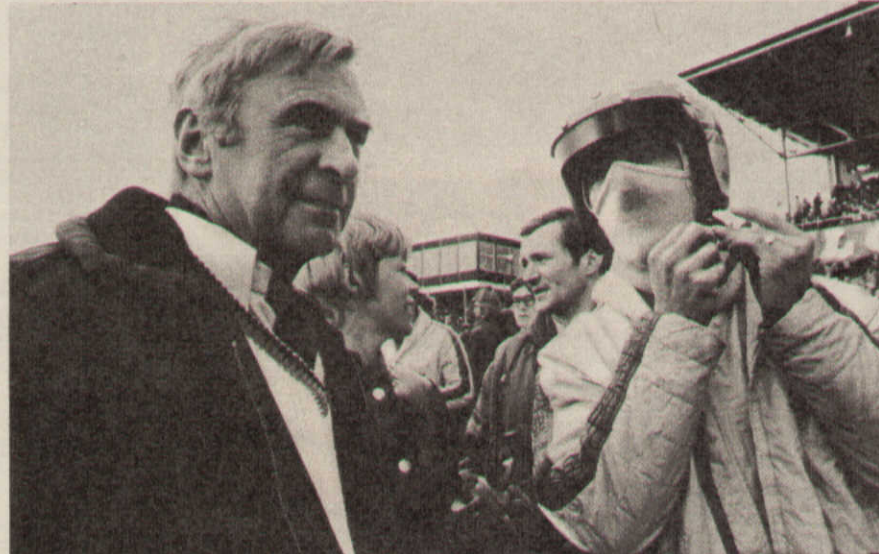
THE FREEWHEELING COLONEL RACES INTO THE BIG TIME AT BRANDS HATCH

It's Brands Hatch racing circuit—it's a Lotus 51—and it's the hero of Southern TV's *Freewheelers* serial going flat out in a real-life speed test . . . actor Ronald Leigh-Hunt, alias Col. Buchan of MI6, taking a high-speed refresher course in race car driving under the watchful eyes of some real professionals like Vic Elford, Tony Lanfranchi and Chris Amon. Leigh-Hunt is no stranger to high-speed driving: he used to compete at the Goodwood circuit in a souped-up MGA



Leigh-Hunt (above right) arrives in *Freewheelers* Lotus Elan, gets a big hand from ace Tony Lanfranchi

He assesses form with competitor and friend Vic Elford (right) while mentally revving-up for The Big Moment



He watches Chris Amon (far left) move up Ferrari for start of a six-hour professionals' race . . .

He follows the race (left) from stand in company with another stylishly serious enthusiast . . .

He takes Lotus 51 round circuit himself (above and top). The pros' verdict: "Good, but room for improvement"

WEEK IN VIEW



PLAYS

TWO FEET OFF THE GROUND

Leslie Sands, Jennifer Hilary

SATURDAY

Building a big business empire is child's play compared with handling a headstrong daughter. Or so it seems to the Yorkshire tycoon (played by burly, Bradford born Leslie Sands) in Trevor Danby's comedy, *Two Feet Off the Ground*. The daughter has been educated into an independence that her dad can't cope with. Fortunately, there is someone else who can.

Jennifer Hilary (last seen as driver Conroy's wife in *The Gold Robbers*) plays the girl with startling ideas. It doesn't necessarily follow that the Gold Medal winners at the Royal Academy of Dramatic Art become major stars. But Jennifer, 26, is on her way. She's already had star parts in the London and Broadway theatres and she gets her big film break in the forthcoming *One Brief Summer*.

WEDDING NIGHT

Ewen Solon, David Markham

MONDAY

The second television production of the Stables Theatre Company, *Wedding Night* is a comedy by German-born Gert Hofmann (now a lecturer in German literature at Edinburgh University) about the confusion that results when an old soldier inadvertently arranges his daughter's wedding reception on the same day as his war reunion. The conflicting festivities get hopelessly intertwined until the stronger of the two takes over the evening.

No actor in the Stables Company welcomes the prospect of a succession of different TV parts more warmly than Ewen Solon, who plays the old crony of the bride's father sustained still by

his army memories. In last week's *In a Cottage Hospital* he was the tippling colleague of the hospitalised schoolmaster, and he has other meaty roles coming up. Their variety should finally shake off that clinging "image" he has as Lucas in the *Maigret* series.

FILMS

SABRINA FAIR (1956)

William Holden, Audrey Hepburn, Humphrey Bogart

SATURDAY

Sabrina is the fair daughter of a chauffeur who goes off to cookery school in Paris. She returns to the wealthy home where her father works as a beautiful young lady. This is a huge slice of fancy done to a rich crispy finish.

HEMINGWAY'S ADVENTURES OF A YOUNG MAN (1962)

Paul Newman, Eli Wallach, Arthur Kennedy, Susan Strasberg

SUNDAY

A kaleidoscope of writer Ernest Hemingway's Nick Adams stories, plus a slice from *A Farewell to Arms*, tracing the exploits of a youth in search of manhood. Interest is heightened by a galaxy of stars. Especially the Newman boxer who fights hard to find one coherent thought.

THE HALLIDAY BRAND (1957)

Joseph Cotten, Ward Bond, Betsy Blair

TUESDAY

A Western about the rivalry between a father who hates Indians and his son who falls in

love with an Indian girl. Director Joseph Lewis builds up the tension with care until the final inevitable confrontation. Ward Bond is convincing as the powerful "Big Dan" Halliday, the sheriff who rules with an iron hand.

ODONGO (1956)

Rhonda Fleming, Macdonald Carey

THURSDAY

On safari in Africa with a big game hunter and his new woman vet. The animals, especially the stampeding elephants, steal the film. But Rhonda Fleming wins some attention back in bush jacket and jeans.

THE INTERNS (1962)

Cliff Robertson, Michael Callan, James MacArthur

FRIDAY

The interns are a bunch of new doctors spending their first year after graduating at the New North Hospital in the U.S. Their lives are Hollywood's answer to *Doctor in the House*. There are some serious moments, but generally the patients don't get much of a look-in.

DOCUMENTARY

THE LAST OF THE BIG PUNTERS

TUESDAY

If life is a gamble . . . John Gough lives well. Starting a few years ago with shillings, he piled up an £80,000 fortune. Some of his £1,000 bets daily made the bookies flutter. Then he lost it all . . . and went into £15,000 debt. But bachelor Gough gambled again. And won again. On Tuesday he gives the inside dope on his pounds, shillings and horse sense philosophy. And how he bets.

YOUR WEEK STARTS HERE

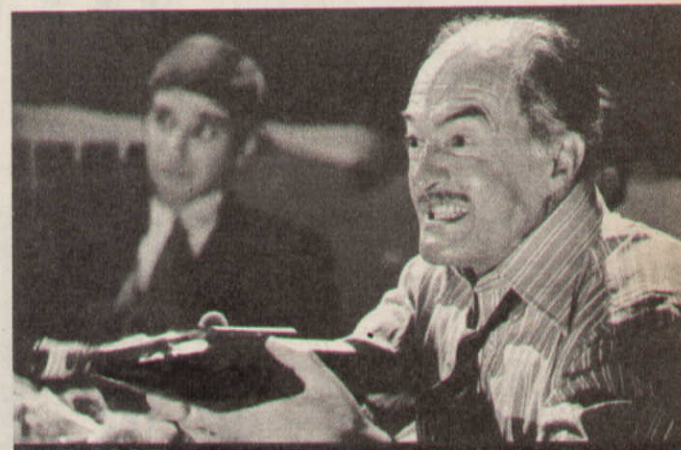
THE Programme Pages of *TVTimes* take on a new look this week as part of our continuing efforts to improve the service we offer to readers. Turning overleaf, you will see that each day's programme information is now dominated by an AT-A-GLANCE column set out in bold type on the right-hand side of the page. This single column gives you a quick but complete guide to several hours of television—the basic information for planning your viewing throughout an afternoon or evening, perhaps throughout the whole day.

And once you have picked out the programmes that you want to watch, the attractively displayed featurettes alongside the AT-A-GLANCE column will continue to give you all of *TVTimes'* exclusive background information, including stories and pictures of your favourite performers, details of the supporting cast, and full synopses of what to expect on screen.

Before introducing this technique to the magazine we showed specimens of these pages to a cross-section of *TVTimes* readers and they clearly liked the changes. Now that the new look is actually appearing in the magazine we hope that all 11 million readers of *TVTimes* will share that enthusiasm.

Some people may take a week or two to become accustomed to the change. And whether you like the new presentation or not, do feel free to write and let me have your comments. This magazine, more than any other, exists only to serve its readers.

Peter Jackson, EDITOR



DRAMA: *Confetti and shrapnel*—Ewen Solon in *The Stables Theatre Company*, MONDAY



NEW: *Clues for conclusions*—Lisa Daniely in the first *Who-dun-it* TUESDAY

Attention . . . all private eyes!

YOU HAVE a splendid chance to be a detective in *Who-dun-it*. So watch this new series which starts on Tuesday closely. All the clues will be there. You will be invited to put the finger on the guilty party before the detective Jeremy Moon.

Moon, the amateur detective, is played by Gary Raymond, who has become addicted to thrillers. So much so he has a pile of detective novels on his bedside table.

Raymond, a 34-year-old Londoner,

lives in a 150-year-old house at Hammersmith, London. The scene for a who-dun-it? No. Raymond is married to actress Delena Kidd, and they have three small boisterous children who would scare off any villains.

You won't need a spy glass or a C.I.D. card to crack the case on Tuesday. Anyone can be an amateur detective. Like Raymond's neighbours. Their sleuthing trapped three men who stole his car. And he hopes you will be just as sharp eyed for *Who-dun-it*



World of Sport Wills Open Golf

BERNARD GALLACHER, 20-year-old Scot, considers the £1,250 top prize in today's Wills Open Golf Tournament relatively unimportant. Gallacher has his eyes fixed firmly on the golden fairways of America. And a win in the Wills—much of it can be seen in *World of Sport*—could clinch a place in the rich Alcan event in America next month.

"America is the only place for a golfer to get real experience," says Gallacher. "Most of all, playing in America hardens one's game. Over here we play for peanuts—perhaps for prizes totalling £7,000 a tournament. There, they think nothing of playing for £30,000 in prizes."

His success this year is already impressive. He is one of the six new members of the British Ryder Cup team, and so far he has won the Schweppes Trophy, and finished second in the Agfa, the Daks and the Carroll's tournaments. Success due, he insists, to a winter tour of Africa, playing American-type courses.

He places so much importance on the Wills that he gave himself a full week to get to know the Moor Park course in Hertfordshire.

"It's like motor racing," he says. "Just as a driver has to know every characteristic of the track, every bend and every landmark, so must a golfer know his course."



Professional Cycling



British hopes in the World Professional Road Championship last week rested with our eight-man team headed by Michael Wright, above, Derek Harrison and Barry Hoban, all of whom are currently in action on the continent. Leading the opposition, and widely tipped to repeat his 1967 win was Tour de France victor Eddy Merckx, recently seen winning the Milan-San Remo and Paris-Nice events, with a further threat from his own Belgian national teammate Walter Godefroot.

World of Sport presents a report on how they fared.

TARZAN

RON ELY in
Day of the Golden Lion

Tarzan takes the place of an injured native friend in a contest with other native athletic champions.

The jungle strong man's aim is to prevent the friend losing the princess he wants to marry.

A king-sized attraction in this episode of the adventures of Edgar Rice Burroughs' jungle lord is the appearance of Suzy Parker as Hilda Keeler. Miss Parker is the model-turned-actress who hit the big time in Hollywood with her cool charm, and starred opposite such stars as Cary Grant and Gary Cooper in *But Not for Me* and *Ten North Frederick*.

Tarzan
Jai

Ron Ely
Manuel Padilla Jr.



Hilda Keeler
Wilhelm
Naftel
Ahmed
Mustafa
Bata
Notu

Suzy Parker
Curt Lowens
Chuck Wood
Rockne Tarkington
Ricardo Adalid
Vincent Arias
Virgil Richardson

5.15

LONDON 12.25 Road Report; 12.30 Swimming; 12.55 News; 1.0 Sport; 5.15 Voyage to the Bottom of the Sea; 6.10 News; 6.15 Hogan's Heroes; 6.50 Frankie Howerd; 7.35 Doctor in the House; 8.5 Tarbuck; 8.35 Name of the Game; 10.0 News; 10.10 Theatre; 11.10 Jokers Wild; 11.40 Fly High with Cleo.

SOUTHERN 12.52 Weather; 12.55 News; 1.0 Sport; 5.15 Tarzan; 6.10 News; 6.15 Frankie Howerd; 7.0 Doctor in the House; 7.30 Name of the Game; 8.55 Court Martial; 9.55 Popeye; 10.0 News; 10.10 Theatre; 11.10 News Extra; 11.15 Seaway.

MIDLANDS 12.25 All Our Yesterdays; 12.55 News; 1.0 Sport; 5.15 Tarzan; 6.10 News; 6.15 Frankie Howerd; 7.0 Tarbuck; 7.35 Name of the Game; 9.0 Avengers; 10.0 News; 10.15 Theatre; 11.10 Man of the World.

YORKSHIRE 12.55 News; 1.0 World of Sport; 5.15 Voyage to the Bottom of the Sea; 6.10 News; 6.15 Frankie Howerd; 7.0 Champions; 8.0 Tarbuck; 8.30 Film—Kiss the Blood off My Hands; 10.0 News; 10.10 Saturday Night Theatre; 11.10 Homicide.

12.55 NEWS FROM ITN**1.0 WORLD OF SPORT**

Introduced by Richard Davies

1.5 ON THE BALL

Brian Moore presents another edition of television's soccer magazine.

1.30 CYCLING

Highlights of last week's world professional championships.

1.40 WILLS OPEN GOLF TOURNAMENTFrom Moor Park—
The final afternoon.**2.20 RACING FROM RIPON**

John Rickman with news and selections.

2.30 Wool Selling Stks (6f.)**2.35 WATER SKI-ING**

World championships from Copenhagen

2.55 RACING FROM RIPON

3.0 Bass Charrington Rose Bowl H'cap (2m.)

3.5 WILLS OPEN GOLF**3.25 RACING FROM RIPON**

3.30 Great St. Wilfrid H'cap (6f.) plus racing results.

3.40 WILLS OPEN GOLF**4.0 WRESTLING**

From Halifax

Welterweight: Mick McManus (New Cross) v Mick McMichael (Doncaster); Jeff Kaye (Leeds) v Al Nicol (Nottingham); Heavyweight: Tom Dowrie (Dundee) v Pete Ginsburg (Manchester).

5.0 RESULTS ROUND UP

ON THE BALL—
PRESENTER BRIAN MOORE; EDITOR MICHAEL ARCHER; DIRECTOR BOB GARDAM.

RACING—
COMMENTATORS TONY COOKE; KEN BUTLER; EXPERT JOHN RICKMAN; ON THE RAILS PETER MOORE; DIRECTOR ANDY GULLEN.

GOLF—
DIRECTOR JOHN SCRIMINGER.

WRESTLING—
COMMENTATOR KENT WALTON; DIRECTOR ANDY GULLEN.

CYCLING—
COMMENTATOR DAVID SAUNDERS; CO-ORDINATOR STUART McCONACHIE.

World of Sport studio—
Graphic Designer Al Horton; Assistant Editor Stuart McConachie; Editor Ian Marshall; Executive Producer John Bromley; Director David Scott.

Compiled by London Weekend Television

**5.15 TARZAN
and Weather Forecast****6.10 NEWS FROM ITN**

**The Frankie
Howerd Show 6.15**

guest star

DANNY LA RUE**DILYS WATLING****KEITH POTGER and
THE NEW SEEKERS****Pan's People**

Frankie Howerd and female impersonator Danny La Rue are joined by actress-singer Dilys Watling and former Seeker Keith Potger with his newly formed group The New Seekers in their first public performance.

First man to join the New Seekers was 20-year-old Londoner Laurie Heath, who plays six and 12-string guitar.

Laurie introduced 19-year-old Chris Barrington from Wigan. The two had worked on films together. Says Keith: "Chris plays the clown almost as well as he plays bass guitar, which makes him a natural asset."

Only other Australian is Marty Kristian, six and 12-string guitarist who was born in Leipzig, Germany.

Female section is supplied by former singer with the Nocturnes, dark-haired Eve Graham, 26, and blonde Sally Graham, 22 (not related) who used to be a dancer.

Keith says: "I was looking for someone with that special edge to give a vocal sound. Eve does that admirably." And Sally? "She has a sweet pure voice. And she does the best take-off of Sandie Shaw I've ever heard."

CHOREOGRAPHER FLICK COLBY: WRITERS S. C. GREEN, R. M. HILLS: DESIGNER RICHARD LAKE: DIRECTOR MILO LEWIS: PRODUCER SID GREEN

ATV Network Production

**TARBUCK'S BACK****JIMMY TARBUCK**

with

TED RODGERS**AUDREY JEANS**

guest star

BUDDY GRECO

and

Jack Parnell and his Orchestra

"The world of Buddy Greco is a very, very swinging world," says Sammy Davis Jr. "No matter what the mood, no matter what the tone of the picture

that the song is supposed to create, Buddy achieves it."

The throaty, soulful sound of Buddy Greco seems to be have been around for decades. Greco is still only 41, but it's hardly surprising that one should think of him as a veteran, as he made his radio debut as a swinging five-year-old.

MUSICAL ASSOCIATE KENNY POWELL: WRITERS BRYAN BLACKBURN, RON McDONNELL: DESIGNER MICHAEL EVE: PRODUCER COLIN CLEWS

ATV Network Production

9.30**SATURDAY NIGHT THEATRE**

LESLIE SANDS
JENNIFER HILARY
AVICE LANDON
TONY TANNER in

Two Feet off the Ground

BY TREVOR DANBY

There is just one thing to which businessman Barfield looks forward more happily than Alfred the chiropodist's regular visits, and that is the return from university of his brilliant but unconventional daughter Sandra.

But there is shock as well as pleasure in the homecoming.

Having acquired an alphabet of theoretical qualifications, Sandra is determined to pursue her studies in a practical field. And she is researching the sexual urges of the human male. Unfortunately, the males of the species object.

So father is presented with a bunion-sized problem that even Alfred's ministrations cannot solve—or can they?

*Mr. Barfield**Mrs. Barfield**Sandra**Mr. Ford**Norman**Stephen Mountfield**Mr. Daniel**Monty**Secretary**Leslie Sands**Avice Landon**Jennifer Hilary**Tony Tanner**Martin Shaw**David Ashford**John Rees**Blake Butler**Sandra Duncan*

DESIGNER MALCOLM MIDDLETON:

DIRECTOR MARC MILLER: EXECUTIVE

PRODUCER PETER WILLES

Yorkshire Television Production



Foot-fetishists Jennifer Hilary and Tony Tanner

**6.15 THE FRANKIE
HOWERD SHOW**

Comedy and music . . . and Danny La Rue.

**7.0 THE BIG
SATURDAY FILM****HUMPHREY BOGART****AUDREY HEPBURN****WILLIAM HOLDEN in****Sabrina Fair**

Sabrina Fairchild falls in love with David Larrabee, the son of her chauffeur father's boss.

9.0 MAX

Max has the stage to himself

MUSICAL ASSOCIATE SID HADDEN: SCRIPT BARRY CRYER, DICK VOSBURGH, SPIKE MULLINS: DESIGNER STAN WOODWARD: PRODUCER WILLIAM G. STEWART

9.30 TARBUCK'S BACK**10.0 NEWS FROM ITN**

and Weather Forecast

**10.15 SATURDAY NIGHT
THEATRE****11.10 COURT MARTIAL****BRADFORD DILLMAN****PETER GRAVES****Operation Makeshift**

The case of a desperate dedicated Army Sergeant who seems willing to sacrifice his career.

WRITER JOHN MCGREEVEY: DIRECTOR PETER MAXWELL: PRODUCER ROBERT DOUGLAS

12.8 REFLECTION

The speaker is the Rev. Vincent Castle of the Missions to Seamen.



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THE GOLDEN SHOT**4.45**

Bob Monkhouse

BOB MONKHOUSE

with guest stars

TESSIE O'SHEA
HEATH HAMPSTEAD
UNIT 4 + 2

When Geoff Wyles, manager of the Majestic Ballroom, Westergate, near Newcastle, challenged *The Golden Shot* to a rock-collecting contest for under-privileged children, ATV's Aston studios were bombarded with the stuff—all 21,000 sticks of it.

Bob and producer John Pullen called a halt with the arrival of two sticks of rock from a Rhyl circus. They were 8ft. long, 2½ft. across, and weighed 2½cwt.

Golden Girls Carol Dilworth and Anne Aston provide the sunshine and Len Lowe the unripened corn. Music is under the direction of Roger Webb.

SCRIPT BRAD ASHTON; DESIGNER HARRY CLARK; PRODUCER/DIRECTOR JOHN PULLEN

ATV Network Production

Georgia, 800 miles east of the Falklands.

Carse was marooned for an experiment in survival. In future weeks, this programme will examine others who have been alone with their thoughts for long stretches.

EXECUTIVE PRODUCER TERRY HUGHES;
PRODUCER MALCOLM STEWART

London Weekend Television
Production

NEW SERIES **A man on his own** **6.35**

DUNCAN CARSE

In this, the first of a six-part series on loneliness, explorer Duncan Carse talks to Geoffrey Moorhouse about his self-imposed exile on the island of South



Duncan Carse

SOUTHERN 11.0 Service; 12.5 Close; 1.27 Weather; 1.30 All Our Yesterdays; 2.0 Farming; 2.30 Show Jumping; 4.37 News; 4.45 Golden Shot; 5.30 Nice Time; 6.0 News; 6.15 Taliesin Tales; 6.35 Man on His Own; 7.0 Stars on Sunday; 7.25 Mission: Impossible; 8.20 Film—Seventh Crown; 10.10 News; 10.30 John Davidson; 11.20 David Jacobs.

LONDON 11.0 Service; 12.15 Discovering London; 12.40 Going Places; 1.5 Interval; 1.20 Behan; 1.50 All Our Yesterdays; 2.20 Sport; 2.50 Big Match; 3.50 Man in a Suitcase; 4.45 Golden Shot; 5.30 Survival; 6.0 News; 6.15 Taliesin Tales; 6.35 Man on His Own; 7.0 Stars on Sunday; 7.25 Dept. S. 8.20 Film—Hell Drivers; 10.10 News; 10.20 John Davidson; 11.20 David Jacobs.

MIDLANDS 11.0 Service; 12.15 Close; 1.45 Whiplash; 2.15 Star Soccer; 3.10 Film—Pork Chop Hill; 4.45 Golden Shot; 5.30 Forest Rangers; 6.0 News; 6.15 Taliesin Tales; 6.35 Man on His Own; 7.0 Stars; 7.25 The Saint; 8.20 Film—Hell Bent for Glory; 9.50 News; 10.0 John Davidson; 11.0 I Spy.

YORKSHIRE 11.0 Morning Service; 12.15 Interval; 1.30 All Our Yesterdays; 2.0 Underwater Swimming; 2.30 Sunday Sport; 3.55 Film—Britannia Mews; 5.30 Adventures of the Seaspray; 6.0 News; 6.15 Taliesin Tales; 6.35 A Man on His Own; 7.0 Stars on Sunday; 7.25 Saint; 8.25 John Davidson Show; 9.25 Film—The Young Lions; 10.10 News; 10.20 Film—Part two.

**What makes the Vincents so vital and energetic?**

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Harry Secombe with Jennifer Nicholls

NEW
SERIES**STARS ON SUNDAY 7.0****MAGGIE FITZGIBBON
HARRY SECOMBE
SIR JOHN GIELGUD**with Yorkshire Television's
Thousand-Voice Choir

Top stars, lavish spectacle and viewer participation—these are the ingredients for a 15-programme series which aims, unashamedly, at bridging a gap.

Producer Jess Yates believes that this new type of religious format can stand alongside drama and light entertainment.

He has assembled a list of top stars who will be singing hymns or songs requested by viewers.

Harry Secombe appears in all 15 programmes, and tonight he sings *I'll Walk With God*.Australian soprano Maggie Fitzgibbon sings the popular *I Believe* and from young Clare McArdle you hear *The Holy City*. She is backed by the thousand voices of the 21 choirs who appeared in the *Choirs on Sunday* finale, accompanied by the John Foster and Son Ltd. Black Dyke Mills Brass Band.

Address for requests: Stars on Sunday, Yorkshire Television, Leeds.

DESIGNER IAN MCCROW: DIRECTOR BURT BUDIN: EXECUTIVE PRODUCER JESS YATES
Yorkshire Television Production**THE JOHN
DAVIDSON
SHOW 7.25**with MIREILLE MATHIEU
RICH LITTLE
AIMI MACDONALDspecial guest star
PAUL ANKAAmerica's latest acting-singing sensation John Davidson sings *Walking in the Sunshine* and *Sunny Afternoon*,

and opens the second spectacular show in his new series.

Joining him and regular stars Mireille Mathieu, Rich Little, and the lovely Aimi Macdonald, is special guest Paul Anka, who sings *Watch What Happens* and the great hit he wrote for Frank Sinatra, *My Way*.

Born in Pittsburg, Pennsylvania, 27-year-old John Davidson is unlikely ever to need the famous pawn shop on the corner!

Time magazine once prophetically described him as "the most promising, fastest-rising graduate of the rock 'n' roll generation."

Son of a minister of religion, John's early ambition was to follow in his

father's footsteps. But having attained a B.A. degree in Theatre Arts, he left for Manhattan with eyes set on the stage.

His first audition produced a co-starring part in a Broadway musical. Then TV producer Bob Banner saw him, and signed him to a personal contract, and to appear in a weekly TV variety show. John was on his way to the top.

MUSICAL ASSOCIATES DEREK SCOTT, JACK CHIVERS: NUMBERS STAGED BY IRVING DAVIES: WRITERS BRYAN BLACKBURN, BOB ELLISON, ERIC GEEN: SCRIPT CONSULTANTS SID GREEN, DICK HILLS: DESIGNER RICHARD LAKE: DIRECTOR BILL HITCHCOCK: PRODUCER COLIN CLEWS

ATV Network Production

7.0 STARS ON SUNDAY

Join in and Sing with the stars.

**7.25 THE JOHN
DAVIDSON SHOW****8.25 STARMOVIE
Hemingway's Adventures
of a Young Man****9.15 NEWS FROM ITN
and Weather Forecast Summary.****10.0 STARMOVIE****11.20 IT'S SUNDAY NIGHT
with DAVID JACOBS
and his celebrity guests.**

David Jacobs brings the sparkle to your eyes with a programme of late-night entertainment.

DIRECTOR/PRODUCER DAVID BELL
London Weekend Television Production**12.8 REFLECTION**

The Speaker is the Rev. Vincent Castle of the Missions to Seamen.



Paul Anka—guesting with John Davidson

**STAR
MOVIE 8.25****RICHARD BEYMER in
Hemingway's Adventures
of a Young Man**with Diane Baker
Corinne Calvet
Paul Newman
Eli Wallach

Young Nick Adams breaks his mother's apron strings and takes to the road.

A really large-scale Hollywood drama, with countless stars in cameo roles as

the people Nick meets along the way, including Paul Newman as a has-been boxer known as The Battler.

In the title rôle is Richard Beymer, who co-starred with Natalie Wood in the musical *West Side Story*.Nick Adams
Carolyn
Contessa
Mr. Turner
Billy Campbell
Telegrapher
Bugs
Dr. Adams
Major Padula
The Battler
Rosana
Mrs. Adams
John
BrakemanRichard Beymer
Diane Baker
Corinne Calvet
Fred Clark
Dan Dailey
James Dunn
Juano Hernandez
Arthur Kennedy
Ricardo Montalban
Paul Newman
Susan Strasberg
Jessica Tandy
Eli Wallach
Edward Binns

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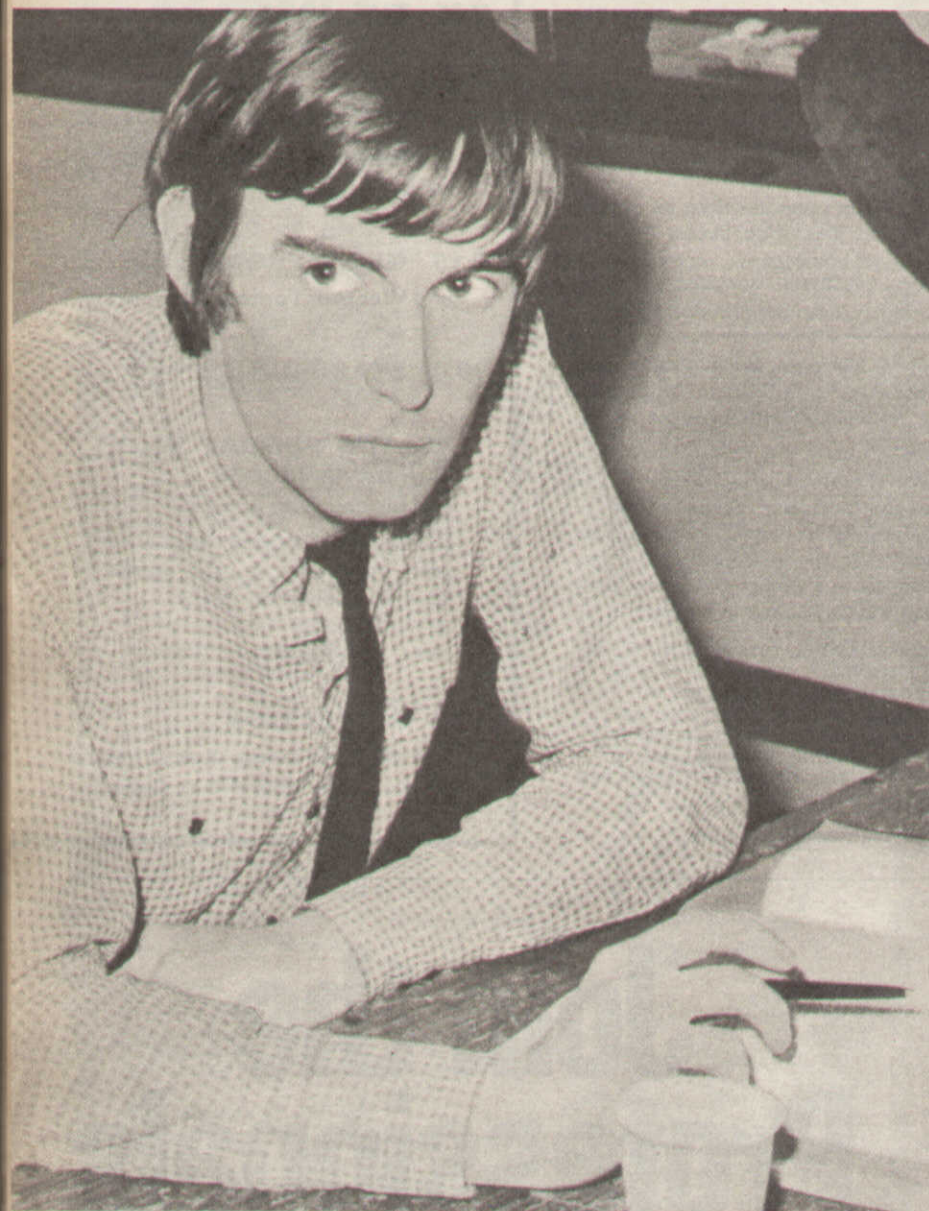
ADDRESS.....

TOWN..... COUNTY.....

DATE OF BIRTH..... M51585124

(You must be aged 15 for Junior Entry,
17 or over for the Regular Army).**ARMY**

A crop of winners from The Stables



Slim, sharp Gordon McDougall—slight body but powerful talent

GORDON McDOUGALL says: "If the theatre dies, so will TV drama."

And who is Gordon McDougall? He is the man chosen to conduct a remarkable experiment, an attempt at cross-pollination between the theatre and television drama.

This month, as the first plays on his production line are networked, we shall be able to judge just how successful he has been to date.

McDougall (27) is a pale, intense character whose whip-thin figure casts the merest sliver of shadow and makes even his slim-hipped Carnaby Street gear in all-black look as if it was run up for an overweight parson.

On his frail-looking shoulders lies the responsibility of running a drama group which offers actors, writers, directors and technicians the chance to experiment and find new forms of expression in television.

It sounds like a creative paradise—but there is a barb in the tail. For while

Lord Bernstein is happy to sponsor artistic experiment, he is also a businessman aware that avant garde prestige does not always pay the wage bill.

The question is: how much of this experimental venture is prestige for Granada Television and how much will it really benefit the viewer?

I went to Manchester to find out.

Here, at a cost of "some tens of thousands of pounds," a 100-seat theatre, together with bar and social centre, has been created out of some early Victorian stables.

At The Stables, as it's called, the experiment began for real last January. A cast of actors—20 in all—was put on a guaranteed salary for one year.

Carey Harrison (son of Rex) was appointed the company's resident writer on a year's contract. Gordon McDougall, whose brain-child it is, went into action as artistic director.

Their promise: to perform between 12 and 15 networked television plays a year as well as theatre plays for a club

audience. They would include the whole range of dramatic writing.

McDougall said: "Discovery of original work has always been a problem for the theatre and television. We hope the group will have some success in finding new dramatic talent."

Well, how is he making out?

"We had teething troubles," he says, "but by the end of the year, if the season works as planned, we will have done 15 new plays in the theatre and 11 for television."

"Six of those 11 have been done in the theatre first. We shall have more from the theatre next year because all the time we are building up new material."

"At first, the problem was to get actors to come to Manchester to live and work. And then there was difficulty over their flat rate pay to cover both theatre and TV appearances. It was a unique deal that Equity agreed to."

"But now we have them together as a working group the benefits become obvious. All the faults are ironed out here, techniques improved. Because they know one another's ways of working it cuts out the kind of waste you have when actors unknown to each other come together to do a TV play for the first time."

"However, the great thing is that we are able to experiment in the theatre without being haunted by the crippling costs we would have if this was a television studio or a larger theatre."

Inside The Stables, you can see his point, for the theatre is constructed like a test-bed for TV production. The stage can be an apron with the audience seated on three sides, a traverse with people on two sides, the traditional picture-box design with the audience facing the stage, or it can be diamond-shaped with the audience seated on four sides.

They perform three kinds of drama here. One is exclusively for The Stables theatre with its 3,000 club membership, another is mounted experimentally and then adapted for TV, and the third designed purely for a TV production.

McDougall claims that almost anything can happen in his experimental theatre. "Here we can put on a show to the theatre audience and play it to get it right for TV. That cuts down normal rehearsal time. And not only can we do a first work by a new writer. By the end of the year we will have done nine new plays."

"In all, we'll have done so many things in the first 12 months that if only half of them are successful we will have justified ourselves in terms of new writers and original productions."

"Of course it's expensive—more expensive than we thought at first—and there is always the responsibility that what you are doing is valuable enough in itself to justify the money spent on it."

"Look, it costs about £8,000 to make a TV play, but overall we shall probably find we can do it for less. The cinema has a language all of its own. No one knows what the language of TV is, but I'm trying to find out."

Kenneth Passingham



CHANNELS
6, 7 and 11

Country Boy 5.20

JACK HARGREAVES
MIKE BORNE
DOUG MATHEWS
MARGO BROWN

Mike learns this week that, although rabbits may seem cuddly pets, a healthy colony can cause serious damage to crops.

In the old days, this was controlled, albeit illegally, by poachers who, when they had escaped the attentions of the gamekeeper, would pack a ferret down the nearest burrow and poach a rabbit or two.

Nowadays, country expert Doug Mathews tells Mike, ferrets—small members of the weasel family noted for their fierceness—are still used to keep down hungry rabbit tribes.

Mike continues his lessons in riding with instructress Margo Brown who shows him how to groom a horse.

He always imagined that riding consisted of leaping on a pony's back and galloping away. But, this afternoon, he finds out that there's a bit more to it . . .

DIRECTOR GEORGE EGAN

*Southern Independent Television
Production*



Mike Borne at work in the harness room

LONDON 4.15 Headlines; 4.17 Once Upon a Time; 4.30 Crossroads; 4.55 Bugs Bunny; 5.20 Country Boy; 5.50 News; 6.4 Mad Movies; 6.45 Mike and Bernie; 7.30 Coronation Street; 8.0 World in Action; 8.30 Playhouse; 9.30 N.Y.P.D.; 10.0 News; 10.30 X Film—The Ghost of Frankenstein.

SOUTHERN 4.0 Junkin; 4.15 Headlines; 4.17 Once Upon a Time; 4.30 Ghost and Mrs. Muir; 5.0 Lone Ranger; 5.20 Country Boy; 5.50 News; 6.0 Day by Day; 6.45 Mike and Bernie; 7.30 Coronation Street; 8.0 World in Action; 8.30 Play; 9.30 Hilton's half-hour; 10.0 News; 10.30 University Challenge; 11.0 News; 11.10 Farming.

MIDLANDS 4.0 Tingha; 4.11 Headlines; 4.13 Houseparty; 4.25 Oh Susanna; 4.55 Skippy; 5.20 Country Boy; 5.50 News; 6.0 Midland News; 6.10 Today; 6.45 Mike & Bernie; 7.30 Coronation St.; 8.0 World in Action; 8.30 Playhouse; 9.30 Legends of the West; 10.0 News; 10.30 University Challenge; 11.0 Skiing; 11.25 Golf.

YORKSHIRE 4.11 Headlines; 4.13 Once Upon a Time; 4.25 Survival; 4.55 Woodbina; 5.20 Country Boy; 5.50 News; 6.0 Calendar News; 6.5 Inheritance; 7.5 Whicker; 7.30 Coronation Street; 8.0 World in Action; 8.30 Playhouse; 9.30 Felony Squad; 10.1 News at Ten; 10.30 The Untouchables; 11.30 I Am An Engineer.

MIKE and BERNIE'S SHOW 6.45



Scots soprano
Moira Anderson

MIKE AND BERNIE WINTERS
MOIRA ANDERSON
TONY DARYLL

Producer Peter Frazer-Jones saw Tony Daryll working in a Hollywood night club, was impressed with his four-octave range and promised him a television spot on his next trip to Europe. Tony teams up with Moira Anderson, the soprano with the film star looks. Mike and Bernie, as usual, chip in with their own zany line of patter. Ronnie Aldrich and his Orchestra provide the music.

SCRIPT EDITOR BRAD ASHTON: MUSICAL
ASSOCIATE TED TAYLOR: DESIGNER
HARRY CLARK: PRODUCER/DIRECTOR
PETER FRAZER-JONES

Thames Television Production

Coronation Street 7.30

Betty takes off her coat; and Ray is let off the hook.

Annie Walker
Len Fairclough
Cyril Turpin
Betty Turpin
Albert Tatlock
Alice Pickins
Beattie Pearson
Valerie Barlow
Ray Langton
Lucille Hewitt
Dave Smith
Maggie Clegg
Audrey Fleming

Doris Speed
Peter Adamson
William Moore
Betty Driver
Jack Howarth
Doris Hare
Gabrielle Daye
Anne Reid
Neville Buswell
Jennifer Moss
Reginald Marsh
Irene Sutcliffe
Gillian McCann

STORIES HARRY DRIVER, ESTHER ROSE,
ANTHEA INGHAM: WRITER ADELE
ROSE: DESIGNER ROY GRAHAM:
DIRECTOR TONY WHARMBY: EXECUTIVE
PRODUCER H. V. KERSHAW
Granada Television Production

THE STABLES THEATRE COMPANY

Wedding Night

BY GERT HOFMANN, TRANSLATED BY
CAREY HARRISON

"I won't have you going in that room so long as that man's there! I've told him three times he can't sleep here! His suitcase is in the hall, so what is he waiting for?"

Conflict arises when a father forgets that, on his daughter's wedding day, an old wartime comrade is due to arrive for their annual reunion. The bride and groom are to spend their wedding night at home in the guest room—which is therefore unavailable for "the Captain".

The one-time soldier's arrival at the reception, intent on an evening of reminiscences, hardly contributes to the celebrations.

Set in Germany, the play is a wry and rueful comedy of contrasting ideals; the young people whose romantic hopes are vested in the future, and the old-timers living on memories of the past. The added edge to the situation is that the exploits the old soldiers recall with fond nostalgia were performed in Nazi uniforms.

8.30



Saam Dastoor, Katherine Barker and Ewen Solon

Housekeeper
Mariechen
Bride's mother
Bride's father
Groom's father
Bride

Penelope Keith
Lesley Roach
Zoe Hicks
David Markham
Andre van Gysegheem
Katherine Barker

Groom
Frau Kalewski
Herr Kalewski
Aunt
Uncle
"Captain" Botticher

Saam Dastoor
Maggie Jones
Richard Wilson
Mollie Maureen
Charles Carson
Ewen Solon

DESIGNER COLIN REES: DIRECTOR BRIAN MILLS: PRODUCER GORDON MCDUGALL
Granada Television Production

East Side Stories

Forest Jubilee
GEOFFREY ARCHER

East Side Stories is a fascinating series of documentaries which looks into every facet of Anglian life. Already the series has taken penetrating glances at the tourist industry, the fenlands and its people, and the world

10.30

of a go-ahead local newspaper. This week, Geoffrey Archer looks at trees. Rows upon rows of neat and tidy trees. That's what the forests look like in the East of England. And people take them for granted. We think that they are part of the landscape, that they've always been there. But they haven't. It was only 50 years ago that we first started to plan our British trees. At that time, the Forestry Commission was started.

Tonight, *East Side Stories* finds out what the Commission has achieved over the past half century. Future issues of the programme look at subjects as diverse as yachting, art, antiques and the work of a regional crime squad.

CAMERAMAN IAN CRAIG: FILM EDITOR
MICHAEL O'HALLORAN: DIRECTOR HARRY
ALDOUS: WRITER/DIRECTOR GEOFFREY
ARCHER

Anglia Television
Production

4.30 ANGLIA NEWSROOM

The latest international, national and regional news.

4.35 THE ROMPER ROOM

Fun, games and stories for the younger viewer. With Miss Rosalyn.

4.55 SUPERMAN

A cartoon series

5.20 COUNTRY BOY

5.50 NEWS FROM ITN

6.0 ABOUT ANGLIA

BOB WELLINGS

John Bacon with the Regional Bulletin, Graham Bell takes a look at the sporting scene, and there are reports from Anglia's news units. Michael Hunt rounds the programme off with a look at weather prospects.

HEAD OF PRODUCTION JIM WILSON
Anglia Television Production

6.45 MIKE AND BERNIE'S SHOW

A champagne comedy and music show, with songs from Moira Anderson and Tony Daryll.

7.30 CORONATION STREET

Betty takes off her coat . . .

8.0 WORLD IN ACTION —ON SITE

Another special programme which opens a live link of communication between conflicting parties, regardless of geographical distances or other difficulties.

RESEARCHERS MEB CUTLACK, MONICA FOOT, MARGARET LORD, MICHAEL NALLY, JOHN SLATER, ARTHUR TAYLOR: DIRECTORS ERIC HARRISON, DAVE WARWICK: PRODUCERS DAVID BOULTON, PETER STEPHENS: EXECUTIVE PRODUCER MICHAEL SCOTT

Granada Television Production

8.30 THE STABLES THEATRE COMPANY

9.30 HILTON'S HALF-HOUR

10.0 NEWS AT TEN

and Weather Forecast Summary

10.30 EAST SIDE STORIES

Fascinating facets of life in the East Anglian region.

11.0 PEYTON PLACE

ED NELSON
RYAN O'NEAL

The Rev. Tom Winter makes a fateful decision; Jill becomes distraught over losing her baby; Jeff exploits Carolyn's emotional confusion; Rodney gets a new therapist.

11.55 REFLECTION

The speaker is the Rev. Conal Mahoney, O.F.M., of St. Mary's Friary, East Bergholt.



The Paper Bag Players

4.55

JUDITH MARTIN
IRVING BURTON
BETTY OSGOOD
DONALD ASHWANDER
CHARLES LEIPART

The Paper Bag Players is an American group to entrance both adults and children, although it aims mainly at the kids.

Children are invited and encouraged to join in the many fleeting joyous numbers which make up the Players' programmes, and range from satire to slapstick, with plenty of song and dance. Among them this afternoon are *What's*

the Message?, a James Bond take-off which involves audience participation, and that includes kids looking in; *You're Gorgeous*, a fantasy sketch about mountains, a house and the sun; and *Faces*, which lasts 30 seconds, and is absolutely indescribable.

Charles Leipart (he plays an oven in *Bakery*) is the tallest Player, standing 6ft. 4in. He has acted in Shakespeare and musicals, and joined the Paper Bag Players last autumn.

DIRECTOR/PRODUCER PAMELA LONSDALE
Thames Television Production



Charles Leipart

The Best Things in Life

8.30

Samantha Birch, one of the better things in life

HARRY H. CORBETT
JUNE WHITFIELD
with PAT HEYWOOD

Holiday time for Cockney wide-boy Alfred Wilcox and his long-suffering, ever-patient fiancée Mabel Pollard.

For Samantha Birch, who plays sexy dolly-girl Vera, this is a first regular rôle in a TV series.

Is the beautiful blonde anything like the character she plays?

"Not really," she says. "But being tall and well-built, I always seem to get sexy parts."

STAR WESTERN MOVIE

7.0

JOSEPH COTTEN
VIVECA LINDFORS
BETSY BLAIR
WARD BOND in

The Halliday Brand

Ward Bond gives one of his last (and best) screen performances as a despotic old rancher who sours everything and everybody that crosses his trail.

Bond is "Big Dan" Halliday, head of the Halliday ranch, and sheriff of the town; and he is furious when he uncovers his daughter Martha's affair with Jivaro, a half-breed.

When Jivaro becomes involved with rustlers, Big Dan turns his back,

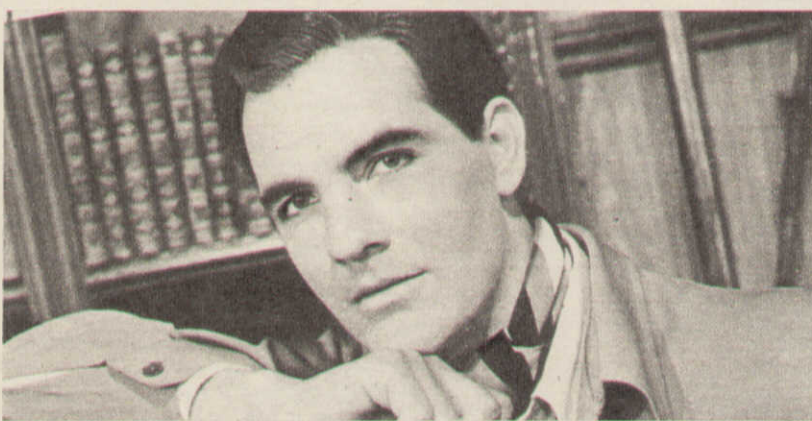
allowing a kill-crazy mob to break into jail and lynch Jivaro.

This callous act drives Halliday's elder son (Joseph Cotten) into outlawry, vowing to bring his father to justice.

The Halliday Brand also features that delicate actress Betsy Blair, who had just scored a tremendous success in *Marty*.

Daniel Halliday
Martha Halliday
Aleta
Big Dan Halliday
Clay Halliday
Chad Burris
Jivaro
Nante

Joseph Cotten
Betsy Blair
Viveca Lindfors
Ward Bond
Bill Williams
J. C. Flippen
Christopher Dark
Jeanette Nolan

Gary Raymond in *Who-Dun-It*NEW
SERIES

WHO-DUN-IT

9.0

GARY RAYMOND
RAYMOND HUNTLEY in

Death of a Hostess

BY ANTHONY STEVEN, BASED ON A NOVEL
BY HARRY CARMICHAEL

How well-developed are your powers of deduction? Can you look up from the TV screen 10 minutes from the end of a detective play, pin-point the culprit, and murmur, "Elementary..." while the rest of the family are still accusing the butler?

If you enjoy pitting your wits against such masters of mystery as Conan Doyle and Agatha Christie, this new 13-week series is for you. At the end of the second act of each hour-long play, the detective will summarise the clues and challenge the audience to

name the villain before the final screen showdown.

In tonight's first brain-teaser, Jeremy Moon narrates the case of a country-house killing, cross-examines witnesses and suspects, and learns that each has a motive for murder. See pages 14-15.

Jeremy Moon
Neil Ford
Adel Parry
Michael Parry
Ariadne Wilkinson
Carole Stewart
Irene Bossard
Dr. Geoffrey Bossard
Insp. Elvin
Sgt. Taylor

Gary Raymond
Peter Regan
Lisa Danely
Alan Browning
Mona Bruce
Denise Buckley
Marigold Sharman
Scott Forbes
Raymond Huntley
Douglas Ditta

SERIES CREATED AND EDITED BY LEWIS GREIFER; DESIGNER ANTHONY WALLER; DIRECTOR IAN FORDYCE; PRODUCER JACK WILLIAMS

ATV Network Production

1.45 RACING FROM YORK

2.0 Acomb Stakes (6f.)
2.30 Convivial Maiden Stakes (6f.)
3.0 Rose of York H'cap (1m.)
3.30 Yorkshire Oaks (1½m.)

DIRECTOR BURT BUDIN
Yorkshire Television Outside Broadcast

3.45 Interval

4.5 CASTLE HAVEN

4.30 ANGLIA NEWSROOM

4.35 PINKY AND PERKY

4.55 THE PAPER BAG PLAYERS

5.20 ON THE ROCKS

ARTHUR MULLARD
PIP HINTON
BILLY McCOMB
BRYAN BURDON
with Warren Clarke

The boss of SeaView Television wants to stage a drama, but what the viewers want is comedy.

WRITER LARRY PARKER; SCRIPT EDITOR GUY ROWSTON; DIRECTOR ROY MATCH; PRODUCER PENNY WOOTTON
Tyne Tees Television Production

5.50 NEWS FROM ITN

6.0 ABOUT ANGLIA

Bob Wellings brings you up-to-date news and views of the East of England today.

6.35 CROSSROADS

Diane: "Hey! What do you think you're doing?"

Meg Richardson
Diane Lawton
Vince Parker
Mrs. Grimble
Willie Mayne
Jill Richardson
Jacko Gregg
Malcolm Ryder
Commercial
traveller
Amy Turtle

Noele Gordon
Susan Hanson
Peter Brookes
Doris Wellings
Ted Morris
Jane Rossington
Colin Spaul
David Davenport

Philip Garston-Jones
Ann George

SCRIPT BY DAVID WHITAKER; SCRIPT EDITOR MALCOLM HULKE; DIRECTOR JACK BARTON; PRODUCER REG WATSON
ATV Network Production

7.0 STAR WESTERN MOVIE

The Halliday Brand

8.30 THE BEST THINGS IN LIFE

9.0 WHO-DUN-IT

10.0 NEWS AT TEN

and Weather Forecast Summary

10.30 THE LAST OF THE BIG PUNTERS

John Gough is generally regarded by bookmakers and old professional punters alike as the last of the really big gamblers.

There is method and science in his gambling, and in this documentary on his life and outlook, he has no hesitation in explaining how he makes his decisions, and places his bets.

NARRATOR DEREK COOPER; PRODUCER/DIRECTOR KEN ASHTON
ATV Network Production

11.15 PLAY BETTER GOLF 6: Revision

11.45 REFLECTION

MIDLANDS 1.45 York Racing; 3.45 Interval; 4.0 Hubble Bubble; 4.11 Headlines; 4.13 Houseparty; 4.25 Star Showcase; 4.55 Paper Bag Players; 5.20 On the Rocks; 5.50 News; 6.0 Midland News; 6.10 Today; 6.35 Crossroads; 7.0 Film—Western; 8.30 Best Things in Life; 9.0 Who-Dun-It; 10.0 News; 10.30 Documentary; 11.15 Play with a Purpose.

YORKSHIRE 2.45 Racing from York; 4.15 News Headlines; 4.17 The Tingha and Tucker Club; 4.30 Crossroads; 4.55 The Paper Bag Players; 5.20 On the Rocks; 5.50 News; 6.5 Calendar News; 6.5 Inheritance; 7.5 Castle Haven; 7.30 Film—The Black Dakotas; 8.30 The Best Things in Life; 9.0 Who-Dun-It; 10.0 News; 10.30 Last of the Big Punters; 11.0 Australian Rugby League.

LONDON 2.15 Racing; 4.15 Paulus; 4.30 Crossroads; 4.55 Paper Bag Players; 5.20 On the Rocks; 5.50 News; 6.4 Flying Nun; 6.25 The Rifleman; 6.55 Film—Bottoms Up!; 8.30 Best Things in Life; 9.0 Who-Dun-It; 10.0 News; 10.30 Documentary; 11.15 Performer and Composer.

SOUTHERN 1.45 Racing; 3.45 Interval; 4.0 Junkin; 4.15 Headlines; 4.17 Paulus; 4.30 Crossroads; 4.55 Paper Bag Players; 5.20 On the Rocks; 5.50 News; 6.0 Day by Day; 6.35 Castle Haven; 7.0 Film—The Halliday Brand; 8.30 Best Things in Life; 9.0 Who-Dun-It; 10.0 News; 10.30 Documentary; 11.15 News; 11.25 Raj.



Sooty's guest Hank Marvin

SOOTY**It's that bear again****HARRY CORBETT
HANK MARVIN**

Harry Corbett, who works hand-in-glove with Sooty, is invited to a barbecue and later visits Sooty's music shop.

Sooty's special guest is former Shadows' lead guitarist Hank Marvin. When Cliff Richard's highly successful instrumental backing group split up last January, Hank decided to pursue an individual career recording and writing music.

Any bad feeling when the group broke up? "No," laughs Hank. "We all still hate each other!"

4.55

Hank has been busy with a new L.P. due for release next month, and a new single called *Sacha*.

In today's music spot he plays *Flinging Bunt*—spontaneously written by all four Shadows during a recording session. And to prove his versatility, his second number is a vocal: *If I Had a Hammer*.

On the subject of his voice, Hank says: "Some people like it, and others don't. I go along with those who do because I have to live with it!"

MUSIC ALAN BRADEN; DESIGNER ALEX MACINTYRE; PRODUCER/DIRECTOR DAPHNE SHADWELL

Thames Television Production

FREEWHEELERS**RONALD LEIGH-HUNT
GEOFFREY TOONE in****The Tower**

BY JOHN CANNON
with

Carole Mowlam
Tom Owen
Chris Chittell

Von Gelb, the one-time Nazi officer who is planning to re-write history by reversing the outcome of World War Two, looks as if he is winning! He has Colonel Buchan and Freewheelers Fiona, Nick and Bill imprisoned in an iron cage. Meanwhile, Von Gelb's tank forces are rolling towards London... All appears lost, but the Freewheelers usually manage to produce an ace when it matters most...

Von Gelb
Col. Buchan
Fiona
Bill Cowan

Geoffrey Toone
Ronald Leigh-Hunt
Carole Mowlam
Tom Owen

5.20

The Freewheelers—Chris Chittell, Carole Mowlam and Tom Owen

Nick Carter
Maj. Mitchell
Prof. Cumhal

Chris Chittell
Arthur White
John Glyn-Jones

DESIGNER GREG LAWSON; PRODUCER
CHRIS MCMASTER

Southern Independent Television
Production

CROSSROADS**6.35**

The realism which many regular viewers ascribe to *Crossroads* characters is flattering to actors, writers and production staff. But it also has its problems.

When Meg Richardson was committed to prison for a second motoring offence, the studios were inundated with letters and phone calls demanding "justice" for her. Even the police and the judiciary failed to escape viewers' wrath, and the switchboard at Winson Green prison, Birmingham, was jammed with calls complaining about her treatment.

So realistic is the setting that people

have been known to telephone the studios to book a table at the motel.

And other viewers sent their career details in the hope of getting a job there.

Vince Parker
Diana Lawton
Mrs. Grumble
Willie Mayne
Sgt. Yorke
Mrs. Hope
Amy Turtle
Josefina Rafael
Mr. Lovejoy
Nick Van Doren
Commercial traveller

Peter Brookes
Susan Hanson
Doris Wellings
Ted Morris
Ralph Lawton
Joy Andrews
Ann George
Gillian Betts
William Avenell
Peter Boyes

Philip Garston-Jones
Tessa Wyvern
Eve Whishaw

MIDLANDS 1.45 York Racing; 4.0 Tingha; 4.11 Headlines; 4.13 Houseparty; 4.25 Halls of Ivy; 4.55 Sooty; 5.20 Free-wheelers; 5.50 News; 6.0 Midland News; 6.10 Today; 6.35 Crossroads; 7.0 Julia; 7.30 Coronation St.; 8.0 Man in a Suitcase; 9.0 Public Eye; 10.0 News; 10.30 Applause! Applause!; 11.0 Wrestling; 11.46 Pulse.

YORKSHIRE 2.20 Racing from York; 4.0 Houseparty; 4.15 Headlines; 4.17 Paulus; 4.30 Crossroads; 4.55 Sooty; 5.20 Freewheelers; 5.50 News; 6.0 Calendar News; 6.5 Inheritance; 7.0 Jokers Wild; 7.30 Coronation Street; 8.0 I Spy; 9.0 Public Eye; 10.0 News at Ten; 10.30 Applause! Applause!; 11.0 Professional Wrestling.

LONDON 1.45 Racing; 4.0 Interval; 4.15 Tingha and Tucker; 4.30 Crossroads; 4.55 Sooty; 5.20 Freewheelers; 5.50 News; 6.4 Do Not Adjust Your Set; 6.35 The Saint; 7.30 Coronation Street; 8.0 It Takes a Thief; 9.0 Public Eye; 10.0 News; 10.30 Applause! Applause!; 11.0 Wrestling; 11.45 Papers.

SOUTHERN 1.45 Racing; 4.0 Houseparty; 4.15 Headlines; 4.17 Tingha; 4.30 Crossroads; 4.55 Sooty; 5.20 Freewheelers; 5.50 News; 6.0 Day by Day; 6.35 My Three Sons; 7.0 Tarbuck; 8.0 The Baron; 9.0 Public Eye; 10.0 News; 10.30 Applause! Applause!; 11.0 Wrestling; 11.45 News.

TVTimes Trophy**Sandown
treble
boosts
Barclay**

Geoff Lewis
(Southern leader)

SANDY BARCLAY continues to lead the way in the battle for the 1969 TVTimes Flat Racing Trophy. At the latest reckoning, Barclay, 22, was still holding off the more experienced Lester Piggott and Geoff Lewis.

Barclay raced ahead earlier in the season with a fine series of wins for trainer Noel Murless. That was before the coughing epidemic hit Britain's stables, reducing the fields for many races to the smallest on record.

A recent treble at Sandown Park helped him pile up the points—five points are awarded for a win, three for second and one point for a third in races screened by Independent Television.

Leading contenders in the separate Southern and Northern sections were Geoff Lewis and Johnny Seagrave, while the apprentice award is a close contest with four keen youngsters neck-

and-neck. Ahead by a single point at the time these figures were recorded was Pat Eddery, enjoying a cracking season after a great start with a series of runaway victories on one gallant horse, Alvaro.

Positions in the four categories (with points), up to and including races televised on July 18:—

Overall: 1. Sandy Barclay, 101; 2. Lester Piggott, 84; 3. Geoff Lewis, 73; 4. Ron Hutchinson, 50.

Southern Section: 1. Geoff Lewis, 73; 2. Lester Piggott, 58; 3. Ron Hutchinson, 47; 4. Eric Eldin, 44.

Northern Section: 1. Johnny Seagrave, 47; 2. Jimmy Etherington, 39; 3. Ernie Johnson, 23; 4. Russ Maddock, 20.

Top Apprentice: 1. Pat Eddery, 17; 2. Clive Eccleston and William Wilkison, 16; 4. Raymond Still, 15.

**AVENGERS 8.0**

PATRICK MACNEE

LINDA THORSON in

Homicide and Old Lace

BY MALCOLM HULKE AND TERRANCE DICKS

Mother is just the sort of chap one would expect to have two elderly maiden aunts. Tonight's story opens with him relating the story of his secret department's finest hour.

Everyone has heard of international crime-fighters Interpol, but relatively little is heard of its sinister counterpart—Intercrime.

The villains of Intercrime dream up a dastardly plot to steal all Britain's art treasures—including the crown jewels. John Steed and Tara King are assigned to infiltrate and crack the gang.

John Steed
Tara King
Mother
Harriet
Georgina
Col. Coorf
Dunbar
Fuller
Kruger

Patrick Macnee
Linda Thorson
Patrick Newell
Joyce Carey
Mary Merrall
Gerald Harper
Keith Baxter
Edward Brayshaw
Gertan Klauber

MUSIC LAURIE JOHNSON: DIRECTOR JOHN HOUGH: EXECUTIVE IN CHARGE OF PRODUCTION GORDON L. T. SCOTT



Homicide and old Steed



Deadly bathroom drama for Alfred Burke and Stephanie Beacham

**PUBLIC
EYE****9.0**ALFRED BURKE in
My Life's My Own

BY ROGER MARSHALL

with
**STEPHANIE BEACHAM
KATHARINE BLAKE**

Since Frank Marker was released from Ford Open Prison at the start of this new series, some viewers have been suggesting that no man with a record would be allowed to practise as a private detective.

They are wrong. There is nothing to prevent any citizen from setting up in business as a private eye. Not so long ago, in fact, two men with prison records, now working as private detectives, claimed they were better qualified than most to hold their jobs. Their argument? It takes a thief...

Marker, who has always contended that he was framed, anyway, runs into more trouble when he finds himself alone in his digs—but not for long.

A ring at his door reveals a young woman who, for the next 36 hours, has Marker running around in circles.

Frank Marker Alfred Burke
Shirley Marlowe Stephanie Beacham
Hull John Grieve
Mrs. Nourse Katharine Blake
Dr. Nourse Gary Watson
Mrs. Mortimer Pauline Delany

DESIGNER FRED PUSEY: PRODUCER/
DIRECTOR KIM MILLS: EXECUTIVE
PRODUCER LLOYD SHIRLEY

Thames Television Production

7.0 JOKERS WILD

A comedy panel game with Ted Ray, Les Dawson, Ken Earle, Charlie Chester, Ray Martine, Kenny Cantor.

DEvised BY RAY CAMERON AND MIKE KING: DESIGNER RICHARD JARVIS: DIRECTOR MIKE BEVAN
Yorkshire Television Production

7.30 CORONATION STREET

The lock-out.

WRITTEN BY SUSAN PLEAT

8.0 THE AVENGERS

A tale of Intercrime.

9.0 PUBLIC EYE**10.0 NEWS AT TEN**

and Weather Forecast Summary

**10.30 APPLAUSE!
APPLAUSE!****11.0 PROFESSIONAL
WRESTLING**

From Fairfield Halls, Croydon, two contests are featured. At heavy-weight Albert Wall of Doncaster meets Steve Vedor of Cheshire. The Catchweight contest is between Clayton Thomson of Glasgow and Johnny Czeslaw of Poland. Commentator is Kent Walton.

DIRECTOR STEVE MINCHIN
Thames Television Production

11.45 REFLECTION

The speaker is the Rev. Conal Mahoney, O.F.M., of St. Mary's Friary, East Bergholt.

**Seven cheques
for competition
winners**

THE LATEST of our "Write-Yourself-A-Cheque" competitions, resulted in seven readers sharing the prize. All put the correct valuation of £700 19s. 8d. on the items shown in the photograph of a living room, so each will receive £100 2s. 10d.

To win they had to value the contents of the living room which included four "problem" items. These, with their valuations, were: 1. Mirror framed in Spanish antique wood—£13 13s.; 2. Chippendale period breakfast table—£56; 3. Pair of brass Chinese vases—£2 17s. 6d.; 4. Japanese lacquer box—£1 17s. 6d.

B. Cartwright, Ralph Drive, Sneyd Green, Stoke-on-Trent;

Mrs. Elsie Clark, Granhill, Greenlands North, Redditch;

K. J. Fletcher, Great West Road, Hounslow, Middlesex;

Vera Hough, Bowman Drive, Sheffield;

David R. Keable, Hallett Road, Queens Park, Brighton;

Mrs. M. Moore, Fowlers Walk, Ealing, London;

Mrs. P. M. Watson, Gaymore Road, Cookley, Kidderminster.

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Treatment Centres for
Norfolk & Suffolk**

Fully qualified treatment of conditions of the scalp responsible for premature baldness

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YOUR
PROBLEM?**

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Trichology**Westgate House
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(Entrance next to
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Clinic of
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Ipswich

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Ipswich Building
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Home treatment available for clients living away from
IPSWICH OR NORWICH

APPLAUSE! APPLAUSE! 10.30

GRACIE FIELDS

Long before the Beatles reminded Britain that regional accents could be as fashionable as Oxford English, a lass named Gracie Fields was taking her broad Lancashire dialect to the top of the pop charts.

Our Gracie kicked the conventions out of the window with songs like *Sally* and *The Biggest Aspidistra in the World*. Apart from her distinctive singing style, she took her Rochdale twang into the then hallowed world of films and gave the clogs and shawl era a new dimension.

In doing so, she won a special place in the hearts of British audiences.

In this programme viewers can see clips from Gracie's films of the Thirties and Forties and hear again her version of *There'll Always be an England* that made such an impact in the war years. John Stone strings together one of the most enchanting stories in British show business.

RESEARCH RAYMOND MANDER, JOE MITCHENSON: EDITOR JOE POWELL:
WRITER/PRODUCER MARGERY BAKER

Thames Television Production



Branestawm's Spectacle

Professor Branestawm

JACK WOOLGAR
PAUL WHITSUN-JONES
FREDA DOWIEin
Branestawm and TimeBY TREVOR PRESTON, FROM THE BOOK
BY NORMAN HUNTERwith
Brian Oulton
Joan Sanderson
Kendrick Owen
When Mrs. F. is invited to a fancy dress
ball at Lower Pagwell, she is naturallyDESIGNER TERRY GOUGH: DIRECTOR VOYTEK: PRODUCER PAMELA LONSDALE
Thames Television Production**5.20**elated. She is even more excited by
what she overhears: "Tick-tock, tick-
tock... demolition!" "A g-g-gorilla
... You're me and I'm you... Pearls
and trifle." "That's it. Eureka!"
"Ooo-er, sounds like Sir's at it again!"Professor Branestawm Jack Woolgar
Colonel Dedshott Paul Whitsun-Jones
Mrs. Flittersnoop Freda Dowie
General Brian Oulton
The Countess of PagwellClockman Joan Sanderson
Kendrick Owen

- 1.45 RACING FROM YORK**
-
- 2.0 Prince of Wales's Stakes (5f.).
-
- 2.35 Nunthorpe Stakes (5½f.).
-
- 3.10 Melrose H'cap (1½m.).
-
- 3.40 Gimcrack Stakes (6f.).

3.55 Interlude**4.5 CASTLE HAVEN**The Waters' visit the Vicar, Pack
makes a date and Lorna Everitt
gives in.**4.30 ANGLIA NEWSROOM****4.35 HUBBLE BUBBLE**Blossom, Pippin and Plob have a
picnic and have no pennies to buy
cakes and jellies, but this is a
magic picnic.

Yorkshire Television Production

**4.50 THE ADVENTURES OF
ROBIN HOOD**RICHARD GREENE in
Brother BattleBrother Wootan starts a school in
the forest and one of the unwilling
pupils is Little John.**5.20 THE INCREDIBLE
ADVENTURES OF
PROFESSOR
BRANESTAWM****5.50 NEWS FROM ITN****6.0 ABOUT ANGLIA****6.20 ARENA**

RICHARD CLARK

Thursday's forum for experts on
home and foreign affairs to take a
look at the issues which lie behind
the week's headlines.

Anglia Television Production

6.35 CROSSROADSJosefina: "Now, now, Mrs. Hope
—you're match-making."**7.0 ACTION AND
ADVENTURE****8.30 BRANDED
CHUCK CONNORS in
No Way Out**Jason McCord is lured to a town
by promise of a good job and finds
it a ghost town.**9.0 NEVER MIND THE
QUALITY, FEEL THE
WIDTH****9.30 THIS WEEK**Television's top current affairs
programme. Reporting back are
John Edwards, Llew Gardner,
John Morgan and Peter Williams.
DIRECTORS ARNOLD BULKA, UDI EICHLER,
DAVID ELSTEIN, CHRIS GODDARD, JOLYON
WIMHURST: PRODUCER PHILLIP WHITE-
HEAD

Thames Television Production

**10.0 NEWS AT TEN
and Weather Forecast Summary****10.35 WHO WERE THE
BRITISH?****6: The Inheritors**The British were "barbarian"
(though not savages) before the
Romans came.PRODUCER PETER HUNT: DIRECTOR
FORBES TAYLOR
Anglia Television Production**11.10 CINEMA****11.38 REFLECTION**

ACTION AND ADVENTURE

RHONDA FLEMING
MacDONALD CAREY
in**Odongo**A lovable coloured boy, the jungle and
a host of wild animals dominate an
African adventure in which the adult
humans don't really stand a chance.
Steve Stratton traps wild animals for
zoos and circuses. With him on safari
he takes Odongo, his native boy ser-
vant, and Dr. Pamela Muir, a glamor-
ous veterinary surgeon, of whom Steve
at first disapproves—a feeling which
soon changes to affection.**7.0**Crisis time for all three comes when
an important circus owner, George
Watford, comes to visit Steve. All the
animals have been freed from their
pens.Suspicion falls on Odongo, who loves
animals and hates to see them caged.
It seems to have been well-founded
when Odongo runs away...Pamela Muir Rhonda Fleming
Steve Stratton MacDonald Carey
Odongo Juma
Celia Watford Eleanor Summerfield
George Watford Francis de Wolff
Hassan Earl Cameron

SCREENPLAY/DIRECTOR JOHN GILLING

CINEMA 11.10

MICHAEL PARKINSONNot unnaturally Michael Parkinson is
particularly interested in women.
Especially women like Mia Farrow,
Elizabeth Taylor and Judy Geeson.
Tonight, he devotes a full half-hour to
the world's new breed of sexy screen
women.Film extracts include scenes from
Secret Ceremony with Elizabeth
Taylor and Mia Farrow, Rita Hay-
worth's *Sons of Satan*, and the new
release *Three Into Two Won't Go*
with Judy Geeson.What is it like to be married to a man
with such apparently definite views on
the female form?Mrs. Mary Parkinson says: "It's ter-
ribly difficult trying to live up to my
husband's taste in women. It means I
must be a cross between the beauty of
Sophia Loren, the subtlety and intel-
ligence of Simone Signoret and the
'with-it-ness' of Faye Dunaway."

Judy Geeson

Comment from Mike: "My wife has
mentioned my three favourite women.
But the marvellous thing about the
cinema is that one can indulge one's
fantasies.How does Mike measure up to his
wife's favourite screen male? "Mike
has the same masculinity as Steve Mc-
Queen. It would be a disappointment
to learn that McQueen mows the lawn."FILM ADVISER LESLIE HALLIWELL: FILM
RESEARCH PETER MATTHEWS: DIRECTOR
MIKE BECKER: PRODUCER BRIAN
ARMSTRONG

Granada Television Production

MIDLANDS 1.45 York Racing; 3.55
Interval; 4.0 Plupp;
4.11 Headlines; 4.13 Survival; 4.25 Peyton
Place; 4.55 Fury; 5.20 Prof. Branestawm;
5.50 News; 6.0 Midland News; 6.10 Today;
6.35 Crossroads; 7.0 Film—Operation
Pacific; 9.0 Never Mind The Quality; 9.30
This Week; 10.0 News; 10.30 Cinema;
11.5 Honey Lane; 11.51 Pulse.**SOUTHERN** 1.45 Racing; 4.0
Houseparty; 4.15
Headlines; 4.17 Hubble Bubble; 4.30
Crossroads; 4.55 Sir Lancelot; 5.20 Prof.
Branestawm; 5.50 News; 6.0 Day by Day;
6.35 Castle Haven; 7.0 Bonanza; 8.0 Man
in a Suitcase; 9.0 Never Mind the Quality;
9.30 This Week; 10.0 News; 10.30 Cinema;
11.0 Galway Blazer; 11.20 News; 11.30
Papers.**YORKSHIRE** 2.20 Racing from
York; 4.0 Houseparty;
4.15 News Headlines; 4.17 Hubble Bubble;
4.30 Crossroads; 4.55 Mad Movies;
5.20 Prof. Branestawm; 5.50 News; 6.0
Calendar News; 6.5 Inheritance; 7.5
Castle Haven; 7.30 Film—The Desparados;
9.0 Never Mind the Quality; 9.30 This
Week; 10.0 News At Ten; 10.30 Cinema;
11.0 Honey Lane.**LONDON** 1.45 Racing; 3.55 Interval;
4.15 Headlines; 4.17 Hub-
ble Bubble; 4.30 Crossroads; 4.55 Robin
Hood; 5.20 Prof Branestawm; 5.50 News;
6.4 F Troop; 6.25 Peyton Place; 6.55 Dear
Father; 7.25 Film—Went the Day Well;
9.0 Never Mind the Quality; 9.30 This
Week; 10.0 News; 10.30 Cinema; 11.0 Be-
fore I Die.**NEW
SERIES 9.0**
**Never Mind
the Quality,
Feel the Width**JOHN BLUTHAL
JOE LYNCH in**Old Soldiers Never Die**

BY VINCE POWELL AND HARRY DRIVER

with
BERNARD SPEAR
MEIER TZELNIKER
EDDIE McMURRAYCohen and Kelly, the ever-arguing
Jewish-Irish tailoring team, are back in
business.They start their new series with a boast-
ing match about patriotism. Cohen
appears to be carrying the argument to
extremes when he produces a telegram,
in the name of General Moishe Dayan,
calling him to the colours in Israel. For
once, even Kelly is stuck for words.Manny Cohen John Bluthal
Lewtas Bernard Spear
Patrick Kelly Joe Lynch
Israel Bloom Meier Tzelniker
Telegraph boy Eddie McMurrayTHEME MUSIC BOB MILLER: DESIGNER
NORMAN GARWOOD: PRODUCER RONNIE
BAXTER

Thames Television Production



Old soldiers Bluthal and Lynch



SKIPPY

4.55

The Australian Bush, full of mystery and majesty, has many stories to tell. Skippy brings you one of these tales of the great Australian outdoors



LONDON 4.10 Fit for Life; 4.40 Pinky; 4.55 Lost in Space; 5.20 Captain Scarlet; 5.50 News; 6.4 Today; 6.30 Peyton Place; 7.0 Julia; 7.30 Film—Lightning Strikes Twice; 9.0 Gold Robbers; 10.0 News; 10.30 University Challenge; 11.0 Untouchables.

SOUTHERN 4.0 Houseparty; 4.15 Headlines; 4.17 Pinky; 4.30 Crossroads; 4.55 Forest Rangers; 5.20 Captain Scarlet; 5.50 News; 6.0 Day by Day (11); Scene (10); 6.35 Max; 7.5 Film—The Power and the Prize; 9.0 Gold Robbers; 10.0 News; 10.30 Peyton Place; 11.25 Weekend; 11.30 News; 11.40 Felony Squad.

YORKSHIRE 4.0 Houseparty; 4.15 News Headlines; 4.17 Pinky and Perky; 4.30 Crossroads; 4.55 Robin Hood; 5.20 Forest Rangers; 5.50 News; 6.0 Calendar News; 6.5 Inheritance; 7.0 University Challenge; 7.30 Ben Casey; 8.30 Doctor in the House; 9.0 The Gold Robbers; 10.0 News at Ten; 10.30 Yorksport; 11.0 A Man of Our Times.

MIDLANDS 4.0 Plupp; 4.11 Headlines; 4.13 Survival; 4.25 Peyton Place; 4.55 Thunderbirds; 5.50 News; 6.0 Midland News; 6.10 Today; 6.35 Crossroads; 7.0 Film—Ice Cold in Alex; 9.0 Gold Robbers; 10.0 News; 10.30 Doctor in the House; 11.5 Espionage; 11.56 Pulse.

About Anglia

6.0

BOB WELLINGS

Bringing you up-to-date with what's new and what's news in the East of England today. Personalities, entertainment, comment, information. John Bacon with the regional bulletin—reports from Anglia's news units—Michael Hunt with the weather prospects, and Graham Bell looking ahead at the weekend sporting scene. Also in this evening's programme, *Look At It This Way*. Kenneth Robinson takes a look at the region's weekly papers. Have you ever wondered at the smooth-running *About Anglia* you see on the screen? It is far from that for Bob Wellings, whose day starts at 8.30, and is then non-stop until the programme goes on the air at 6.0. The main problem is outside broadcasts. Bob says the trouble with them is that a spot is selected to make the broadcast, but when he gets back a week later, he finds a huge hole in the ground. But once a broadcast gets under way, it goes according to plan. Which is just as well, because usually there isn't time to edit the recording. That is just one of the things Bob has to do. In between, he has to write links between different items, and there are innumerable other jobs to be done, including supervising a studio rehearsal. Bob describes it all as quite routine, but it would leave most people thoroughly exhausted.

HEAD OF PRODUCTION TEAM JIM WILSON
Anglia Television Production

4.25 ANGLIA NEWSROOM

4.35 ROMPER ROOM

4.55 SKIPPY

5.20 ARTHUR

A cartoon series

A parcel is left on the Camelot drawbridge—and creates new and different problems for Arthur and his knights; the Jester falls in love and sends Lancelot's photograph with a proposal of marriage to the Lady Magnolia Blossom; The Black Knight is sent by Morgana Le Fay to steal the Camelot Crown Jewels.

5.50 NEWS

6.0 ABOUT ANGLIA

6.35 CROSSROADS

Diane: "Wouldn't it be better to tell Mrs. Richardson about the gambling?"

7.0 MAN IN A SUITCASE

RICHARD BRADFORD in
Three Blinks of the Eyes

McGill is accused of murder—and faces the threat of the guillotine—when a wealthy woman hires him to bring her playboy husband to heel.

DIRECTOR CHARLES CRICHTON: PRODUCER SIDNEY COLE

PLAY
STARSTAMPS

Not a man to keep hanging around

That's your clue to this week's Starstamp personality. If you can recognise him write his name on a postcard (no letters) and send it now to: Starstamps 25, TVTimes, 317 High Holborn, London, W.C. (99). Entries close on Monday, August 18. The first five correct will win £5 each. You can also use Starstamps to get TVTimes special offers at even cheaper prices.

Winners of Starstamps contest No. 22 were: Mrs. M. Webb, Chesterton, Newcastle, Staffs.; Mrs. A. Moyes Berrow, Burnham-on-Sea, Somerset; Mr. T. Simpson, Barton-on-Humber, Lincs.; Jean Binks, Forest Gate, London, E.7; Mrs. J. Field, Rayleigh, Essex. The profile was of Alfred Burke.



DOUBLE CROSSWORD

devised by ERIC LINDEN

CLUES A

Across: 1. In which is the plain truth about present day mass TV (3 words)

5. Like 17 and all TV characters?
6. Quality merchant who lays down the last of two
7. Alcoholic testers for little people?
11. In the last John Shrapnel might make his bow with it
12. Before the last antecedents might be held up
14. Provides meat for Jimmy Jewel
16. Who it separates is a creditor
17. Who it joined above is its star above (2 words)
21. Above does not marry dog and each remains puzzled
22. Organisation short of a letter for the athletes
23. It's waterlogged at the Ripon daily races
25. Like the 'Blue' party (not the blue comic)
26. How Leslie Sands attracted the Chairman's way
27. Send a letter to a wrestling division after four

Down: 2. Hanging party's aim seems to be six's command (2 words)

3. Elite of the pop groups?

4. (and 27). Staid—the opposite of Saturday theatricals (4 words)
8. Marshal of old surrounds Stewpot for wanting bakers it seems!
9. Near a regular sports place
10. Work the Americans into the lead
13. Improve the priest
14. Female lead for the male Doctor lead, Good —!
15. For example, sounds why physical training shortly produces cotton
18. O for the wrestling!
19. Material for a shaggy dog story perhaps?
20. Old at first, it's a game for Miss Nugent!
24. Little fellow in the House

CLUES B

Across: 1. Opposite colours (5, 3, 5). 5. Insertion. 6. Brown. 7. Tiny pictures. 11. Tree. 12. Previous happenings. 14. Sheep. 16. Horse colour. 17. Pictured *Who-Dun-It* star (4, 7). 21. None in particular. 22. Alcoholics Anonymous (init). 23. Stagnant water. 25. Correct. 26. Relaxed. 27. Earth.

Down: 2. Mob rule (5, 3). 3. Colour. 4. (and 27 across). Very sensible (3, 4, 2, 3). 8. Poor. 9. Scene of conflict. 10. Employ. 13. Make well. 14. Doctor in the

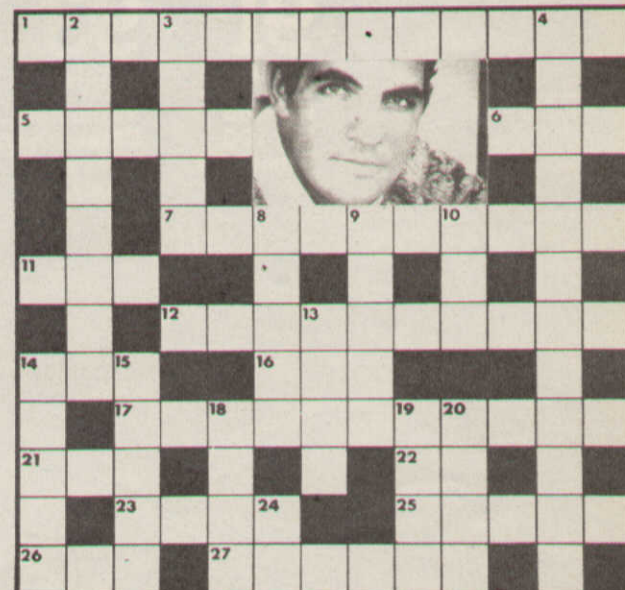
House star. 15. Middle East country. 18. Hoop. 19. Story. 20. Domestic. 24. Doctor (abbr).

LAST WEEK'S ANSWERS

Across: 1. Doctor in the. 6. Mao. 7. Star. 8. Eases. 10. Spa. 11. Ian.

15. Harry H. Corbett. 17. Sky. 18. Housemaid. 20. Frankie Howerd.

Down: 1. Driver. 2. In the picture. 3. Tyres. 4. Em. 5. House. 9. Stalemate. 12. Walker. 13. Myth. 14. Free. 16. Tided. 19. An.



Those who like their crosswords tough, use Clues A; those who like them easier, use Clues B; those who like the spirit of competition SCORE 3 pts. for every correct answer from B: DEDUCT 5 pts. for every incorrect answer or clue not solved. Expert's score 78. Answers next week.

Pictured last week: Frankie Howerd



Doctor in the House

8.30

BASED ON THE "DOCTOR" BOOKS BY
RICHARD GORDON
Barry Evans
Robin Nedwell
Geoffrey Davies
Martin Shaw
Simon Cuff in

If In Doubt—Cut It Out

BY GRAEME GARDEN AND BILL ODDIE
with JOHN WARNER
RENEE HOUSTON

Are you one of those people who have

only to read the description of an illness to be convinced that you've got all the symptoms? It is an occupational hazard in teaching hospitals where it is known as Medical Student's Hysteria. Is that what's wrong with Michael Upton when he develops severe pains in the Right Iliac Fossa after a lecture about appendicitis? Or is the doctor about to become a patient?

Michael Upton

Barry Evans

Duncan Waring
Dick Stuart-Clark
Dr. Crowfoot
Huw Evans
Mrs. Muir
Irishman
Nurse
Mr. Wimberly
Sister
Harry
Dave Briddock
Paul Collier

Robin Nedwell
Geoffrey Davies
John Warner
Martin Shaw
Renee Houston
Dermot Tuohy
Sarah Hall
Harry Shacklock
Mona Bruce
Neville Phillips
Simon Cuff
George Layton

DESIGNER BRYAN BAGGE: DIRECTOR
MAURICE MURPHY: PRODUCER
HUMPHREY BARCLAY
London Weekend Television
Production

THE GOLD ROBBERS 9.0

PETER VAUGHAN
RICHARD LEECH

The Man With Two Faces

BY GEORGE LANSBURY

The pressure is on Det. Chief Supt. Cradock. As he gets nearer to the heart of the robbery, he finds himself "leaned on" by powerful men far above him. The message is clear—"Give up"—but Cradock has come too far to quit now. Gang leader Nechros swallows Cradock's bait, but not the hook, as the hunter heads for the countryside and more trouble.

Cradock
Richard Bolt
Jeremy Forman
Jenny Bolt
Asst.-Comm. Farr
Det.-Sgt. Thomas
Grierson
Dowager
Arlene Makin
Nechros
Nobby Clarke
Butler
Bodyguard

Peter Vaughan
Richard Leech
Jeremy Child
Louise Pajo
Peter Copley
Artro Morris
Donald Morley
Eileen Way
Coral Atkins
Johnny Shannon
Ronald Clarke
Geoffrey Russell
Bill Hemmings

DESIGNER JOHN CLEMENTS: EDITOR
MARTIN HALL: DIRECTOR CYRIL COKE:
PRODUCER JOHN HAWKESWORTH
London Weekend Television
Production



Who is Mr. Big—the man behind the gold robbery? Peter Vaughan (right) talks to Richard Leech in a hope of solving the problem

MICHAEL CALLAN
CLIFF ROBERTSON
JAMES MACARTHUR
NICK ADAMS in

The Interns

with Suzy Parker
Haya Harareet
Anne Helm
Stefanie Powers

Five newly-qualified doctors learn a good deal about the medical profession—and about themselves—during their first year at a general hospital.

This glossy, emotional, account of hospital interns, their patients and their girl friends, gained a certain amount of notoriety on its first release in 1963.

The reputation was based mainly on a wild party scene, which, although sensational six years ago—it includes a rather joyous striptease—doesn't seem quite so racy in today's ultra-permissive cinema.

Considine
John Otis
Lew Worship
Sid Lackland
Lisa Cardigan
Mado
Mildred
Gloria
Dr. Riccio
Dr. Wohl

Michael Callan
Cliff Robertson
James MacArthur
Nick Adams
Suzy Parker
Haya Harareet
Anne Helm
Stefanie Powers
Telly Savalas
Buddy Ebsen

THE INTERNS 10.30

Cliff Robertson—an Oscar winner last year for his part in the film Charly



8.0 GLAMOUR '69

Introduced by David Hamilton and Graham Bell.

Nine lovely girls competing for a place in the Grand Final of Miss Anglia 1969, and a cash prize of £500.

Guest star **ATHOLE STILL**
GRAPHICS DAVID WHITING: MUSICAL
DIRECTOR PETER FENN: DESIGNER PETER
FARMAN: PRODUCER BILL PERRY
Anglia Television Production

8.30 DOCTOR IN THE HOUSE

9.0 THE GOLD ROBBERS

10.0 NEWS AT TEN

and Weather Forecast Summary

10.30 X OF THE WEEK

MICHAEL CALLAN
CLIFF ROBERTSON
JAMES MACARTHUR
NICK ADAMS in
The Interns

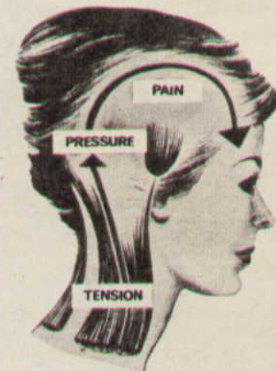
Five newly-qualified doctors learn a good deal about the medical profession—and about themselves—during their first year at a general hospital.

Considine
John Otis
Lew Worship
Sid Lackland
Lisa Cardigan
Mado

Michael Callan
Cliff Robertson
James MacArthur
Nick Adams
Suzy Parker
Haya Harareet

12.35 REFLECTION

The speaker is the Rev. Quentin Jackson, O.F.M. of St. Mary's Friary, East Bergholt.



How to Relieve TENSE NERVOUS HEADACHES

HOW THESE HEADACHES START

Many headaches start somewhere you'd never suspect—in the muscles of the back of the neck and scalp. When you get "nervy" these muscles tighten up, causing pressure on nerve endings and tiny blood vessels and resulting in pain. In turn the pain builds up more tightness, more pressure and makes your headache worse.

HOW ANADIN RELIEVES NERVOUS HEADACHES

The special Anadin formula gets straight to the root of the trouble, by soothing nerves and relaxing the tautness as well as relieving pain. Anadin helps you to throw off depression too—leaves you calm, cheerful, relaxed. Always insist on 'Anadin' tablets.

Nothing acts faster than

ANADIN

REGD.

'Anadin' tablets—20 for 2/10, 50 for 5/5 and 100 for 9/2 (economy size).



Two more great players join the TV World Cup

The emphasis is on



Mike England: born Holywell, North Wales, December 2, 1941; Height: 6ft. 2in.; Weight: 11½ stone; Married, two sons; Joined **Blackburn Rovers** as 15-year-old groundstaff boy; Made league debut in 1959; Played 166 league matches for Blackburn; scoring 21 goals; Transferred to **Tottenham Hotspur** in August 1966 for £90,000; Has played in 109 league matches for them, scoring 7 goals; Represented Wales in three youth internationals (1958-59), eleven under-23 matches, and 25 full internationals.

Bobby Moore; O.B.E.; Born Barking, East London, April 12, 1941; Height: 6ft. ½in.; Weight: 12 stone 11lb.; Married, two children; 18 caps for England youth side in 1956-57; Signed with **West Ham United** 1958; Has played in 362 league games and 72 F.A. Cup matches; Captain **West Ham** since 1963; Was voted **Footballer of the Year** 1963-64 season; Has played for **England** in 72 games (over 50 as captain).

Squad

All-Star defence

The Outside Broadcast units of the nine ITV companies who cover big-time soccer week by week will screen some 300 hours of recorded highlights between now and the World Cup kick-off in Mexico next year. For ITV commentators and sports chiefs it means eleven months of living with soccer. But before they start, the experts have put their heads together to choose their own All-Star XI from the players who caught their eye last season—and who, they believe, would make up a Great Britain team guaranteed to win the World Cup. The “selectors” have decided to play a 4-2-4 formation. Last week they chose England's Gordon Banks as goalkeeper. This week they plump for defenders Mike England of Wales and Bobby Moore of England. The team will contain some surprises. Wait for the experts' choice for an All-Star substitute—he's the player who set Wembley and TV soccer alight last season

MIKE ENGLAND (Tottenham Hotspur and Wales)

Nominated by Bob Gardam, Soccer director, London Weekend Television

Mike England has the cool and classic temperament of a World class defender. There is nobody in the country better in the air—an essential requirement for a player who masterminds the defence.

What I particularly like about him is that he's not a crunching, bulldozer of a centre half. This was demonstrated last season in both Spurs-West Ham games. I rate them as the best matches I have seen England play. His job both times was to watch England marksman Geoff

Hurst. I think he beat Hurst 75 per cent of the time—and that's no mean feat.

He followed Hurst over every inch of the ground. The duel was a joy to watch because England played a tactical game. He didn't make a scything tackle every time Hurst got the ball: he bided his time, intercepted at the correct moment, worried Hurst and played him out of the game.

England, of course, also excels as a goal scorer. When Spurs played Man-

chester City last season he scored a beauty with a perfectly timed header from a corner. To score from such set pieces you must be able to time your run, jump, and flick of the head. England has mastered the art to perfection.

Watch him on your screens next season when he comes up for a corner. Notice where he positions himself, outside the penalty box, in line with the far post. Then watch him run in with that lethal head.

Seconded by Roger Malone, commentator for Harlech Television

There have been stopper centre halves as effective as Mike England of Wales, but has there ever been one with more sheer skill and strength? The fact that he has played successfully at centre-forward for Tottenham Hotspur

demonstrates that he is that rarity among big men—a player almost as accomplished when the ball is coming to him from behind as he is when facing it.

When you see him on television, note

his obvious sign of class—an elegant, unhurried manner.

When he comes up for the corner, watch the waves of worry—near panic—which spread through the opposing defence.

BOBBY MOORE (West Ham United and England)

Nominated by Brian Moore, commentator for London Weekend TV

Bobby Moore looks upon his football as adventure and entertainment. Add to that the fact that he is the complete defender and perfect captain and you have the sort of player no international team can do without.

Bobby seems to see so much that others don't: he always reads the game as a whole and not just as a series of isolated incidents.

England's recent South American tour showed how valuable he is going to be in next year's World Cup.

England went to Mexico worried about the altitude, the heat, the referees, but Moore's cool authority and unchallenged confidence gave the rest of the team a feeling of well-being which

was reflected in their play.

Basically, Bobby is a defensive player, the man who stems opponents' attacks and sparks off attacking moves, but I particularly remember one game last season when we were treated to the unusual sight of him scoring a goal.

West Ham were playing Queens Park Rangers at Upton Park, and QPR had taken a shock lead. Bobby ran from the half way line with everyone expecting him to pass. Instead, he unleashed a beautiful shot from well over 30 yards which sailed into the top corner of the net. It's a move worth looking for in the coming season when you see him on television.

I remember Bobby's inspired cap-

taincy in the World Cup Final. At the end of 90 minutes, the score was England 2, West Germany 2. The England team was looking dejected as they waited for extra time. Bobby went round bucking up their spirits, urging them to get their minds back on the game.

When the game restarted it was Bobby's determination above all that fired England to win. And it was Moore, chipping a lovely lob over the German defenders, who gave Geoff Hurst a clear run to goal to score England's fourth goal in the last minute.

The pin-point pass summed up Moore's play: delightful precision all the way.

He held the defence together like a general. Manchester would bear down on the goal and suddenly Moore would emerge, thrusting out that barrel chest, knowing exactly where to distribute the ball, I think that's when you see the best of Bobby Moore—when the pressure is on and firm control is needed.

Seconded by Gerald Harrison, commentator for Anglia Television

Bobby Moore is not a great tackler and he's not particularly fast, but his skill and intelligence make up for this. When a colleague for West Ham or England is about to make a mistake, Moore seems to sense it and is always there, ready to cover and make amends.

His positional play is brilliant—I've

lost count of the number of times I've seen him cut out the vital pass just through being in the right place. One memorable game last season—for West Ham against Manchester City at Maine Road—sticks in my mind.

The result was 1-1. Without Moore West Ham would have been swamped.

NEXT WEEK: Two All-Star backs.

MAURICE WOODRUFF PREDICTS



Mike England is born under the sign of Sagittarius, in my opinion one of the luckiest in the Zodiac. He is naturally happy and optimistic, enterprising and loyal. This coming season will be a mixed one for him, but with more success than failure. There will be a change so that he can give a better performance, and I feel that before February 1970 a transfer will be offered him at quite a large figure. He will also speak his mind freely and could be involved in arguments before 1971.



Bobby Moore is born under the sign of Aries and while he is outspoken, self-assertive and ambitious, he is also sensitive, intellectual, and enterprising. He is a natural planner and extremely far sighted. A wonderful friend, he is loyal and often generous to a fault. Where the business side is concerned Bobby has three extremely good years ahead, although an argument may occur during 1970 with a manager or someone in a similar position.

AND NOW—YOUR WEEK

CAPRICORN (December 21 to January 19) The indications are that you will meet an old friend. This will mean an unusual opportunity for you, which could be beneficial.

AQUARIUS (January 20 to February 18) You may feel quite relieved that a family plan clashes with a rather dull outing you had been asked to join.

PISCES (February 19 to March 20) Good news concerning a loved one could give you a great deal of happiness this week, and enable you to go ahead with your plans for the future.

ARIES (March 21 to April 20) An invitation you may receive during this week should both please and excite you, but be prepared for a little jealousy from a friend.

TAURUS (April 21 to May 20) You would be well advised not to over-spend this week. You may be very tempted to do so, but be cautious.

GEMINI (May 21 to June 20) A very average sort of week is indicated, but things may be building up to some exciting activities.

CANCER (June 21 to July 21) There may be a slight hitch in your career, possibly owing to your forgetfulness. This is only temporary, so don't worry.

LEO (July 22 to August 21) This coming week should be a quiet but happy one for you. A good time for planning quite an exciting future event. You could find that a romantic link-up with a new friend may be a turning point in your life.

VIRGO (August 22 to September 21) Your partner may consider you to be rather extravagant this coming week, but a purchase you make should prove to be a real bargain.

LIBRA (September 22 to October 22) A plan which you made some time ago should start to materialise, and you should be overjoyed at the outcome.

SCORPIO (October 23 to November 21) Much to your pleasure, an old friendship may be revived this week and through this a change you have been considering may take place.

SAGITTARIUS (Nov. 22 to Dec. 20) This should be a most propitious week for settling private worries that may have been on your mind just recently. Much happiness is indicated in romantic affairs.

LASTWORD

Letters intended for publication should be sent to Lastword, *TVTimes*, Tottenham Court Road, London, W1P 0AU, and must carry sender's full name and address. The editor reserves the right to reject or abbreviate letters.



PLAY THE PART

Ever dream of playing the part of anyone on TV? If you do then let us know. We pay £2 for each letter published.

Swinging idea

I'd love to be Tarzan. Being a rather plump O.A.P. I think swinging through the trees would be grand for slimming. Two leaves for a bikini, and I wouldn't mind being photographed. All I need is the tree!

MRS. J. MURRAY
Knightswood, Glasgow.

Happy Harry

I wish I had the personality of Harry Secombe. When he is on TV, the warmth of his smile comes right into the room and his laugh sends all cares a-flying.

MRS. V. BURRISS
Bedworth, Warwickshire.

Exciting world

My wish would be to have Alan Whicker's job, interviewing royalty, V.I.P.s, lovely women and travelling all over the world.

JOHN FRY
St. Leonards, Sussex.

Plenty of everything

As a disabled person I would like to be Prime Minister Harold Wilson. Why? I would then have plenty "baccy," plenty cash and a posh car to run around the country in.

JOHN REID
Winchburgh, West Lothian.

It's so obvious . . .

Mrs. Engelbert Humperdinck of course! Who else?

MISS VALERIE JAMES
Newry, Co. Down.



Harry H. Corbett sheds the fancy-free character he plays in the new TV comedy series *The Best Things in Life* and talks about the important things in his life—women, his career and the characters that have brought him success. Robert Ottaway finds there's not much to choose between 'Arold Steptoe and 'Arold Corbett . . . except that the actor has made a success of being a failure.

A sound tip for happier viewing

I am very hard of hearing and wear a deaf aid. I used to find great difficulty in hearing TV, but I now hear every word. The answer is earphones. As most people who are hard of hearing know, while they may have difficulty following normal conversation they hear much better on the telephone with the receiver pressed to their ear. Earphones can be bought for as little as 10 shillings (ask for low resistance) and anyone with a little knowledge of radio or television can fit them to the set with a lead as long as required.

JOHN K. BALFOUR
Tooting Bec,
London, S.W.17.

Mr. Balfour wins £2 for his letter of the week.

Cor, look!

A few days ago my mother, myself and my eight-year-old sister were in a fruit shop when I noticed my sister investigating a box of peaches. She turned around and said, "Look mum, suede apples."

MISS P. COOMBS
Worle, Somerset.

Refreshing

I have recently arrived here from Sydney, Australia, and almost the first thing that struck me was the intelligent spacing of commercials on ITV. In Sydney, one was driven to distraction by commercials every five minutes or so, which surely must have defeated the advertisers' purpose. It is so refreshing not to have a

marvellous film, play or whatever, chopped to ribbons by commercials.

MISS MARGARET GREEN
Portsmouth, Hants.

More, please

Surely there is a great need for more educational programmes on television. We are given many fine documentaries on programmes such as *World in Action* and *This Week*, but half an hour is hardly sufficient to cover any controversial subject comprehensively. Many more topical programmes could be shown.

P. DOUGLAS
Lodge Lane, Liverpool.

Star living

In reply to Mr. E. R. Holland's letter (*TVTimes*, July 17), in which he says he is tired of hearing of the stars' expensive cars and houses—he seems to be jealous of them. The stars deserve everything they have for giving pleasure to millions of people. As for them not making any contribution to society, he only has to ask the tax man.

MR. D. A. HARDY
Daventry, Northants.
... How I applaud Mr. E. R. Holland's criticism of the stars. In my opinion if there was no television most of them would be pounding the halls as what they really are—third-rate performers.

MRS. M. HEINZ
Holloway, London.

Mainly grotty

Why, oh why, was Mrs. Main on the recent series of

The Main Chance made to dress and talk like a rather dowdy, neurotic, miserable old frump on the verge of middle age? Surely a man as young, good-looking, dynamic and successful as Main would have been married to a trendy, switched-on, little dolly. As a reasonably off-beat, unmarried young solicitor I feel I must protest at the damage done to my image by this series. Unlike Main—a man, I presume, about my own age—I am not in the habit of consorting with women as ancient, as grotty and as square as Mrs. Main. If this is success give me failure every time!

Name and address supplied.

In other words . . .

We are now used to all talk on

TV being peppered with "you know," and now another phrase inflicts literate and illiterate alike—"in other words." Why must statements always be translated in this way? In other words, why not get it right first time?

MISS B. L. DAGLEY
Wembley, Middlesex.

Too young?

When the time came for my class to read in school assembly, I suggested as a subject racial discrimination, but our form teacher wouldn't let us saying it was too grown up for our age. Surely, wouldn't it be a good idea to let young people discuss this? We are not all dumb and thoughtless.

JEANETTE LYNNE BILTON
(age 13)
Bishopthorpe, York.



Dr. Michael Winstanley, M.P., the TV doctor

My son aged 3 spends all his time with his thumb in his mouth. I am worried about this as I have been told that it could deform the upper part of his mouth and affect the growth of his teeth. How can I stop him doing it?

MRS. E. T. Barnes.

In the vast majority of cases, children grow out of habits of this kind and, in my opinion, it is better that you should do nothing and wait for this to happen rather than risk the possible psychological effects of attempts at restraint. It is certainly worth trying to divert the child's attention from the habit, but constant efforts at correction may make things worse by focusing attention on the habit.

LOW-DOWN ON HIGH LIVING

There couldn't be two more opposite men than Dennis Price and Carey Harrison. Women once swooned over Price's profile. Few would recognise Harrison though some know that his father is Rex and his half-brother Noel. Price once earned £25,000 a year. Harrison often lives as cheaply as possible. Price revels in high living. Playwright Harrison loathes it. And yet in some ways Price and Harrison are curiously alike . . . Read about them both.

PLUS . . .



Supper with Patrick Allen and Sarah Lawson (above) . . . Follow the studs for the autumn fashion line . . . Third in the series *Beside the Seaside*—Scarborough and Brighton . . . The best pair of full-backs in the country—Part III of our All-Star XI . . .

Place an order now for *TVTimes*