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**WILL JULIE STEVENS
EVER BURN HER BRA
AND FIND REAL HAPPINESS?**

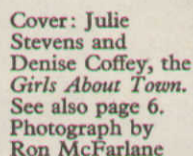
SEE PAGES 6-7



WOMEN'S LIB SPECIAL

**THE TRUTH ABOUT
GERMAINE GREER
AND ME
BY KENNY EVERETT**

**DO WOMEN BARRISTERS
GET AWAY WITH MURDER?
BY FENTON BRESLER**



**SAVE WITH OUR BONUS
OFFER VOUCHERS—SEE PAGES 28-29**



Saturday's soccer-scene.

THE FREEDOM FIGHTERS



WHAT is Women's Lib? To extremists it's a movement designed to reduce men to a secondary role, even do away with them altogether. To the more moderate majority, it means fighting for equal pay, equal opportunities. TVTimes studies four women who fight for freedom in their own special ways: GERMAINE GREER, leader of the Lib. Lobby, with sex-strikes and by calls to bra-burning; CORAL ATKINS, by opting out of showbusiness to finance and run a home for mentally disturbed children; STACEY GREGG, by encouraging British girls to speak up for their rights, "be involved"; JULIE STEVENS, who has achieved something near like complete liberation through being happily married, with a family and a successful career. Meanwhile, legal writer Fenton Bresler brings back a report from the front lines of the Bar, where another group of freedom fighters have been in action for 50 years. Do women barristers get away with murder—or are they being laughed out of court?

GERMAINE GREER

“The trouble with women is that they have so little self-respect that they can’t respect other women. Men can do this. And women are jealous”



CORAL ATKINS

“I just jumped in at the deep end, I didn’t stop to catch my breath until I was fully committed”



JULIE STEVENS

“There’s this terrible mystique of a baby being a boy (cor, how clever!). So he grows up thinking this is rather special”



STACEY GREGG

“Girls here are generally non-communicative. In America they wanna talk, talk, talk, talk, because there’s a lot going on”





FREEDOM FIGHTER GERMAINE PLOTTING THE DOWN- WITH-MEN REVOLUTION

As far as this country's concerned Germaine Greer is Women's Lib. On Tuesday, ATV devote a whole documentary to her, Germaine Greer v. The U.S.A. Germaine has delivered such verbal broadsides as:

"Women are castrated"; "Mothers are the dead heart of the home". You couldn't miss Miss Greer. She weighs 150lb. stacked along 6ft. of woman, a lot of which is in the region she decorously calls her "44in.-ass". Three years ago, she was a minor TV personality who helped **KENNY EVERETT** present the whimsical children's programme, *Nice Time*. Everett, 26, a waif-like 5ft. 5in. and 9st. recalls the early Greer...

My earliest recollections of the amazing Miss Greer, start with the day that the *Nice Time* team was herded into an office at the Manchester studios of Granada Television for the first script meeting.

It took quite a while for her to enter. There was so much of her. But once she was in, she unfurled and took over. The director was a bit horrified, I think, 'cos he thought he had just employed a bit of skirt to dazzle the viewers; certainly not the future world leader of the down-with-men movement. I'm 5ft. 5in. and Germaine was always taller than



Nice Time (above) with the engaging Kenny Everett. Rally time (below), Women's Lib. marchers with the symbols of their oppression



me. I remember that. She was also very fuzzy. She was the first with the fuzzy-hair bit. We got to calling her Golly—which I think she liked.

But I'm not really sure how she actually felt about anything, because I was fresh from the slums of Liverpool and she was straight out of some university in Australia, so she talked about things like psychosomatics and such. Little did I know she was really plotting to burn her bra; start the whole knicker-knocking revolt.

The first time I noticed that she was really different from yer average housewife was when she got married

one week for an experiment. And that's just how long the experiment lasted. One week.

Deep down under the brash facade (I got that one from her) there was, however, a heart of gold, because I remember her always getting nervous before the show started, just like the rest of us. And after it she would drag everyone to the pub—cameramen, director, everyone—and stay there raving all night.

I didn't notice her hating men until miles after the series ended. She seemed to be completely caught up in them while I knew her.

Group members especially. She was a mad pop group fan and followed them everywhere. This was all going on while Germaine was a lecturer at some university in the Midlands. And sometimes on my way up to the Manchester studios in my little red car, I'd pop in at the university and she would leap out of a classroom window and into the car.

She would then proceed to tell me that this TV programme was interrupting her studies, which was something I could never understand, believing TV to be *all*.

But with Germaine, you listened. If ever she gets to be Queen she'll cancel the Opposition immediately, it being completely unnecessary. She likes to chat a lot and she likes to take over completely.

She was a mad Manchester United supporter and knew Georgie Best intimately. In fact they were oft to be found nattering at each other in the pub, George with a pink gin and Germaine swigging a pint.

She always won the discussion, which always made him mad, so the next day he'd rush out and score a dozen goals to get even. That's how come he's so good. Because of her.

AFTER we were all finished in Manchester, Jonathan Routh (another *Nice Time* man) would pile into his Bentley and zoom off Londonwards while Germaine and I would squeeze Germaine into my little red car again and putter away from the pub, and she'd be full of stories about how she'd nearly fallen through the floor into a bar room below when her bed collapsed the night before.

Then I'd continue driving while she curled up with the car radio and listened transfixed while Georgie slammed in another goal.

A few months later she turned up at my wedding, looking even taller, and freakier and fuzzier than ever. She bundled a pile of classical records into my hands, one of which has since become my firmest favourite—*Tansmuzik Der Praetorius Zeit* by the Collegium Terpsichore.

So there. All the rest of the *Nice Time* people were at the wedding too, but one notices Germaine more somehow, perhaps because there is more of her to notice.

She is like a candle, lit at both ends. More energy burning, more emotional output, more chat, more smiles and frowns. But when both flames meet up in the middle, there'll be an awful, fuzzy explosion.

And when they come to sweep up the pieces, I hope they remember to bring a tall sack. ●



FREEDOM FIGHTER CORAL BATTLES FOR DISABLED CHILDREN

*Coral Atkins admits she had problems as a child. Today, Coral, who plays Sheila Ashton in *A Family at War*, has a broken marriage on her hands and a son Harry (4), to support. And yet she is giving up a promising career as an actress to look after mentally disturbed children. You can't take women's liberation much further. Why? Coral Atkins hasn't any doubts about her answer. "I think a woman has to prove herself capable of standing on her own two feet. In my case it will be a hard struggle but at least I'll be able to say I did it myself," she told*

ALAN KENNAUGH

OUTSIDE a 17th-century house at Newbury, in Berkshire, Coral Atkins was knee-deep in weeds. She was wearing a multi-coloured trouser suit. Her sleeves were firmly rolled up and her long, slender fingers were ripping up patches of the rambling, overgrown garden.

Earlier this year Coral (Sheila Ashton in *A Family at War*) talked about giving up acting to run a home for mentally disturbed children. It wasn't empty talk. This month when she finishes recording the episodes in the series, she is doing precisely what she said.

Six months ago Coral wanted



PHOTOGRAPHS BY DERY SHARPS

Holding Harry in front of the home that Coral built (above). Left: Coral is seen sorting out paintings inside the house

a house and £30,000 to start her project. Now she has got her house, 18 rooms set in two acres of land, 18 miles from Reading, which she will open early next year as The Coral Atkins Home for Disabled Children. And she's well on the way to raising the cash.

"I'm saving like mad to give it a good start. You have to do jobs like like gardening yourself. And the decorating. I need about £30,000 to get it going. That's what it is going to cost to run it for two years. It wouldn't be fair on the children to

aim at any shorter period and I will have to operate for at least 12 months before I can qualify for a council grant. Help in the home, alone, will cost about £30 a week.

The figure £30,000 trips off her tongue, but not easily. "Of course I was a bit scared at first. It's an enormous amount of money. But it's what I want to do. I just jumped in at the deep end. I didn't stop to catch my breath until I was fully committed. It was the only way. Then I knew I would carry on. I have scraped and saved all the money—yes, every penny I have /continued overleaf

CORAL

continued

earned—and I didn't approach anyone until I knew I was firmly on the way.

"The house has eaten up a few thousand pounds of savings, but I got it on a long lease in September. Once you start these sort of things you're on your own until you can prove yourself.

"Once they heard about my project, people became genuinely interested. Actors and actresses, people in public life. I'm sure I'll get a lot of financial help, but I'm not out of the wood by a long way."

The home will accommodate about 10 children at the start. "I couldn't cope with any more. This is a physical and emotional exercise. They will be children who, quite wrongly, are ending up in mental homes; those who through no fault of their own have seen the world only through the sad, disenchanted eyes of grown-ups. I want to treat them as ordinary children."

Ironically it was her own broken marriage that gave Coral the idea for the home.

"I was an emotional wreck after my marriage. I decided to find out why. I traced it back to my childhood. I married at 18. It was too young. We both changed. But all this soul-searching has made me understand the problems I know I'm going to face.

"I'm bringing up my four-year-old son Harry with the love and devotion I know hundreds of children don't get. The only way to understand problems like these is to experience them. I'm also taking a course in psychology and I hope to qualify in about four years.

"You know, there are about 800,000 children in need of care in this country. That's a lot of children. Council homes are packed and in the case of these mentally disturbed children there is no charity to provide for them. This is another reason why I decided to set up my home. We all need a wise friend now and again."

Between rehearsals and appearing in *A Family at War*, Coral has had a busy schedule. There was a lot of red tape to break through before she could register as a charity. But she found officials helpful. She saw doctors and visited hospitals. All of them promised support. For Coral is a formidable campaigner — and she matches words with action. ●



FREEDOM FIGHTER JULIE SIMMERING GENTLY IN THE KITCHEN

The truth is that Julie Stevens, perhaps the most sensible of the Girls About Town, hasn't really got the hang of Women's Lib, says DERMOD HILL. She says all kinds of scornful things about girdles and knickers. But she was sort of whispering it in the kitchen. (Husband and two children were watching old films on television and naturally couldn't be disturbed)

JULIE STEVENS says: "I long to have the courage to burn my bra completely. But when I emerge in the public gaze I turn chicken.

"I think Women's Lib is fair enough, when you come to some things. For example, I don't exist as a human being to the tax people and when I tried to be guarantor to my sister for hire purchase, they said, 'No, you're a woman'.

"But where Women's Lib misses the mark is that it should be *People's Lib*. Children get a rotten deal. Nobody explains anything to them, and they get pushed out of the way in queues. Nobody is free to do the thing they are, perhaps, best suited for.

"There may be a couple who'd be much better suited if the husband stayed at home. Everybody is expected to be certain things. A man



Girl about the kitchen is Julie Stevens, hushed adherent of the

isn't able to cry because it isn't manly. What's manly? It doesn't matter if he dresses in ladies' dresses, he is still a man and nothing can take it away from him.

"There's this terrible mystique of a baby being a boy (cor, how clever!). So he grows up thinking this is rather special. He takes a look at a little girl and sees she hasn't got one. So he thinks he'd better watch out in case she takes away this valuable thing that makes him so special. He is considered soft if he is gentle."

Julie's career split into two phases. First she was the "innocent gel" in search of stardom—a search which had more ups and downs and adventures on the way than one of those old silent *Perils of Pauline* films. Then she became a wife and mother and worked in television for extra pennies, at the same time. But originally, she used to be a nurse,

but in every ward where she worked, Julie went down with whatever ailment the patients had. ("Thank God they never attached me to Geriatrics.")

"In *Minor Ops*, I went down with appendicitis. Three weeks later they put me in the Eye Department, where I came in touch with this dear little boy with a bright red leg. So I came down with German Measles and they put me in the Isolation Hospital. From there they sent me to the convalescent home—not to convalesce, but to look after these patients in plaster casts.

"You had to turn them over like toast—10 minutes each side or they got bed sores. So what with lugging around these 15st. men in 15st. plaster casts it wasn't long before I slipped a disc. I never had enough time to recover before the next disaster. Reluctantly, I gave it up." So



burn-the-bra brigade, seen here in the *Girls About Town* comedy series

Julie entered television because of a clerical error. An early type of *Opportunity Knocks!* hosted by Dickie Henderson, required semi-professional artistes. Julie, then working in a shop after her nursing experiences, received a stereotyped letter inviting her to an audition—where she sang *How About You?* “They were very nice about it. They sat through it.”

Imagine her surprise when, three weeks later, she received an identical stereotyped letter summoning her to the same room above a pub to display her act. “When they saw me, they literally leapt and said, ‘Oh dear, this is a mistake’. But the next thing I remember was swirling round this awful room, waltzing with the producer, singing *Che Sera Sera*, and him saying, ‘Why didn’t you say you were a comedienne?’

“Then Dickie Henderson said,

‘Do you do jokes?’, and when I replied, ‘I don’t even remember jokes’, he said, ‘Well, do you do impersonations?’

“I said, ‘yes!’ And he said: ‘Is the act ready?’—which threw me because I didn’t have one.”

Her next problem: how to get an act in seven days. First buy tape recorder and switch on the radio on Sunday afternoon. Julie heard Hylda Baker, Lenny the Lion, Beryl Reid, and the Goons, in one radio royal flush (of repeats). Then she wrote a script in which she wore her nurse’s uniform, and said to make-believe patients: “I’m just going off-duty—does anybody want anything before I go? What? Do some impersonations? What if sister catches me? All right, who shall I do first . . . Lenny the Lion?”

By the time this horrendous material had been voted by viewers

into the quarter-finals, the managing director of the TV company had come over to Julie at the studio and said the English equivalent of, ‘Baby, I’m gonna make you a star (despite your act)!’ Julie now says: “He was very tactful.” And she got a job with ABC Television.

“I mean, all this was only running true to what I was used to in novels and books. I didn’t realise it was anything special. I couldn’t have been greener than I was. When they said, ‘Would you like a job with ABC Television?’ I said, ‘Oh, but I’m afraid I can’t type . . .’”

They sent her to a model school, where she learned “how to get out of Rolls-Royces, how to furl umbrellas, and how to turn on the spot—useful things like that.” They sent her into repertory theatre, where her first appearance as an actress was as a

choirboy. “Those high notes nearly choked me.”

It was Assistant Stage Manager Julie who turned the captions on *Holiday Town Parade*.

And, at last, at 23, they made her the teenage secretary of a youth club for *The Sunday Break*.

She parted with ABC after five years, when contracts were coming under an economy drive. But she has always had the knack of being in the right place at the right time. “I was having drinks with a casting director and she kept staring at me. She said she’d been reading this script that afternoon which had a part that was just right for me—Rosemary in *Girls About Town*. Had I been there a day before she wouldn’t have read it; a day later and it wouldn’t have been fresh in her mind.”

Julie, talking about career actresses having babies: “So I was playing this teenager called Venus Smith in *The Avengers* and I thought, ‘This is ridiculous, I’m getting on a bit. I better have a little production of my own.’ So I decided to have a child.

“And I don’t know how it happened—because we obviously didn’t decide we were going to have a baby on the minute—but on the minute I became pregnant. Which was very worrying. (Clue to why it was worrying: ‘Keep taking the pill’). And so I had Daniel.”

In fact, five days before she had Daniel, who was late, she had an interview for a job to present the kiddiewinks programme *Play School*. “I looked like a tank. But being near to giving birth, I was just like a walking bird’s nest, nothing bothered me. I felt marvellous. I remember answering questions gaily—‘Course I can stand on my head’. I came out of hospital on Sunday, and did my first programme on Wednesday.

“I did the programme right through the time I was expecting Rachel.”

On her role as a working mum she says: “I carefully explained to the kids that I wasn’t going out and leaving them because something was more important than them. I explained how money didn’t fall down the chimney and how we need to go and get it.

“Then, in a shop one day they asked for something and I quite innocently said I hadn’t enough pennies on me. So they blurted out, ‘Well, ring up somebody and go out to work, you don’t get out enough you know’ . . .”

So much for Women’s Lib. But Julie says firmly she doesn’t want to be anything she isn’t. Except have long legs for one day (she’s 5ft. 2in.), and be a 19-year-old pop star for ever. ●



FREEDOM FIGHTER STACEY CALLS FOR ACTION FROM BRITISH GIRLS



Stacey Gregg
—all-American
apple-pie girl
of *Tottering
Towers*

Stacey Gregg, currently seen on ITV in *Tottering Towers*, is one of the new non-dumb breed of actress. She's involved, intelligent, articulate and admires Germaine Greer. But she is critical of the general attitude of British women to their role in society. Stacey, who herself tired of Hollywood's treatment of women, speaks up for British girls' freedom, in conversation with **DAVID MCGILL**.

In America "everybody goes to a psychiatrist because it is the thing to do, because everybody wants to talk. Here I miss people to talk to. I'm very 'in' to Germaine Greer and Gloria Steinem and people like that who are really thinking. It's possible to be involved there . . . here people are less involved. But the terrifying hostility is generally absent here, the cops don't carry guns". So should Stacey go—or stay?

AT PRESENT, Stacey Gregg is "somewhere between here and New York in my head."

As the teenage lead in *Tottering Towers* she is "apple-pie" American. She says the part is what the British think Americans are like and what she is also very like herself—clumsy, out-going, earnest, outspoken. Yet she had the most refined English accent as a schoolgirl in *Kate* and in a run at the London Palladium, where she sang with the same verve, red hair and green eyes of her mother Zoe Gail.

Her whole life, 25 years, has see-sawed from one side of the Atlantic to the other. She was born in London but spent what she calls her formative years in the U.S., where she became a Hollywood starlet. She disliked the Hollywood treatment of women, however, and so she came over here to visit her father, Hubert Gregg, composer of *Maybe It's Because I'm a Londoner*. She stayed and married Canadian stage director Charles Dennis. Now she is trying to decide on which side of the Atlantic she belongs.

She says she lives in jeans, which is American, but she also lives in a very English, white-fronted flat overlooking a pretty park. The park is for the private use of the residents of this quiet square in the inner London suburb of Holland Park.



BERT HILL

Stacey Gregg lives and works in England—but her thoughts are

Stacey's soft strawberry hair, peachy complexion, glistening peach lipstick, and trim figure, are no preparation for her high-powered personality. She looks English, demure but talks with transatlantic intensity.

"Girls here are generally non-communicative. In America they wanna talk, talk, talk, talk, because there's a lot going on and people don't know where they are with the war and the racial situation and mass murderers. Everybody goes to a psychiatrist because it is the thing to do, because everybody wants to talk.

"Here I miss people to talk to. I'm very 'in' to Germaine Greer and

Gloria Steinem and people like that who are really thinking. It's possible to be involved there and not just on a superficial level.

"Here people are less involved. But the terrifying hostility is generally absent, the cops don't carry guns."

Stacey was born in Montagu Square, London. Her parents' marriage was dissolved when she was a baby. She says she was brought up by a nanny and was shy and sensitive. The shock of moving to a New York school was too much for her, so her mother sent her to a boarding school in Boston, the most English



with America's militants. "There's a lot going on and people don't know where they are," she says

part of America. Soon it was she who was doing the shocking . . .

"I nearly got expelled twice. I organised a trio called Stacey, Tracey and Lacey, and did dancing numbers on television, which was against school rules. I wanted to act, probably because I was exposed to it from an early age. If my parents had been in the rag trade, maybe I would have been similarly attracted.

"To prove the need to be foremost came from my own particular psychological needs. I was president of my class. My mother had a stage mother who was determined she would be a star, and at the age of 12

she was in South Africa. She decided she didn't want me to have the same neuroses she had, so she gave me completely different kinds of neuroses."

At 17, she returned home from boarding school to join her mother and stepfather in Las Vegas. "Mother said, 'You can't sit around the house, why don't you go in the act?'" The act was her stepfather's comedy pantomime with a partner. Stacey and another girl did an imitation of the act and were a hit.

She liked the acclaim. "I had a need to perform. I decided that I didn't have that kind of dedication

to be a dancer and that it wasn't the kind of thing I needed, which was fame essentially, and recognition. No matter how talented you are in any area, dancing just wasn't the smart thing to do, so I decided to become an actress. I needed the recognition. I need the recognition less than before because I'm married now."

When she auditioned for the part of a mentally retarded child in *The Virginian* she was sure one of the contract starlets with long, blonde pampered hair would get it. Her hair was straggly. But she got the part, and more straggly-haired parts, like the 15-year-old hippy runaway in *A*

Man Called Ironside, which won her a nomination for an Emmy award. "I had to go completely hysterical, which was easy for me at the time."

A few years ago she came to Britain. "Originally to see my father, whom I had not seen for 12 years. I decided to stay because I was tired of Hollywood and wanted something new. I thought I might find some kind of happiness here."

She found herself on a stage for the first time in her life, at the London Palladium. "It was hard work and lonely, between the superstars and the chorus girls, neither of whom wanted to know about me.

"After the show one night we had a cocktail party and I was bombarded by these terrible Press barracudas asking: 'Aren't you afraid you're not going to be as good as your mother?', 'Aren't you afraid people will say you're not as pretty as she is?' I came home and sobbed my heart out for two hours, and decided I would get out of the business or not listen to anybody. I decided on the latter."

After the *Kate* part and Julie Stevens' niece in *Girls About Town*, she went into the musical *Maybe That's Your Problem*, directed by her husband-to-be. "We hated each other. I rang up my agent and said, 'This guy can't direct traffic.' We needed each other so much we barricaded ourselves with hostility. We were both so insecure, absolute zombies, and he's so incredibly bright and talented and sensitive."

Later Charles Dennis used the same three words to describe Stacey.

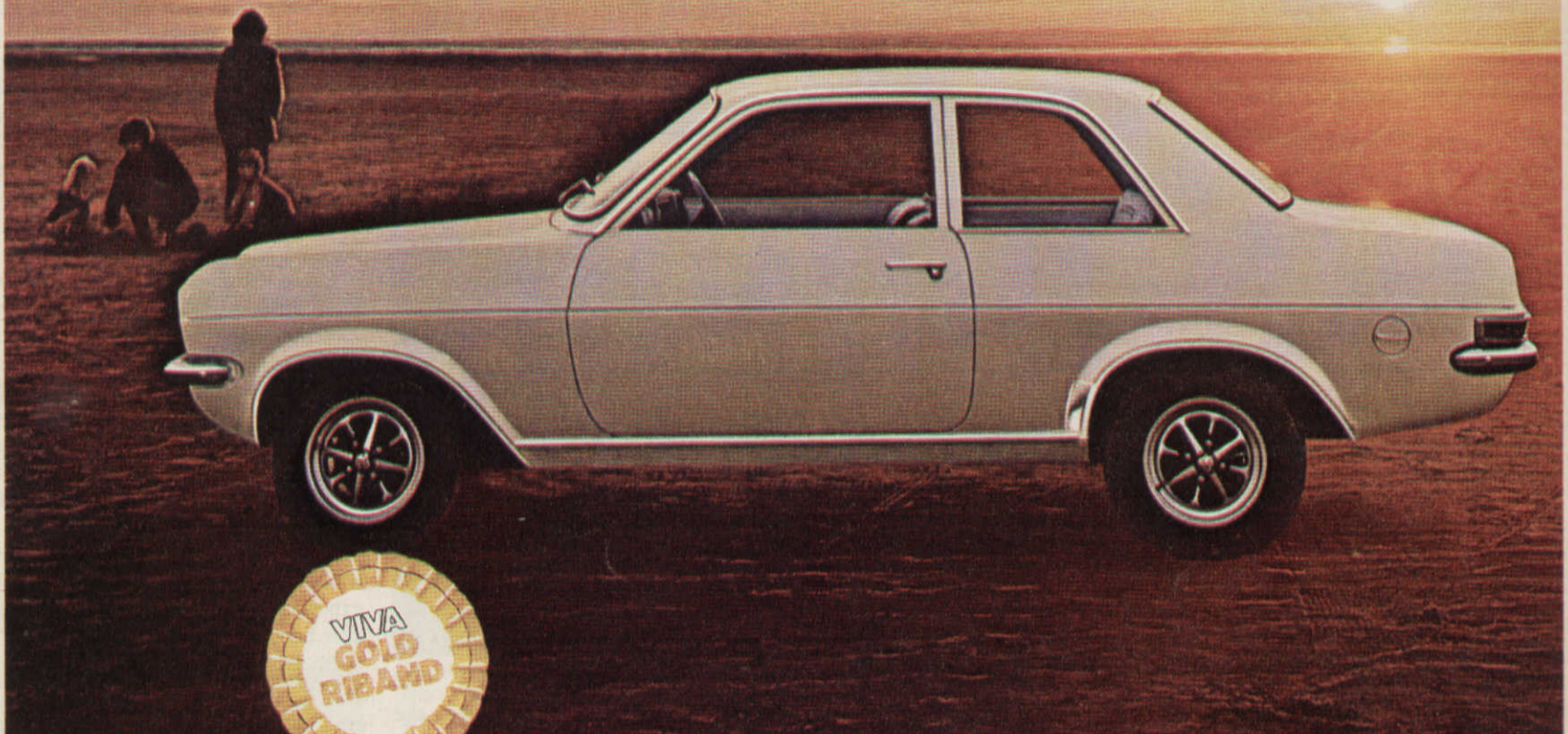
When Stacey followed Dennis out of the show, the papers said it had to be postponed because of her. "It wasn't true," she said. "Everyone was coming in and out of it. But I felt I'd really done it this time. We got married and I thought I'd never work again.

"When I got *Tottering Towers* it was such a relief. It is the happiest experience professionally that I've ever had." ●



Stacey as a baby with her songwriter father Hubert Gregg and her mother, singer Zoe Gail. "I wanted to act probably because I was exposed to it from an early age", says Stacey now

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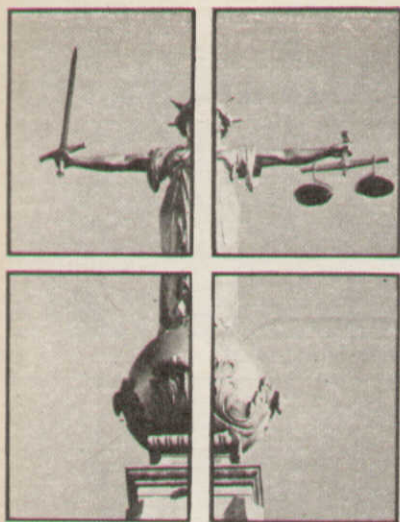
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Viva GOLD RIBAND





NO JUSTICE FOR WOMEN?

Harriet Peterson, played by Margaret Lockwood (below) is the fictional and successful woman barrister in Justice. In one episode in the series, a male colleague suggested she had an unfair advantage with judge and jury because she was a woman. Do real women barristers get away with murder—or are they losing a battle against “overwhelming prejudice”? Legal writer FENTON BRESLER brings you the inside story

HARRIET PETERSON has at least one thing in common with most true-life women barristers. She is darned attractive. I don't know why, but it always seems that the prettiest girls opt for the Bar. With crisp white wig perched on top of their hair, pert figures and well-shaped legs, they make going to court a visual pleasure.

And these days, there are quite a few of them. Of the 2,584 barristers in practice, 147 are women. The vast majority of them are young, eager and decidedly glamorous.

It was not always like that. Although the Bar was thrown open to women as long ago as May 1922, their numbers did not top the 100 mark until 1965. For many years, a career at the Bar for women was strictly for blue stockings only.

Even the rig was designed to make them look as much like men as possible. Ordered Lord Chief Justice Lord Hewart back in 1922: “Women barristers should wear ordinary gowns and wigs which should completely cover and conceal the hair (my italics). Dress should be plain, black or very dark, high to the neck with long sleeves, and not shorter than the gown with high plain white collar. Alternatively, plain coats and skirts may be worn black or very dark, not shorter than the gown, with plain white shirts and high collars.”

And that dreary costume remained obligatory for all women barristers until 1968, when the Bar Council—with the approval of the then Lord Chief Justice Lord Parker—cut out the bit about the wig needing completely to cover and conceal the hair. And he added that it was no longer necessary for the girl's dress or suit to be the same length as her gown—which effectively meant it trailed only a few inches above her ankles!

But what chance of practical success does a girl have at the Bar?

In 1958, Judge H. C. Leon, famous as author Henry Cecil, stated: “There is still almost over-



whelming prejudice against women both at the Bar itself and among solicitors and among the public. In consequence, it is extremely difficult for a woman to find a vacancy in chambers. It is difficult enough for a man, but far worse for a woman. Moreover, on the whole, solicitors do not care to brief women and the public still appears shy of entrusting its fate to a woman.”

Despite the weekly exploits of Harriet Peterson and the true-life success of Mrs. Justice Lane, Judge Deborah Rowlands, Rose Heilbron, Q.C. and a handful of other women practitioners, Judge Leon's remarks largely remain true today. And the reason is fairly obvious—at least, to my mind. Despite all the pretty legs gracing our courtroom corridors, a

barrister's work is primarily a man's. A girl barrister is projecting herself into a man's world.

You've only got to see a girl, the bloom of innocence still on her cheeks, cross-examining a docker about what he does to his wife on Saturday nights, to realise that court work can be less than entrancing for the average woman.

Women are charming, adorable, intelligent—but, on the whole, don't have the masculine kind of intelligence that is required at the Bar.

“My Lord, what I really feel in this case is . . .”, I once heard a young girl barrister say. But the judge stopped her. “Miss —,” he said. “Perhaps it is just as well that I do not tell you what *my* feelings are!” She should have known better. She

should have known that no barrister expresses in court his own feelings or his own opinions. They are irrelevant.

Their duty is to present the facts. And it is against the cold, austere background of facts that so many women barristers find themselves ill at ease.

Successful barristers have to have steely minds, a commanding presence, an ability to think fast on their feet in public—and more than a dash of ruthlessness. How many women possess such qualities? If qualities they be.

Practical problems also arise.

Some older courts do not even have separate robing facilities for women; they have to put on their wig and gown and adjust their make-up in the same room while men barristers wander around collarless, breezily chatting to each other as they put on their courtroom gear. Sometimes, there are no separate lavatories.

Every practising barrister must “join a set of chambers”—in other words, rent an office or part of an office from a senior barrister who provides a clerk, secretarial help and a well-stocked law library. To be in a busy “set”, helps a youngster immeasurably at the start of his career. But few decent sets will take more than one or, at the most, two women; some refuse to take any.

Last March, the Bar Council set up a special committee under James Miskin, Q.C. “to examine ways and means whereby the prospects and opportunities for women at the Bar can be improved,” as the Council's Annual Statement tactfully put it.

Another legal publication, the *Law Society's Gazette Newsheet*, stated bluntly: “It is alleged that heads of chambers are disinclined to take women in case they leave at a later date for domestic reasons.” And, who can blame them?

Competition is fierce for a place in a good set: why should a head of chambers refuse a young man, whose lifework will be at the Bar, in preference to a pretty young girl who, after a few years, will most probably get married and give up practice?

Harriet Peterson is divorced. She has no private involvements which interfere with her arduous and time-consuming career as a successful practising barrister. But there are not all that many mature women, in real life, who can permit themselves such dedication.

What it boils down to is that quality tells. A really brilliant and hardworking woman will succeed at the Bar—just as in most other walks of life. But the glittering prizes are only for the exceptional few. ●

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TVT

MESSAGE FROM MURGATROYD



The forecast is snow



Rain is expected



Today is likely to be showery



The outlook is hot

HOW THE WEATHER ALL BECOMES CLEAR

ALL ITV COMPANIES give some kind of daily weather report, but each area has a different way of presenting weather.

When colour came to ITV in the London area, Ron Walsby, who is in charge of the Thames Promotions Department, decided to use paintings sent in by different schools to illustrate weather reports as they were read by an announcer. "We received thousands of pictures and now they are commissioned from the schools," he explained.

The pictures above are the work of pupils at Queen Eleanor's Primary School, Guildford, Surrey.

Some other regions have their own Weather Men who present a daily bulletin on screen. They are highly qualified and do a great deal more than merely "read the weather".

No matter how they are shown on television, all weather reports originate at the Meteorological Office.

I went down to the Met. Office's London Weather Centre to find out how the whole complicated system of weather forecasting works. Stan Hancock, Deputy Senior Meteorological Officer explained some of the things which go on at the Weather Centre, and how reports are prepared for the television companies.

"The Met Office is an international organisation and we are continually receiving reports from all over the world," said Hancock. "Therefore we use a special international code which weather experts anywhere—from China to South America—can understand."

As he explained it all to me, those dots and squiggles on weather maps began to make sense.

"Rain is represented by a full stop," said Hancock. "Drizzle is shown as a comma. Snow is a star, and fog is shown as three small horizontal parallel lines. The different numbers dotted about on maps indicate wind speed, temperature, and visibility."

There are two basic types of cloud: layer clouds or heap clouds. "Layer clouds are a dirty, dark grey devel-

oping from ground fog up to a height of about seven miles," explained Hancock. "Heap clouds occur at any height over 1,500ft. They look like mountains of clouds and in Britain are often thunderstorm clouds."

The Met. Office also receives reports from all corners of Britain. "We have about 100 observation points dotted about the country and R.A.F. research aircraft send in reports from above the clouds."

There are also weather instruments called Radio Sonds which send back regular reports. A Radio Sond is a type of balloon equipped with instruments which record pressure, temperature and humidity at the level of the balloon. It also carries radar reflectors to calculate wind speed.

"All the reports come into the teleprinter room at the Weather Centre and we work from them," Hancock explained.

The London Weather Centre also gives information to the general public and the telephones are always kept busy. "On a quiet day we might receive only 400 calls," said Hancock, "but if there is ice and fog about we could answer 3,000 enquiries a day—mainly from people wanting to know if it's safe to travel."

The centre supplies maps and reports to newspapers, advance reports to gas and electricity boards so that they can prepare for extra demands for power, reports to drilling rigs in the North Sea, 200 shipping maps a day to the Port of London Authority and reports to British Rail.

If you are interested in working on the weather as a career, you can take a degree in meteorology, but you have to be pretty good at maths and physics to start with.

One thing is certain—you would need to be a real expert before you would ever find a job as a TV Weather Man. It's not as easy as it looks!

By the way, don't forget your copy of Look-In, this week. There's a special colour feature on Junior Showtime host Bobby Bennett.

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in comfort. Another extra, our prize is fitted with a Philips RN312 stereo cassette/radio. Worth more than £62, it provides a complete choice of entertainment—taped music on cassettes or radio.

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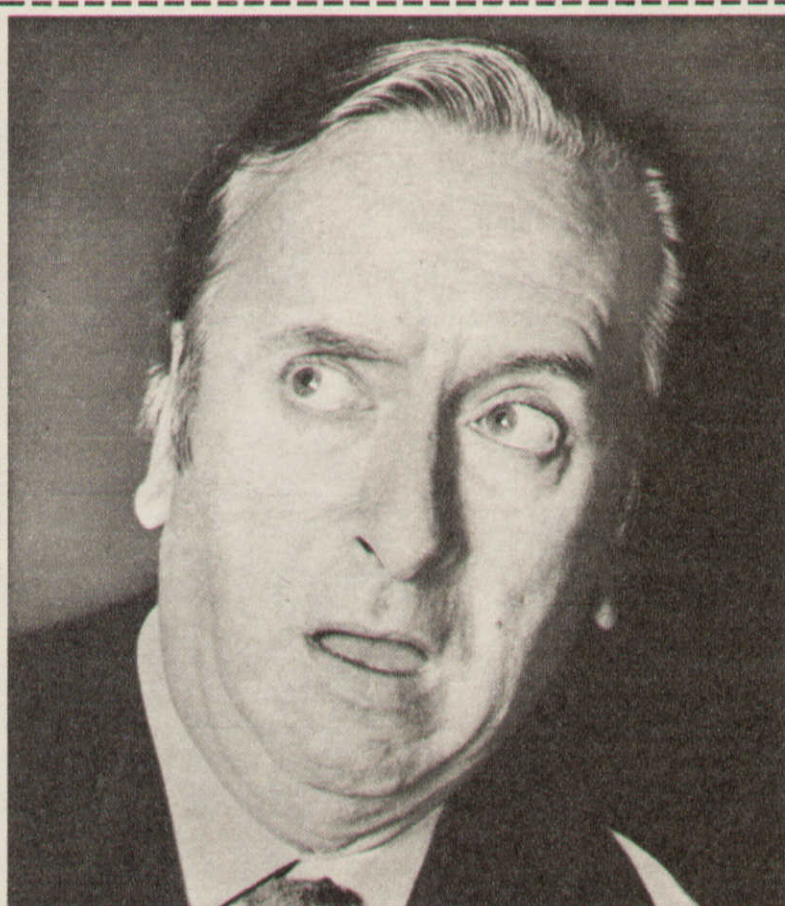
The four small side-face photographs each show the position of the Money Spider marked with a spot. The large full-face competition photograph alongside was taken simultaneously with one of the four small photographs, but the spot has been removed.

Study the small photographs carefully and decide which one corresponds to the competition photograph, and then write its number in the box on the entry coupon. Then use your skill and judgment to mark with an X on the large competition photograph, the centre of the spot which you consider represents the Money Spider's body.

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You may have up to 60 X's as follows: 3 for 5p; 7 for 10p; 12 for 15p; 20 for 25p; 30 for 30p and 60 for 50p.

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The small photograph below, corresponding with the competition photograph above is No. ☐



RULES: 1. The competition is open to anyone over the age of 16 and resident in the United Kingdom, except employees (and their families) of Independent Television Publications Limited, ITV programme companies and anyone else connected with the contest. **2.** Each entrant may submit only one entry photograph of not more than 60 X's. Entries to be made with a ball-point pen and X's must not touch or overlap. **3.** Postal orders or cheques to be crossed and made payable to *TVTimes*. **4.** Entries which have been altered, corrected, mutilated, or are not readily decipherable, or do not comply with these rules in any respect, may be disqualified. **5.** Proof of posting cannot be accepted as proof of delivery. No responsibility can be accepted for entries delayed, damaged, mislaid, or wrongly delivered. **6.** The decision of the Editor of *TVTimes*, in all matters concerning or arising from the competition, will be final and legally binding. **7.** In the event of a tie for first prize, the following will apply: Less than six entrants tying—the first prize and the appropriate number of runners-up prizes to be divided equally; six or more entrants tying—the first prize and all runners-up prizes to be divided equally. In the event of a tie for runners-up prizes, these will be divided and awarded to the entrants concerned as appropriate by the Editor of *TVTimes*. **8.** Entrants winning bonus prizes cannot take a cash equivalent. In the event of a tie, those concerned may be required to enter a tie-breaking contest. **9.** No winner may win more than one cash prize or more than one bonus prize in the same competition. **10.** All winners will be notified by post and full results published in *TVTimes* as soon as possible. **11.** No correspondence can be entered into and no entries returned. **12.** Entry in the competition implies acceptance of these rules.



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PROS WHO BOWL ON THROUGH FOG AND ICE

Words by ARTHUR HOPCRAFT pictures by PAUL STOKES

To most people bowls is the most gentlemanly of British sports. In Westhoughton or Wigan, where it is played for money, the picture is rather different, says sports writer Arthur Hopcraft, who wrote this week's *Playhouse* production *The Panel*

I AM aware of an activity called bowls which occurs in the South and Midlands, and the Commonwealth Games, and involves men wearing white trousers who appear to chuckle and shake hands a lot. The bowling I have written about in *The Panel* is also played on grass. Otherwise the two games are as much alike as a Mothers' Union beetle drive and a pontoon school on the Holyhead boat train.

The summer game played under the laws of the English Bowling Association is inviolably amateur. The rewards are a silver cup on the mantelpiece, a round of applause in the clubhouse. In Panel bowling the prime motive is money. The game exists for men to live by it. This extraordinary fact is the reason for some bizarre and bewildering behaviour which recurs in a corner of Lancashire six days a week all through the year.

This, briefly, is the daily scene: behind a pub on a main road (there is nothing furtive about it all) two men are playing bowls, watched by a crowd of about 200. There is a noise like the closing seconds of a greyhound race, or the last round of

a big fight. The crowd is shouting numbers in furious complexity. Nearly all the men have small notebooks and ball-point pens, and there is a little lull as, in unison, they pucker their eyes in rapid mental arithmetic and scribble. In a moment they are bellowing again; another pause; the chorus resumes. They are betting. But to the stranger the odds are incomprehensible, because the bowlers' names are hardly mentioned. It is an exclusive, enclosed society absorbed in its own language, its own sums. "Eight-and-a-half-to-five" may be followed immediately by "three-to-one," and that by "six-to-four," and that by, impenetrably, "three-fives-I'll-lay." The betting started the instant the match began, and it will continue almost to the moment when the final point is won about 75 minutes later.

It's like betting on a steeplechase while the horses are going round the course. Not until the match is decided does any money appear. Then there is a great muttering tangle of thrusting hands as the crowd compresses, heaves, ripples, and pats its pockets. And this is work.

What has been happening on the

bowling green has been just as strange. It may have been pouring with rain, or even snowing, or there may have been a crackling coating of ice on the grass, or a brilliant sun may be scorching it. The two players and the referee are engrossed in the behaviour of the bowls, the players actually shouting at them or running behind them, stamping a foot to give a reluctant delivery an encouraging waft of air.

The noise of the crowd, its intense concern with the fluctuations in the match, barely impinge on the players' privacy, although as they move about the green they are often only a few inches from the shouting mouths.

"The Panel" is the colloquial name for all this. It is derived from the small panel of professional players employed by the Lancashire Professional Bowling Association, whose members form most of the crowd. At the moment there are only four full-time players, although there is also a handful of bowlers, waiting in the wings for the chance of the next appointment, who are called on as "reliefs".

It is unique, the world's only professional bowls. The character of the

Panel game is inimitable: a mixture of jauntiness, shrewdness, squalor, exactitude, comedy and unyielding hardness. The players can keep their jobs only by sustaining their form, day by day in a cycle which allows them no respite even in the wickedest weather. They bowl with hands dead with cold, dumping their woods in a bucket of hot water between points to sluice the ice off them. When the green has puddles on it they throw the woods, like under-arm cricket, skimming them on the water. They play in fog, with lamps on the green.

The crowd varies from perhaps 100 in the worst weather to around 300 on a pleasant summer day. But always there will be the same 50 to 60 men—the core of the Panel punters—who live by betting on the two matches a day. Every man makes his own book. In taking and placing bets on a match he may be juggling with £300 in order to emerge from the fray £5 or £10 better off.

You can see big sums changing hands sometimes—although "big" in this context is five or six £5 notes. But essentially the Panel is a working man's arena. The bowlers are each paid £4 a match, with an extra





£2 for the winner. They also bet. They talk, a bit vaguely, about "an average income of £1,000 a year." But they have the style of men who do rather better than that.

The appeal in the Panel is a mingling of factors: freedom from the drudgery of a factory or an office, the enjoyment of high skill, the respect for endurance, the excitement of the day's chance, a sense of belonging to something special. Before they became professional bowlers, the four present Panellists were a colliery worker, a milkman, a clerk and a window cleaner. Now they have status in their own community—a little glamour, even if the crowds are tiny on the circuit of pubs and sports clubs around Wigan, West-houghton and Bolton.

Their bowling, like their surroundings, is little like the flat rink game played in the South. They play crown green bowls: each green raised slightly towards the centre, and also with its own individual quirks, perhaps with a particularly steep slope in one corner or with little dips and funnels on it. Unlike the rink game, the jack, called the "block," is weighted to a bias like

the two woods each player uses. For these reasons, to meet the varying problems posed by weather conditions, a player will have as many as six or seven sets of bowls of different weight, and he will choose according to the green and the day.

The crown green game has a following of about 100,000 players, mostly in Lancashire, North Cheshire, North Wales and Yorkshire.

Many of them play for money, entering the handicap tournaments whose first prize may be £30 or £40 at the smallest events or £450 at the biggest. To win a big prize, a man has to prove his quality from an original entry of 1,000 bowlers.

It is from these ranks that the Panel players are recruited. But a tournament winner does not necessarily make a professional. The point that is reiterated endlessly when the qualities of a likely Panellist are discussed is: "Could he stand the betting, or will he go to pieces?" It's not the language of the men in white trousers.

For more on the Panel, see TVTalk

Portrait of a Panellist (inset left).

Every man makes his own book. A turnover of £300 a day produces a profit of £5 or £10. Above right, the referee watches as a competitor measures the distance of his wood from the jack by cutting a length of straw until it balances exactly between the two. Right: a study in concentration before the payout (below).



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TVT

A MOST RELUCTANT ACTOR

by ROGER BAKER

Thirty years ago Gordon Jackson was offered his first part as a Scottish character actor. Today he is one of Britain's most highly respected actors. Currently, he is appearing in ITV's *Upstairs, Downstairs* as Hudson, the butler (right). "I see Hudson as a sort of sergeant in civvy street," says Jackson. "I've played a lot of sergeants. A butler was bound to come."

ONE person who is not making a habit of watching Gordon Jackson play Mr. Hudson the butler in *Upstairs, Downstairs* is Gordon Jackson. "I never see myself," he murmurs in that low, pleasing Scottish accent, "not in films or on television—I find I get very depressed." And in many ways he is a most reluctant actor, not even particularly happy in front of an audience. "I've got quite the wrong attitude to acting," he smiles. "Sometimes I think to myself: 'Well, get me, 30 years in the profession, still at it, and they haven't found me out yet'."

What audiences have found out, though, is that he can pack a lot of quiet power into his performances, which accounts for those 30 years of steady success, ranging from appearances in some of the most famous films of the last decade to a handful of striking stage roles, usually in

off-beat plays. *Upstairs, Downstairs* is his first television series and he approached his part as Mr. Hudson with care and caution—also, for the first episode, with a broken hand and a black eye after a car accident.

"It is good television material," he thinks, "concentrating on a small group of people during that Edwardian period, about the last time when the big houses were small communities in themselves and if any of the staff got the sack, then they'd be in the workhouse. I read J. B. Priestley's book *The Edwardians* to get the right period flavour, but I wanted to try and get away from presenting the conventional type of butler. We took technical advice from a professional butler, but there were so many don'ts that I would have been far too strait-jacketed if I'd gone by the butler's rule book.

"I think it would be great to be a butler for a week or so, but it must



Gordon Jackson with wife Rona Anderson at their Hampstead home



need a tremendous amount of self-discipline to do it all your life, to tie yourself to a family like that. I'm trying to project him as a good man, not a bully or a tyrant, and being able to play him with my own Scottish accent gave me great confidence, as though he were a Scottish ghillie given a chance in town. Rather like a John Brown—Queen Victoria has a lot to answer for."

Thirty years ago, as a 17-year-old schoolboy in Glasgow, Gordon Jackson was given the chance to play parts in radio plays for *Children's Hour*. He was studying to be an engineer. Then Ealing studios asked for "a typical Scottish boy" to play in a series of wartime drama-documentaries they were making. "I got the part, it was a jaunt and I enjoyed it, but I went back to the drawing board. Then they asked me to do another, and soon I had to make a decision—engineering or acting. I don't regret it, but I'm not really right for an actor. An actor must have an ego, must be convinced he has something really special to offer. I have the wrong attitude. I'm always playing safe, I can never go out on a limb, and because I never went to drama school I always feel I'm learning in front of the public.

"All actors should go to drama school, even if they hate it. It's something to hit out against, a way of getting rid of inhibitions, which I never did. It's a silly job, acting—all that matters is really great acting. I like actors, I like watching great actors at work. I've never worked at acquiring an English accent either, but rather on varying degrees of Scotsmen. I once did a part in English and felt like a zombie."

Playing safe with a Scottish accent kept him, however, in films for 10

years until rumblings of unease in the film industry intimated to him that he should try the stage. "I went to the Perth rep. for a while, and then took over from John Gregson in *Seagulls over Sorrento*. I rather wish I hadn't, as I never felt right."

He played in *Moby Dick* with Orson Welles, and then began work on the film *Tunes of Glory*. At the time Alec Guinness was preparing *Macbeth* for the Royal Court Theatre in London and suggested that Gordon Jackson should play Banquo. It was a sensational production; Shakespeare's murkiest play acted under a blaze of light and with the French actress Simone Signoret as Lady Macbeth.

It had a tremendously hostile reception from both critics and public. "But it was then that I realised what stars are made of," he recalls, "watching Sir Alec and Simone Signoret arrive to do another performance after that reception." Later came *Wise Child* in the West End, also with Sir Alec, and later Horatio in *Hamlet* with Nicol Williamson: "Again it was marvelous to be around someone really good. I felt this when I was in the film of *Mutiny on the Bounty*, saying, 'Aye, aye, sir!' for a year but standing on the sidelines watching Marlon Brando. And working with Maggie Smith in *The Prime of Miss Jean Brodie*."

This summer he appeared in a strange French play *The Lovers of Viorne*, in which he spent the first act firing questions at Maurice Denham and the second at Peggy Ashcroft: "Four hundred questions in all—it took me an age to learn it, but then I was watching Dame Peggy, another great." And recently he has enjoyed a series of bloodless skirmishes with Bette Davis making *Madame Sin* with her on the Isle of Mull. "I put these people on pedestals and want them to stay there."

Gordon Jackson is married to actress Rona Anderson and they have two sons, aged 10 and 11. "We never encourage them towards the theatre. We say: 'And what are you not going to be today?' and they reply, 'an actor'. The only worthwhile actor is the one who carries on even when everyone's against him."

Today Gordon Jackson is one of the most highly respected film and stage actors. By the time *Upstairs, Downstairs* ends, he will have conquered an entirely new audience. "I see Hudson as a sort of sergeant in civvy street," he says. "I've played a lot of sergeants, so I suppose a butler was bound to come."

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Stars in line

'Mr. BIG' IN THE NEWS

This week's star choice is a newsman well-known to millions of ITV viewers. When it comes to the big news, he's just the man for the job . . . drawing by STEWART BUCHAN



ANDREW GARDNER, ITN's larger than life newscaster—he's 6ft. 5in. tall. Born September 25, 1932, at Beaconsfield, Bucks.

In 1957 he started in radio journalism with the Central African Federation and for four years reported extensively in Africa. Returning to Britain in 1961 he was a free-lance reporter and scriptwriter for BBC radio, taking part in the BBC's *Table Talk* programme, before joining ITN the same year as a newscaster-reporter.

Has done many *Roving Reports* and *Datelines*, but is probably best known as newscaster on *News At Ten*.

He and his wife, Margaret, have four sons—Mark, Adrian, Maxwell and Adam. His star sign is Libra, and his hobbies include gardening and collecting Victoriana.

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A girl who wears glasses finds her outlook is gloomy; a widow looks for jolly company: work is wanted to do at home. **KATIE BOYLE** answers your problems. Write to: Dear Katie, *TVTimes*, 247 Tottenham Court Road, London W1P 0AU.

Dear Katie...

I am 25 years old, and now have to wear glasses. I am no oil painting by any stretch of the imagination, and my only claim to any semblance of beauty is my eyes. My specs. are modern and, quite frankly, they make me look like a cross between Nana Mouskouri and a barn owl! How can I make the best of them? Do I play them up or down, wear ear-rings or not? I feel as though I have to take a new look at accessories. What's more, that old saying about "girls who wear glasses" still leaves its sting. Please advise me, because although my eyesight is improved, my outlook is gloomy!

H. Aston,
West Bromwich, Staffs.

Frames can be so smart these days so play them up and bypass ear-rings which could detract from the specs. and look fussy. You'll probably need a bit more rather than less make-up. With the help of a magnifying mirror you can experiment with different methods, and find different colour permutations which make the most of your eyes through the lenses. Try out different hairstyles to balance the frames. Let's face it, Nana Mouskouri finds glasses no drawback—and a barn owl's face shows humour as well as wisdom, so you've got nothing to be gloomy about. Especially as I'm sending you £5 for the Letter of the Week.

We read and hear so much about the damage smoking does to one's health I think something should be done about all

the drinking you see in TV plays and films—even though it's not the real thing. For anyone who is taking the cure it must be terrible to watch. I live alone and, having nothing better to do, I thought I would experiment. So when a Frank Sinatra and Dean Martin film came on I took out a bottle of port with the intention of every time they took a drink I would. Anyway, I proved my point. I got so tipsy I didn't see the end of the film.

Mrs. M. Brown,
London, S.E.21.

An interesting case of being under the influence of someone else's drink. Next time you're tempted to experiment, stick to cold tea—which is all the actors are drinking. Then, you'll see how the film ends.

My two youngsters chalked along the front of my house some weeks ago. It is rough brickwork, and I seem to be making it much worse by rubbing and scrubbing. When it dries, it goes cloudy white and looks a real mess. I have tried bleach, turpentine and even carpet shampoo. What do you suggest?

Mrs. B. Smith,
Bury, Lancs.

Scrub the surface with generously diluted spirit of salts: you'll have to explain to your chemist what you want it for because it's hydrochloric acid. Be sure to throw away any left over as well as the container, and wash out the bucket you've mixed it in.

My husband has bought me a very nice oil painting, and I have it in a central spot over a fireplace. I was quite happy with this until a friend told me that it would be badly affected by the warmth of such a position.

Mrs. M. Wolloms,
Yarm-on-Tees, Yorks.



Many an Old Master has hung happily over a brightly burning hearth for years (the wider the mantelpiece, the happier it will be) but beware of chimney breasts that get hot when the fire is really stoked up. Pictures prefer a constant temperature so central heating is fine—unless the atmosphere gets too dry. Art galleries usually have humidifiers. Worst thing of all for paintings is direct sunlight.

Have you any suggestions as to who to contact regarding part-time work in one's own home? My friend and I both have 10-month-old babies, which means we're left with more time than we had, and could use more money than we have. We've heard of people doing light packing or folding circulars and the like, or even doing

surveys of the local areas for consumer associations.

Mrs. F. C. Walker,
Blandford Forum, Dorset.

Ever since we were first married, my late husband and myself celebrated our birthdays and wedding anniversaries with a nice little jollification. I am alone now after more than 30 years. But as it will soon be my birthday I wondered if you could suggest something I could do so that I wouldn't look too obviously alone. Also could you suggest any clubs I could join for a little company?

Mrs. R. Stebbing,
London, S.W.2.

Having collected five large sacks of lovely second-hand clothing in aid of Save the Children Fund, I now intend to sell them. Do you know where I could sell them for a fair price to send the money on to the fund.

Margaret Perrett,
Southend-on-Sea, Essex.

I'm sure local Citizens' Advice Bureaux will be able to help all three of you. I don't think people make as much use as they could of this splendid service. It could help Mrs Walker find part-time work, give Mrs. Stebbing the names of some clubs she'd like to join, and put Margaret Perrett in touch with just the people who could make full use of those sacks of second-hand clothes.

Katie Boyle

TELL ME, DOCTOR

My father-in-law has had a colostomy operation performed for a cancer of the bowel. He is recovering very well in hospital and is shortly coming to live with us during his convalescence. Can you give me any special advice about how to look after him?

Mrs. R. J.,
Sale, Cheshire.

...and Michael Winstanley, the TV Doctor replies



A colostomy is an opening made from the bowel through the abdominal wall. This is usually done to relieve an obstruction caused by a growth or some other abnormality. Some colostomies are performed for a purely temporary period while further treatment is carried out on the bowel below. In some cases, however, the colostomy has to be permanent, and it is in cases of this kind that the patient requires very special help and advice.

The ward sister will have taught your father-in-law everything he should know about his colostomy before he comes out. But you may find it helpful to contact the Colostomy Welfare Group at St. Luke's Hospital, Sydney Street, London, S.W.3. This organisation provides help and advice to people in your father-in-law's position. It is very important for you to realise that people can learn to control a colostomy precisely the same way that we learn to control our bowel habits normally. Many colostomy patients lead perfectly full, normal and active lives.

Katie Boyle, Dr. Winstanley and Barry Bucknell welcome readers' letters but regret they cannot enter into individual correspondence.

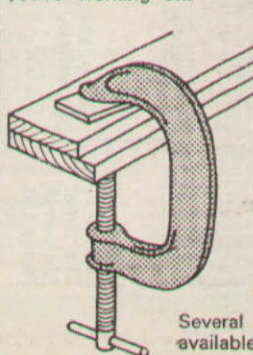
WHO NEEDS A MAN ABOUT THE PLACE? by Barry Bucknell

Cramps

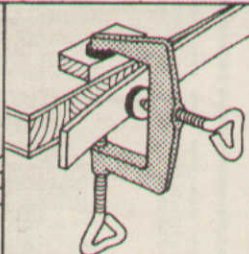


You can save time and trouble in many do-it-yourself jobs around the house by using one of a number of cramps available today. So here are some of the cramps you can buy and the uses to which they can be put.

G-cramps—the smaller variety—are useful for cramping, glueing, or for holding down whatever you're working on.



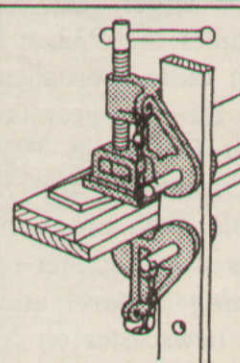
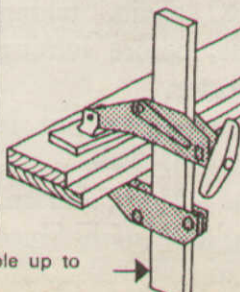
Several sizes are available.



Two-way cramps can be a boon when glueing edging strips to, for instance, a working surface in the kitchen.

Bars available up to 72in.

For larger work it is worth looking at the sliding bar cramp which covers a wide range and is quick in action.



If you get the less-expensive sash cramp heads you can make up your own wooden bar.

Special cramps are available for jobs like picture framing, with a wire tightening four corner blocks. You can make these with wooden angles and a double string, tightened by twisting a small stick.



For makeshift cramping you can use thick elastic (shock cord from a boat supplier). For small jobs use adhesive tape or clothes pegs.

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These are some of MAURICE WOODRUFF'S predictions for next year...

**NIXON SCRAPES
HOME IN
U.S. ELECTIONS**

**WAR THREAT
ON CHINA
BORDER**

Russia and China,
standing on a
tense-war basis...

**NOW IT'S
CARRY ON
COOPER!**

Tommy Cooper is to be
the star of a new "Carry
On" type film...

**DIAMONDS
NO LONGER
A GIRL'S
BEST FRIEND**

Gold is ousting diamonds as
bottom-draw investment...

**NIGEL FOR
TOP FILM
AWARD**

Nigel Davenport is nominated
for an Academy award...

**MAKARIOS
TOPPLED**

Archbishop Makarios, president of
Cyprus, has been toppled...

**Showman
Duke gets
own TV
series**

The Duke of Bedford is to
star in a new TV show...

**Julie Andrews
back in
West End show**

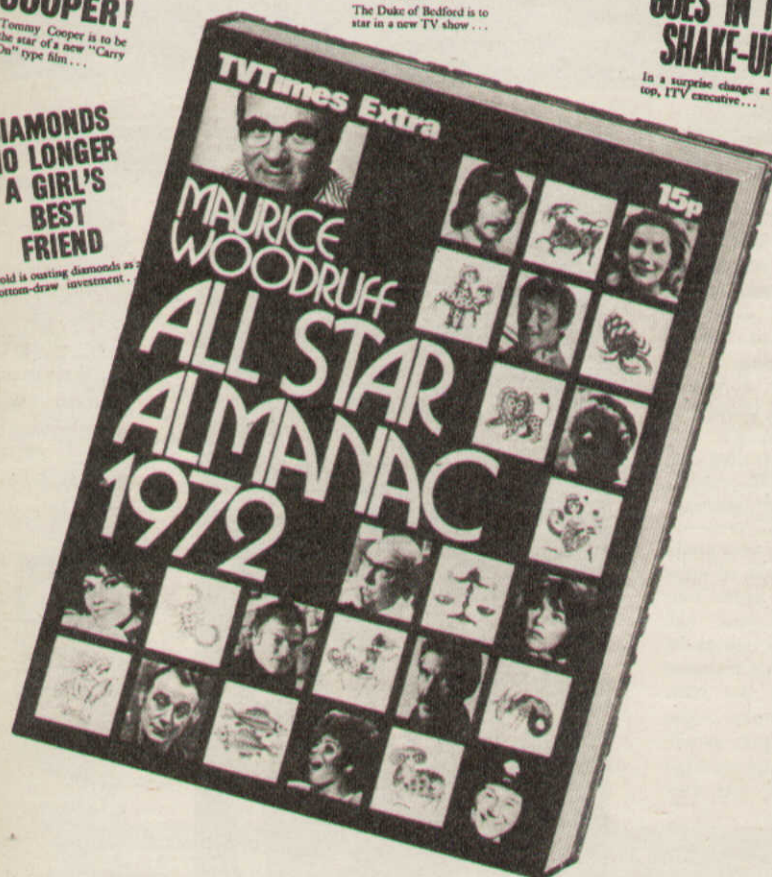
Julie Andrews in London to discuss a
new musical...

**Hopes rise as
unemployment
totals drop**

A big drop in unemployment
figures is announced...

**TOP BOSS
GOES IN ITV
SHAKE-UP**

In a surprise change at the
top, ITV executive...



The world-famous clairvoyant tells what he sees in the new Maurice Woodruff All Star Almanac 1972, another outstanding TV Times Extra.

His startling accuracy is a byword and has made him the confidant and friend of the famous. And, in his All Star Almanac, he looks into the future of the big names of entertainment as well as making predictions for your year ahead.

With 56 pages, 28 in colour, the All Star Almanac is packed with star portraits and predictions for them as well as your month-by-month forecasts. Maurice Woodruff also lists the colours, numbers, jewels, dates, days of the week and times of the year that can influence your life under the Zodiacal code.

Take a look into the future with
Maurice Woodruff All Star Almanac 1972
On sale at newsagents now 15p.

On the Buses!



This popular ITV comedy series has returned for its third run. Since it started in February 1969 the characters of Stan, Jack, Mum, Olive, Blakey and Arthur have become household names. The film they made was a smash hit. Now you can read about them in this great TVTimes Extra. It has 56 pages, many of them in colour, packed with stories, features, cartoons and exclusive pictures of Reg Varney and all the others.

Meet the 'On the Buses' gang on set and behind the scenes. Their home lives... their holiday haunts... all are here, together with the background story of how the series started.

ON THE BUSES 15p.
On sale at Newsagents now

A-Z OF TELEVISION

N

NEWS, THE

One of the greatest achievements gained for man, by virtue of television, is the opportunity it brings him to see the news of the day, as it actually happens, brought with startling clarity to vivid life without him having to move one inch from the comfort of his own fireside.

If, for example, the Prime Minister has taken a lunchtime decision to send troops into some hot-bed of violence on the other side of the world, then on to your own TV screen that same evening will be flashed an actual photograph of Number 10, Downing Street, in living colour (provided of course that you have a colour set).

Again, let us suppose that a Boeing Jet Airliner has been hi-jacked by wicked revolutionaries in some far-off area of unrest, sure enough those tireless back-room boys on the News staff will have managed to dig out a photograph of an exactly similar Boeing Jet Airliner and that too will be on your screens in a mere matter of hours.

Say that natural continental hot-blooded tempers have flared into anger and hatred and civil war has begun in some European backwater, why then those self-same unsleeping News staff lads will have excelled themselves and come up with a jolly little map of the area with arrows painted on it, and you will actually be able to look at that very map while you nosh your tea-time kippers. It is all part and parcel of the admirable Newsroom service, and one of the things you are paying licence money for.

It makes one wonder how we ever won World War II when all we news-hungry

listeners had to survive on were those crackling loud-speakers and the voices of Frank Phillips, Wilfred Pickles and Alvar Liddell.

NEWSCASTERS AND NEWSREADERS

Although newscasters and newsreaders fulfil an identical function (sit in front of a camera and read the news), in character they are not alike one bit. Newsreaders are urbane and solid chaps while newscasters are carefree extroverts to a man.

Newsreaders, aware of the importance of their task, would never dream of sharing the burden of their load; newscasters do a double act. Newsreaders only rarely permit themselves a grave smile; newscasters grin at each other



most of the time and even, at the end of the programme, exchange a private joke.

Before a news programme goes out a newsreader will spend up to half an hour tucked away with himself, mugging up on awkward pronunciations and foreign inflections—newscasters spend their pre-bulletin minutes in doling out news-sheets to each other with the careless abandon of a couple of Snap players: "I'll break this story about the United Nations split, Gregory, and then Camera Two cuts to you and you really sock it to them with the Football League Cup replay results."

Generally speaking, newsreaders dream of becoming prospective parliamentary candidates—the aspirations of newscasters tend towards the London Palladium.

O

OLD MOVIES

Old movies are the happy hunting ground for the connoisseur collector of the cliché situation. And what better on a cold winter's night than to curl up in front of the warm television and relish again that recurring scene in every old war film where the grizzled sergeant grabs the raw recruit who is quivering in his fox-hole:

"Okay, Brannigan. So you didn't wanna fight. Maybe I didn't wanna fight, Brannigan. Maybe Zabalski here didn't wanna fight. Maybe this whole stinking goddam regiment didn't wanna fight. But this is it, Brannigan. This is for real, for you, for me, for Zabalski here and for millions like us."

Or how about that little gem of a scene that's acted out in the pitching hold of an Atlantic tanker:

"Operate, Doc? Are you crazy or sumpn? You haven't done a lobotomy in 15 years. Look at your hands, Doc, look at your hands! Operate? Without lights, without equipment, without anaesthetic? Now? On a stinking tub like this? Doc, that's a wholesale hurricane blowing out there!"

It would be impossible to end, of course, without a Western, so how about that much-favoured scene between cowboy and son:

"Look, Luke. See that sapling? When that's good and tall there'll be a road here. A road with houses an' a church an' a marshall's office an' a candy store. A town, Luke. A town with folks an' a town where folks can live in peace. Grow their crops and tend to their business. So do your chores, boy. Get along and help mamma with the tent-pegs."

PART FOUR



OPNOX

Opnox is the abbreviation popularly used among show folk for the long-running variety show presented by Hughie Green and known to the viewers as *Opportunity Knocks!* Few series achieve the distinction of such a pet name. *Sunday Night at the London Palladium* was one. Guest artistes called it "doing Val Parnell a favour," while resident hosts such as Bruce Forsyth and Norman Vaughan always referred to it as *Beat the Clock*.

Opnox is respected, despised and worshipped by three distinct groups. It is respected by amateurs who would like to be on it, professionals who have achieved fame by doing it and a large percentage of viewers who like to see new talent coming along.

It's despised by amateurs who have failed their auditions, professionals who did it but never got a decent vote and a small percentage of viewers who don't like all that daft chat between the turns.

It's worshipped by Hughie Green.

P

PEYTON PLACE

It's hard to describe *Peyton Place*—it's a sort of hotbed of hot beds.

POLO

See the Duke of Edinburgh. See Mint.

PUPPETS, STRINGED

If there is one object in the world that the actor despises more than a glove puppet it is the glove puppet's first cousin, the little manikin

with the jerky movements manipulated from above—the string puppet.

String puppets, particularly in children's television, are putting actors out of work. They star in their own variety shows, they act out their own adventure series, they chart their courses across the heavens in their own science fiction spectacles. All children, plus an ever-growing number of adults, prefer to watch the spasmodic twitchings of these cunning little fellows to the real live caperings of flesh and blood performers.

But what is even worse for the actor, and the actor knows it, is that most producers would rather employ the wooden folk than card-carrying members of Equity. The reasons are glaringly obvious. String puppets never arrive late for rehearsal. String puppets never complain when their best lines are left on the rehearsal room floor.

String puppets are happy with their lot, they have no wives waiting at home demanding dish-washing machines, they have no broods of children clamouring for trampolines. String puppets have got it made in every respect save one—they cannot talk.

One of the most closely guarded secrets in the power-rooms of television is that the voice that comes out of that trembling upper lip of the string puppet is the voice of a real actor mouthing into an adjacent microphone. This may be difficult to believe but facts speak for themselves and no string puppet, to date, has been asked to read the news.

The actor's salvation is in his own hands. If he wishes to regain his self-respect and win the many roles he is losing to the impertinent puppets he must cry, "Enough!", and, "I shall speak for you no more!". In the name of all humanity it is up to the actor to put an end to the march of the little jointed men who are intent upon taking over the world—or at least the world of TV.

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Keighley Rd.
Wakefield-Sankey (Yorks) Ltd.,
Northgate, Cross Square.
York-F. B. Clark Ltd., Skeldergate.
Sankey (Yorks) Ltd., Feasegate.

**Keep this list
for future reference.**



Malcolm Stewart (right) with the Quintessence, who will be appearing in *The Freedom Roadshow*

A CATHOLIC priest until 1966, training for six years at St. Edmund's Seminary, in Hertfordshire, Malcolm Stewart left the priesthood after three years as calmly as he entered it. No one had destined him for the Church and it was his own decision to leave—the coming and the going, he says, were equally unsensational.

He had no desire to abandon God, only the kind of organisations that block experience. Celibacy was a block, and one of the reasons he returned to the secular life. Two years ago he married a Jewish girl, whom he describes as fairly religious, and at about the same time became London Weekend Television's religious producer.

A smiling man of 32 with blue eyes and romantic black hair, he and his team have been responsible for some of the livelier early Sunday evening shows, with audiences often larger than those for some sports programmes.

There were *Brother Francis and Sister Earth*, *God Rock*, *The Making of a Priest*. Now comes *The Freedom Roadshow*, aimed at interpreting the young and their preoccupations to each other and their elders.

There are no commercial breaks. Quietly animated about his programmes, Stewart is more reticent about himself: "I won't talk about believing in God. If I said No, it would be as misleading as if I said Yes. Say I believe in an afterlife, not my afterlife."

He says he didn't have to drag in religion: "The young bring it with them. I met a group of clergymen who said young people never stop asking direct questions about God;

ON THE ROAD TO A NEW KIND OF THINKING

by ALIX COLEMAN

the clergymen said they felt surprised, baffled, completely naked...

"The materialism of this society has had a fair run now. People have lived whole lives of climbing and competition and the intelligent young are taking a look and calling the bluff. They've put the brakes on their commitment to this kind of society. They ask about the qualities they had to acquire at school: competitiveness, acquisitiveness, aggression. They query their educations."

"I hope we get some of this in the programmes. Radical questions come from significant numbers of young people. They learn so much just by watching television. The beginnings of the Vietnam protests were covered by television, and the rejection of Vietnam started in the streets. We have to look around and start noticing what's happening in the streets now. We could be quite wrong, but we want to let them say what they want."

The programmes have lots of music, individual interviews, photo-montage reports, brief discussions

and larger-scale forums at the end. The set is littered with big, bright scatter-cushions; informal, cosy, guaranteed to de-starch anyone who lounges on them.

Each programme will have a wall of slogans that grow and change, not invented but cribbed from all over London. "We are the people our parents warned us against," says the wall. And, "When I grow up I want to be human."

Sunday's programme is about leaving home, parental consent or lack of it, marriage, the communes—with parents taking part. Other discussions will be on alternative societies: street people, drop-outs; also the drug scene—"Heroin in your arm is poison; it's a slow suicide. Why does a person commit suicide?"—and fashion, and the commercial exploitation of current fads.

"Money and sex—they're going to turn up quite a lot," says Stewart. "They're big categories which occur again and again in other subjects."

"All human beings are trying to make sense out of what's happening."

"People are changing. They wear different clothes, eat different food, spend their leisure time in different ways. They have conventions but they're completely different; one is a kind of directness that has been very rare. We want to plot these differences, dip into this kind of culture."

Amid all the noise, colour and music, Stewart will be anchor man, editing and introducing. He will be trying, as a man who tends to make patterns out of what he observes, to synthesise all these scattered energies; to widen horizons by narrowing generation gaps. Perhaps, in the end, he might even make some of them connect.

You've been collecting our 50p Bonus Vouchers—the sixth and last is on page 2—and now's the time to spend them on the exciting bargain-price presents shown here

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1 a Man's watch	£7		£6.50 + 1v.		
b Man's/boy's watch	£3.75		£3.25 + 1v.		
c Lady's staygold	£3.25		£2.75 + 1v.		
d Girl's watch	£3		£2.50 + 1v.		
e Lady's gold-plated	£6		£5.50 + 1v.		
f Lady's bark-type	£10.50		£10 + 1v.		
2 Bunny	£3.25		£3 + ½v.		
3 Hairdrier	£6		£5.50 + 1v.		
4 Travel bag	£5		£4.50 + 1v.		
5 a Smoker's set	£5.50		£5 + 1v.		
b Clipper lighter	£1.20		95p + ½v.		black white red orange blue yellow jet burgundy turquoise topaz
6 Brooches (state G for gilt S for silver with number required)	£1.10		85p + ½v.		
7 Radio	£9.50		£8.50 + 2v.		
8 Pastry forks	£1.50		£1.25 + ½v.		
9 Hanimex camera	£4.25		£3.75 + 1v.		
10a Alarm clock	£3		£2.50 + 1v.		
b Travelling alarm	£4.50		£4 + 1v.		
c Carriage clock	£15		£13.50 + 3v.		
11a Towel/face cloth	£1.59		£1.34 + ½v.		pink blue yellow
b Two hand towels	£2.40		£2.15 + ½v.		pink blue yellow
c Bath towel	£2.10		£1.85 + ½v.		pink blue yellow
12 Teaset	£7		£6 + 2v.		

I enclose CHEQUE/P.O. No(s)..... value.....
and..... vouchers covering the items listed above
(state number)

NAME

ADDRESS



Complete the order coupon below by writing in the number required in the appropriate column and indicate choice of colour where necessary. Then fill in your name and address (block letters please) and send the coupon together with your cheque/P.O.—made out to Independent Television Publications Ltd.—covering the total value of the gifts and any Bonus Vouchers to: TVTimes Gifts, P.O. Box 50, Kettering, Northants.

Do not send more than six Bonus Vouchers with each complete order coupon. In some cases, orders will consist of a number of packages separately dispatched. Please allow up to 21 days for complete delivery.

These gifts can be seen and purchased direct by personal shoppers at the TVTimes Shop, 247 Tottenham Court Road, London, W.1., Monday to Friday, 9.30 am. to 5.30 pm.

1. A selection of six Swiss-made watches, each with a written guarantee and ranging in price from £2.50 to £10 all with one Bonus Voucher, showing savings of from 85p to £5.75.

a) Man's watch. Gold-plated; 17 jewel lever; Incabloc shock protection; stainless steel back. Retail value £9.25. TVTimes Bargain at £7 or £6.50 plus one TVTimes Bonus Voucher.

b) Man's/boy's watch. Chrome-finished case with stainless steel back and adjustable bracelet; centre second hand; calendar. Retail value £4.10. TVTimes Bargain at £3.75 or £3.25 plus one TVTimes Bonus Voucher.

c) Lady's staygold watch. Fancy patterned bezel; red suede type cut-out strap. Retail value £3.85. TVTimes Bargain at £3.25 or £2.75 plus one TVTimes Bonus Voucher.

d) Girl's watch. Staygold finish; anti-magnetic; white dial and red strap. Retail value £3.45. TVTimes Bargain at £3 or £2.50 plus one TVTimes Bonus Voucher.

e) Lady's gold-plated watch. 17 jewel lever; Incabloc shock protection; stainless steel back; leather strap. Retail value £8. TVTimes Bargain at £6 or £5.50 plus one TVTimes Bonus Voucher.

f) Lady's watch with gold-plated bark-type finish bracelet fully adjustable; 17 jewel lever; Incabloc shock protection. Retail value £15.75. TVTimes Bargain at £10.50 or £10 plus one TVTimes Bonus Voucher.

2. Cuddly bunny 36in. high, which comes in a variety of colours. Made in flame-resist Courteille. Retail value £3.75. TVTimes Bargain at £3.25 or £3 plus half Voucher.

3. Ronson Rio RI 1 Hairdrier with dual voltage control for travelling. Retail value £7.17. TVTimes Bargain at £6 or £5.50 plus one TVTimes Bonus Voucher.

4. Genuine grained hide travel bag. Reliable zip closure and useful zipped outside pocket. Size 11in. by 15½in. by 5in. The shoulder strap is adjustable. Retail value £6. TVTimes Bargain at £5 or £4.50 plus one TVTimes Bonus Voucher.

5a. Lead crystal smokers' set. Beautifully cut ashtray and table lighter (gas). Retail value £7. TVTimes Bargain at £5.50 or £5 plus one TVTimes Bonus Voucher.

5b. Clipper gas refillable lighter with adjustable flame control and easily renewed flint. Retail value £1.60. TVTimes Bargain at £1.20 or 95p plus half TVTimes Bonus Voucher.

6. Adrien Mann brooches, hand-mounted glass stones, four colours, jet, burgundy, turquoise, matrix and topaz, with gilt or silver surrounds. Retail value £1.50. TVTimes Bargain at £1.10 or 85p plus half TVTimes Bonus Voucher.

7. Hanimex AM/FM/AFC fully-transistorised radio with built-in AC/DC adaptor. In washable vinyl case with shoulder strap. Retail value £12.95. TVTimes Bargain at £9.50 or £8.50 plus two Bonus Vouchers.

8. Six A.1 E.P.N.S. 10-year silver plate pastry forks. Retail value £2.45. TVTimes Bargain at £1.50 or £1.25 plus half Voucher.

9. Hanimex 126 camera outfit complete



with negative film, flash cube, batteries and wrist-strap. Retail value £6.50. TVTimes Bargain at £4.25 or £3.75 plus one Voucher.

10. a) Reproduction antique 30-hour alarm clock. Retail value £3.85. TVTimes Bargain at £3 or £2.50 plus one Voucher.

b) Travelling alarm clock. Retail value £5.15. TVTimes Bargain at £4.50 or £4 plus one TVTimes Bonus Voucher.

c) Brass carriage clock (Swiss made). Retail value of £20. TVTimes Bargain at £15 or £13.50 plus three Vouchers.

11. Christy towels gift-boxed in a choice of three colours—pink, blue or yellow stripes. TVTimes Bargain price for one hand towel and face cloth £1.59, or £1.34 plus half TVTimes Bonus Voucher; two hand towels £2.40 or £2.15 plus half TVTimes Bonus Voucher; one bath towel £2.10 or £1.85 plus half TVTimes Bonus Voucher.

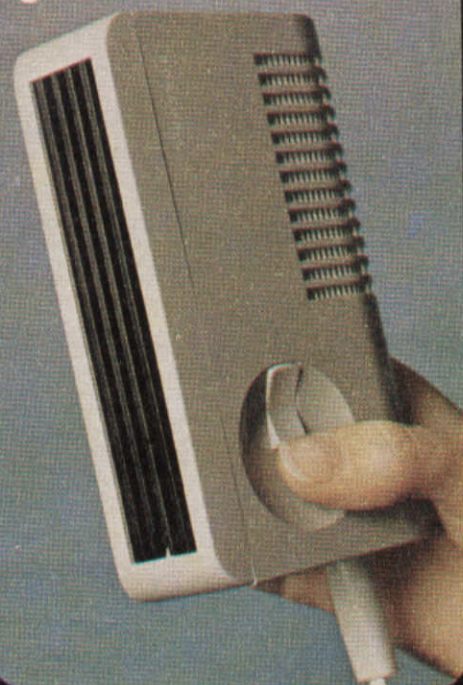
12. New design stainless steel three-piece teaset. Retail value £10. TVTimes Bargain at £7 or £6 plus two TVTimes Bonus Vouchers.



2



3



5



6



7



9



10



11



12





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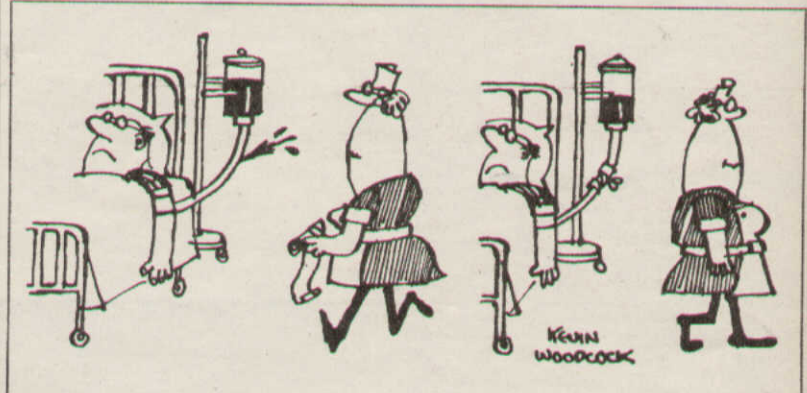
Irene Handl makes her third selection as guest cartoon editor




"There you are, Emily. Why don't we advertise for one?"



"How many cigarette ends do you pick up and smoke a day?"





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TVTALK

BY ALAN KENNAUGH

Looking for something old

THE TITLE of the new series of educational programmes starting on Sunday is *Something Old*. But what it's all about is best explained in the sub-title, *Collecting on a Shoestring*.

Francis Coleman, the executive producer, says: "We want to awaken people to the art of collecting. Not collecting great works of art or rare treasures, but items within the reach of everyone, and particularly those which won't hit the pocket too hard."

"To give some indication of what we mean, we'll send ordinary viewers out with £10 and ask them to search for period items that give them pleasure."

"We'll report their finds on the programme. And, of course, we'll have experts to assess the markets."

Coleman is no desk-bound adviser. He has already stocked his Highgate, London, home with items he picked up on a "treasure trail."

He says: "You have to keep your eyes open. Once, on the way to Eastbourne, I picked up two small portraits for 25p."

"One in oils, was dated 1819. I bought an unusual drawing of the Archway, Highgate, for 75p. It was an original too."

"Probably my best buy was an autographed photograph of the composer Puccini. I paid about £2 and I could probably get £50 now."

"In Mexico I found a pair of branding irons which make useful candlestick holders. At 10p each they were a bargain."

"But you don't have to go to Mexico for the bargains. I paid £2 for carved wood figures in Chelsea, and 75p for a Peruvian whistling pot which was used on graves as a symbol."

"Of course, if you want the best bargains they're to be found in the jumble sales."

One of Coleman's rare treasures he didn't have to buy.

"I got some crystal balls from a white witch. He said it would be unlucky for me to buy them as they were evil. Soon after, they disappeared, so maybe they just went back to him."



Rose blooms in a comedy garden

The voice is rich and plummy and when wrapped around well-chosen words can make paraffin sound exciting in a TV commercial. William Mervyn is the same off screen, although there is less of *Mr. Rose* and more of the Bishop from *All Gas and Gaiters* in his speech.

He says of his new role as the eccentric Duke of *Tottering Towers*: "It is my first children's series and great fun." He is pictured above acting out the part and, on top, as he is in real life. The Duke is an inventor



whose inspirations in design don't always work and Mervyn is quick to say that he, himself, is no mean handyman when it comes to making things for the house.

When he comes back to talking about "the voice," he says he finds it a little embarrassing. "It's an agony of a voice, especially when I hear it. But I admit that many people say they find it attractive." And anyway, Mervyn is too modest to reveal that the voice can be modified to turn up as anything from cockney to the broadest northern accent.

Green—slowing down a little

TALKING TO Hughie Green is like trying to keep your hat on in the middle of a tornado.

But he's going to slow down a little on Sunday. Just a little. He's singing in *Stars on Sunday*.

It isn't as surprising as it sounds, although lively tunes are more in his line than his Sunday choice of music—two religious folk songs; *I Come Here To Stay* and *I'd be There*.

Green, who has found more talent for television than anyone, can turn his hands to most things in showbusiness.

Nearly 40 years ago he was a boy star of stage and screen and topped music hall bills. He was in Carol Reed's *Midshipman Easy* with Margaret Lockwood in 1935 and at the same time Hughie Green and his "gang" were a big attraction in the theatre.

And he's a song and dance man, too.

"Of course, people don't associate me with singing because they rarely see or hear me singing," says Green who brings back *Opportunity Knocks!* on Monday. There's more about that show on the next page.

This fly's the limit

A NEW PIECE of equipment has arrived in the studio where ITN present the news from all over the world. Attached to a camera is a fly swatter.

An uninvited studio guest has been annoying newscasters Andrew Gardner and Reginald Bosanquet when they read the news.

It's a fly, so regular and persistent in its buzzing that it has been given a name by the technicians—Frederick.

Frederick comes out only when the lights are switched on, and dive-bombs the announcers who can't attempt reprisals during the bulletins. So they grin and bear it.

Now the swatter is hanging close by just in case the fly lands long enough to be swatted. So if you hear a loud plop between news items, your set isn't wrong. They've caught Frederick.

TVTALK



Alec Sabin is coached in bowling by Harry Markham

Picking up the game—fast

Alec Sabin who has the star part in Tuesday's play *The Panel* (see also page 16) always set his heart on an acting career but admits that he gets his big chance with no drama school training and absolutely no experience of television.

He had been acting in plays at Manchester University but the future looked bleak until he was offered the part of Jimmy, a young Yorkshire bowler whose ambition is to qualify to the Panel, the only professional bowling body in the country.

And Sabin can't be blamed for not taking the offer too seriously at first. "Someone saw me in plays and I was interviewed, but as I thought I would never get the part I took off to Sweden on holiday.

"Telegrams followed me to Stockholm and I took the first plane home. I was rehearsing the part within 24 hours."

Not only had Sabin never been around a television camera, he had never before

played crown green bowls.

He had his first bowling lesson a week before filming began and picked up the game with remarkable speed. "I picked up the bowling jargon in pubs," he says.

The dog who walked out

Kim the labrador dog seen below with actor Harry Markham, who plays Billy in *The Panel*, not only didn't want to be a star but with a display of canine temperament walked out on the play.

The dog was engaged for a part in which it was supposed to follow Markham around.

Kim had other ideas. Says Markham: "I opened the door for a second one night and he was off like a shot. All the neighbours joined in the hunt."

Kim was found in a field not far away.

When the play got under way he was still a bit timid and the producers decided that another dog, Lucy, might fit the role better and Kim was "sacked."



Jean's return

A NINE-YEAR-OLD girl sneaked out of the theatrical digs where her parents were staying. She ran to the theatre on the corner—and won 10s., first prize in an amateur talent show. Jean Kent had arrived.

The pin-up girl and film star of the Forties makes a guest appearance in *A Family at War* this week. She plays the wife of the licensee of a South-coast pub just before D-day.

In stitches

TELEVISION producer Gus MacDonald's spell in a London hospital recently turned out to be a laugh.

He's producing a documentary on comedy and borrowed 24 hours of non-stop jokes from John Hamp, producer of

The Comedians.

MacDonald, who usually works for *World in Action*, played the jokes on tape to get him in the mood for the programme. He told TVTalk: "At times I almost fell out of bed laughing."

And the patients? Well, they were in stitches.

Rosemary Tyson

IN THE edition of 11th September of *TVTimes* a short story, based on a television idea, by Mrs. J. E. Simister, entitled *Face in the Underground* was published, which was a story about a school teacher named Rosemary Tyson. The editor has been asked to point out that the characters in the story referred to are entirely fictitious and are not based on, and do not refer to, any person living in the Maidenhead/Windsor/Slough area.



What will happen to the *Girls About Town* now that a baby threatens to come between them? Denise Coffey, above, hasn't got a baby but she always seems to be envious of Julie Stevens' baby in the series. So we borrowed one for her for this picture. Denise however, admits that in real life she is a godmother. The *Girls About Town* are our cover picture and there's more about Julie on page six.



Juliet Harmer who turns up as Roger Moore's girlfriend Prue in *The Persuaders!* this week, is a pretty good persuader herself. Hence Juliet and the bicycle in our picture. When she appeared in a recent episode of *Bless This House*, Juliet was horrified when the comedy script called for the bicycle to be destroyed to make a sculpture. "I persuaded them to use some old frames and let me keep the cycle. It's about 20 years old but still in excellent condition." Juliet lives in Gloucestershire with her husband, actor William Squire who plays Hunter in the *Callan* series. "I'm about two miles from the nearest shops. I have an old banger car but as it often doesn't work the bicycle comes in useful," she says.



Rosalind wins with her double act

Pretty Rosalind Ayres who is both schoolgirl and sophisticated lady in the pictures above, is putting on a double act. That's exactly what she did to get the part in a new drama series by Julia Jones. It will be seen on television early next year. When Rosalind went to play the part of the schoolgirl in Manchester she was also trying to hide the fact that she was limping. A few months earlier she had been hit by a car in Toronto while on tour with the Royal Shakespeare Company in

North America and doctors told her she might never walk properly again. But she was determined to act. Just before she went into the audition at the Granada studios, Rosalind hid her walking stick in the lift. "I walked across the audition room floor very slowly to hide the limp. No-one spotted it." The performance was convincing and she was signed up for the series.

Rosalind, who is 24, is also a member of the pop group *All Jelly*.

Opportunity in all guises

Len Marten came breathless from an *Opportunity Knocks!* audition. He had just seen someone playing a mouth organ wearing a bathing suit and frogman's flippers.

"Tell me," asked the helpful Marten, "could you still play the mouth organ without the gear?" The man said: "Yes."

"Bless 'em all," says Marten, associate producer of the show, who has seen 10,000 acts this year.

"There was a fellow in Leeds who played the mouth organ, too. He came on balancing a sweeping brush on his chin. On top of the brush was a building brick. He knocked the brush away, caught the brick and started playing. You had to admire his agility. He was 80 years old."

Marten has also seen an

elderly woman who did a straight singing act wearing a long black evening gown, a tiara, and brown boots.

And at one audition, a West Indian "lady" emerged from the gentleman's cloakroom to sing.

"The performer was down on the list as a railway shunter," says Marten. "We're still looking for a good female impersonator for *Opportunity Knocks!* Not an ordinary drag act, but something very tasteful."

You won't be seeing these novelty acts in the new series which starts on Monday but there's plenty of new talent.

"A great crop of singers, groups, speciality acts," says Marten.

"The acts are graduating in the clubs these days," he says. "During the auditions I have also noticed a larger number of teenage acts coming forward. That is going to be

very good for showbusiness."

There's one thing that puzzles the former comedian more than unusual mouth organ players. "Auditioning in Scotland, we have hundreds of singers of Irish songs. In Ireland they go for Scottish ballads. It's odd hearing *Danny Boy* in Glasgow and *The Northern Lights of Old Aberdeen*, in Belfast."

The answer

WE POSED the question last week: Who was the character in *Coronation Street* talking about "our Lily and Wilf"? Answer: Martha Longhurst. Lily was her daughter and Wilf the son-in-law. Easy, wasn't it? But don't be too sure about the other questions in our *Coronation Street* quiz coming up soon to celebrate the programme's 11th anniversary in December. Swot up on your Street scene now.



MAURICE WOODRUFF PREDICTS

Peggy Mount, who stars in the Monday series *Lollipop Loves Mr. Mole*, was born on May 2, under the sign of Taurus. She is ambitious, honest and careful. Peggy can sometimes be strong-willed, like the characters she portrays, and she has great determination. As well as playing bluff, comical roles, she will emerge as a fine dramatic actress. A part that Peggy takes in a mystery thriller will bring her considerable acclaim.



CAPRICORN (Dec. 21 to Jan. 19) **His:** Things should start to look up for you at work because others are more optimistic and want to take chances. You will have more money than of late. **Hers:** At home a relative who has recently recovered from illness will be full of energy and good humour, and will take up much of your spare time.



AQUARIUS (Jan. 20 to Feb. 18) **His:** You may have to change your plans, due to a business offer from a former workmate who is very shrewd. This should be well worth your attention. **Hers:** Take care or you could lose little things. You can expect to hear pleasing news about your partner's business affairs.



PISCES (Feb. 19 to March 20) **His:** Expect great changes. You will have a few expenses but someone close to you will help. **Hers:** You should have a chance to prove you can bring your artistic ability into full play quite inexpensively. This should bring you great praise.



ARIES (March 21 to April 20) **His:** Do not jump to conclusions about a workmate. Overwork may cause you to be tense. Take things quietly. **Hers:** A younger member of your family will soon have pleasing news. You should have few complaints.



TAURUS (April 21 to May 20) **His:** People around you will be co-operative and most of your activities should work out well. There could be a hint of changes at work. **Hers:** You may have to use your intuition regarding a young person who is worried but is not telling you why. Let this person know that you will be understanding.



GEMINI (May 21 to June 20) **His:** Do not take on more than you can manage. You may accumulate a backlog of work owing to social affairs. **Hers:** An older relative will want to visit you, and you will enjoy this. Your partner will receive good news about work: an idea that he has long held will at last be accepted.



CANCER (June 21 to July 21) **His:** There could be talk of an older man leaving your work, so you could be offered a better position. This should be a good move. **Hers:** A gentleman friend will prove that his feelings are genuine. If he is a little possessive, take this as a compliment.



LEO (July 22 to Aug. 21) **His:** Do not worry too much about your work, but enjoy your relaxation periods. This will clear your thinking. **Hers:** Your help will be sought by someone very nervy who is worried about another person. All the worry in the world does not put things right.



VIRGO (Aug. 22 to Sept. 21) **His:** A lady who has recently been jumpy will be much better. You will feel closer to her than for some time. **Hers:** Do not be extravagant. You will treat yourself to a necklace or bracelet, which should be a real bargain.



LIBRA (Sept. 22 to Oct. 22) **His:** There should be no emergencies or undue annoyances. Take advantage of this, catch up on correspondence and meet people you have not had time to see recently. **Hers:** You could be entertaining this week. This may be exciting, but also rather tiring. You will have to be patient and understanding with a near one.

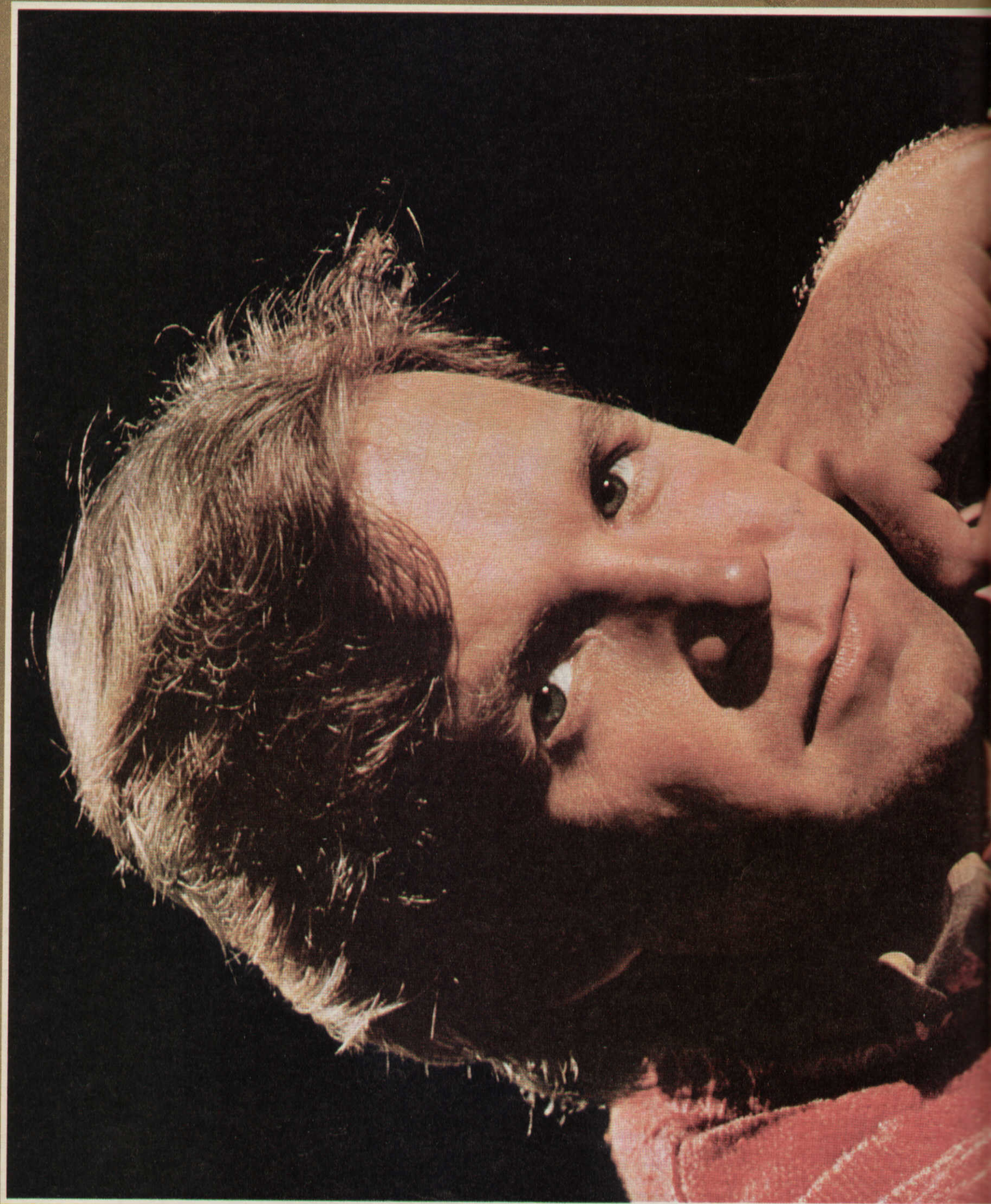


SCORPIO (Oct. 23 to Nov. 21) **His:** You could make gains while others are cautious. With your usual quickness of mind, which will be full of new ideas, you should reap benefits. **Hers:** You may worry about the progress of a youngster's studies. There is no need for anxiety because this young person really is quite bright.



SAGITTARIUS (Nov. 22 to Dec. 20) **His:** There could be a small financial gain. You may have a chance to exercise your powers of leadership and should win admiration. **Hers:** Do not under-rate yourself. You have been supporting those close to you for some time and can still do so. You will receive an unusual gift which will please you.







TVTIMES SUPERSTAR PORTRAIT-NOVEMBER 4, 1971

Superstar Portrait No.6 John Stride by Ian Vaughan

¶ The object of the exercise for me was to search out the man behind the aloof, dominating character of David Main of *The Main Chance* and find what makes him so attractive to family viewers and what caused him to be chosen by readers as *TVTimes* Top Personality of the Year in 1970. I hadn't met him before but I had often seen him on the screen.

We worked together for an hour. I thought he might be a bit stropky, but we got on well

Ian Vaughan is a top showbusiness photographer with a special line in television personalities. The only superstar of the six in this series who had not faced Vaughan's camera before was John Stride. So he seemed the obvious choice. Vaughan's pictures of celebrities appear in magazines all over the world. He has been in the business for 15 years. Here Vaughan talks about Stride...


together. I studied his bone structure and his best side. He's very concerned about the end product. He has good eyes and attractive hair but his face is a bit round which can be a drawback.

He says that film is kind to him but not still photographs. I hope I've broken some of that attitude down. I hope I've caught the essence of his public character and also a lot of private charm and sex appeal. ☺



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passed my exam.'

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YOUR EARLY PROGRAMMES
AT-A-GLANCE

12.15 YESTERDAYS *
12.45 NEWS *
12.50 WORLD OF SPORT *
5.0 THE ROVERS *
5.30 FLINTSTONES *
5.55 NEWS *
6.0 PLEASE SIR! *

* Colour on
Channels 24, 25, 41 and 59

12.15
All Our Yesterdays

BRIAN INGLIS

In 1946, the United States was rocked by industrial disputes and was also in a political ferment with the Congressional elections coming up. Brian Inglis looks at events in America 25 years ago and talks to Alfred Friendly, of *The Washington Post*, about them.

HISTORICAL ADVISER PROF. ASA BRIGGS;
DIRECTOR RICHARD GUINEA; PRODUCER
MICHAEL MURPHY
Granada Television Production

12.45 News

12.50
World of Sport

See panel

5.0
The Rovers

EDDIE HEPEL
ROWENA WALLACE
NOEL TREVARTHEN
GRANT SEIDEN in
Sittin' Pretty

Mike McGill enters Rusty Collins in a beauty contest hoping that the prize money will enable Bob Wild to buy an expensive replacement for his photographic equipment.

Cap McGill Eddie Heppel
Rusty Collins Rowena Wallace
Bob Wild Noel Trevarthen
Mike McGill Grant Seiden

* indicates Repeat

LONDON 10.55 Road Report; 11.0 Sesame St.; 11.55 Out of Town; 12.15 Scrimag; 12.45 News; 12.50 World of Sport; 5.0 U.F.O.; 5.55 News; 6.0 Tommy Cooper; 6.30 Please Sir!; 7.0 Film—Bird Man of Alcatraz; 9.30 Hawaii Five-O; 10.30 News; 10.40 Aquarius; 11.40 Yesterdays; 12.10 Don't Believe It.

MIDLAND 12.10 Stars; 12.15 Joe 90; 12.45 News; 12.50 Sport; 5.0 Takes a Thief; 5.55 News; 6.0 Dick Van Dyke; 6.30 Please Sir!; 7.0 Film—He Rides Tall; 8.35 O'Hara; 9.25 Marty Feldman; 10.30 News; 10.40 Aquarius; 11.40 Popeye; 11.45 Personally Speaking.

SOUTHERN 11.15 Yesterdays; 11.45 Thunderbirds; 12.42 Weather; 12.45 News; 12.50 Sport; 5.5 Randall and Hopkirk; 5.55 News; 6.0 Junkin; 6.30 Please Sir!; 7.0 Comedians; 7.30 Film—Walk Don't Run; 9.30 Benny Hill; 10.30 News; 10.40 Aquarius; 11.40 South News.

YORKSHIRE 11.5 Yesterdays; 11.35 Phoenix; 12.0 Grasshopper Island; 12.15 Bugaloos; 12.45 News; 12.50 Sport; 5.0 U.F.O.; 5.55 News; 6.0 Please Sir!; 6.30 Action 90; 8.0 Jimmy Stewart; 8.30 Film—Fatal Mistake; 9.30 Marty; 10.30 News; 10.40 Aquarius; 11.40 Department S.

WORLD OF SPORT

Introduced by
DICKIE DAVIES at 12.50

Results, scores and news throughout the afternoon.

12.55 ON THE BALL

Brian Moore and Jimmy Hill highlight the personalities making the soccer headlines. There is the usual quota of great action from home and abroad plus the Penalty Prize and you can win a cash prize in "Stop The Action".
PROGRAMME ASSISTANT MICHAEL MURPHY; EDITOR MICHAEL ARCHER

1.10 THEY'RE OFF!

The first complete National Hunt edition of the winter and ITV cameras are at the day's top meetings. John Oaksey at Sandown Park and John Rickman at Doncaster introduce the ITV Seven. With all the latest information; results from all meetings; replays and analyses, another Star Prize First Past The Post competition.

1.20 Sandown — Ackermann Skeaping Trophy (£3,350) (2m.)

1.35 Doncaster — Town Moor Novices' Chase (2m. 150yd.)

1.55 Sandown — Littleworth H'cap Chase (2½m. 68yd.)

2.10 Doncaster — George Lodge Memorial Hurdle (Qualifier) (2m. 150yd.)

2.30 Sandown — Hampton Court H'cap Chase (3m. 118yd.)



Wimbledon champ Evonne Goolagong . . . favourite to win the Dewar Cup

2.45 Doncaster — Doncaster Pattern Chase (3¼m.)

3.0 Sandown — Esher H'cap Hurdle (2m.)

COMMENTATORS TONY COOKE (SANDOWN), JOHN PENNEY (DONCASTER); BETTING AND RESULTS PETER MOOR; DIRECTORS JOHN P. HAMILTON (SANDOWN), BURT BUDIN (DONCASTER)

3.10 INTERNATIONAL SPORTS SPECIAL

Lawn Tennis—
The Dewar Cup

Finals day from Aberavon
Evonne Goolagong, the 1971 ladies singles champion at Wimbledon, is

seeded No. 1 here in one of the world's major indoor tournaments. She faces a strong challenge from several other outstanding players, including Virginia Wade, Françoise Durr and Judy Heldman. In the men's event the top seeds are 1968 Dewar Cup winner Bob Hewitt, and Pierre Barthes.

COMMENTATORS GERALD WILLIAMS, FRED PERRY; DIRECTOR PETER JONES

3.50 RESULTS, SCORES, NEWS

3.54 WRESTLING

from Blackburn.

Heavyweight: Geoff Portz (Shipley) v. Peter Stewart (Irlam).

International Welterweight: Adrian Street (Wales) v. Jeff Kaye (Hull). Catchweight: Bert Royal (British Heavy Middleweight Champion) v. Bobby Graham (Sheffield).

COMMENTATORS KENT WALTON
DIRECTOR ERIC HARRISON

4.45 RESULTS SERVICE

Football — Late Racing — Action Highlights—Results—Reports—News.

GRAPHICS DESIGNER AL HORTON;

PROGRAMME ASSISTANT ANDREW

FRANKLIN; EDITOR STUART

MCCONACHIE; EXECUTIVE PRODUCER

JOHN BROMLEY; DIRECTOR DAVID SCOTT

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by London Weekend Television

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TVAI



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When you think how nice it would be to spend an evening round the fire, there's really only one kind of fire you could possibly mean.

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TV2

TONIGHT AT-A-GLANCE

6.30 SALE *
7.0 FILM—
Operation Bullshine *
8.30 HAWAII FIVE-O *
9.40 BENNY HILL *
10.30 NEWS *
10.40 AQUARIUS *
11.40 MARTY FELDMAN *
12.40 CHRISTIANS *

*Colour on
Channels 24, 25, 41 and 59

6.30

Sale of the Century

NICHOLAS PARSONS
PETER MARSHALL
JENNIFER CRESSWELL

The programme that believes in keeping its customers satisfied. Last week Mr. Jeffrey from Grimsby bought a colour TV for £28.55, two dolls for 65p and a set of saucepans for £1.35. Mrs. Bell from Market Rasen bought a radiogram for £4.60, and Mr. Reed from Cambridge a vacuum cleaner for £1.55.

Firing questions again—and dishing out bargains galore—is Nicholas Parsons, assisted by Peter Marshall and Jennifer Cresswell. And to show how popular "bargain time" is, the producer has had 570 applicants wishing to appear.

DESIGNER PETER FARMAN: MUSIC PETER FENN: DIRECTOR/PRODUCER PETER JOY
Anglia Television Production

7.0 The Saturday
Comedy Film

DONALD SINDEN
RONALD SHINER in
Operation Bullshine

The commanding officer of a gunsight on a remote part of the English coast has trouble enough with enemy bombers. But his real headache begins with an invasion... of females.

● Watch for former swimming star Judy Grinham, in the only role of a much-publicised but short-lived film career, as a P.T. instructress.

Lieut. Gordon Brown Donald Sinden
Pte. Betty Brown Barbara Murray
Pte. Marge White Carol Lesley
Gunner Slocum Ronald Shiner
Maj. Pym Naunton Wayne
Pte. Cox Dora Bryan
Gunner Willie Ross John Cairney
Hon. Comm. Maddox ATS Fabia Drake
Pte. Finch Joan Rice
Bomb. Palmer Daniel Massey
Gunner Perkins Peter Jones
Sgt. Merrifield Barbara Hicks
Subalt. Godfrey Naomi Chance
PT instructress Judy Grinham

SCREENPLAY ANNE BURNABY, RUPERT
LANG: DIRECTOR GILBERT GUNN

8.30 Hawaii Five-O

JACK LORD in
The One with the Gun

Five men are playing cards. Peter Corman leaves, having lost heavily, but discovers the game has been monitored by closed-circuit television and he has been cheated. As he rushes back into the house, shots are fired...

Steve McGarrett Jack Lord
Danny Williams James MacArthur
Kono Zulu
Chin Ho Kam Fong

9.40

The Benny Hill Show

BENNY HILL
EIRA HEATH
NICHOLAS PARSONS
MICHAEL
SHARVELL-MARTIN
THE LADYBIRDS
TOMMY MANN

Another chance to see one of Benny's chart-topping specials—tonight's show includes a memorable round-up of holiday sport.

SCRIPT AND ORIGINAL SONGS BENNY HILL: MUSICAL DIRECTOR RONNIE ALDRICH: DESIGNER HARRY CLARK: DIRECTOR/PRODUCER JOHN ROBINS
Thames Television Production

10.30 News

followed by

Weather Forecast Summary

10.40 Aquarius

HUMPHREY BURTON
with DR. MARTIN COLE
RICHARD NEVILLE
JOHN MORTIMER, Q.C.
MARY WHITEHOUSE
LORD LONGFORD
MICHAEL HOWARD

Pornography Should Never
Be Forbidden

The motion before the Cambridge Union Society is defended by Dr. Martin Cole, Richard Neville, and John Mortimer, Q.C., and opposed by Mary Whitehouse, Lord Longford and Michael Howard.

Is Britain losing all sense of moral values in a wave of pornographic filth propagated by the mass media? Or is the trend towards greater licence in sexual matters a healthy and liberating factor in modern society? Where do you stand on this issue?

The views of the guest speakers at this important debate are already well-known, even notorious to those who disagree with them. But this is the first time they have all met under one roof to discuss and challenge each other's beliefs.

Aquarius was at last week's debate and tonight presents an edited version.

DESIGNER BRYCE WALMSLEY: RESEARCHER NIGEL MILLER: ASSOCIATE PRODUCER RUSSELL HARTY: DIRECTOR JOHN REARDON: EDITOR HUMPHREY BURTON

London Weekend Television
Production

11.40

The Marty Feldman
Comedy Machine

MARTY FELDMAN

guest stars

ORSON WELLES
COLOSSEUM
and SPIKE MILLIGAN

Marty Feldman sets his Comedy Machine in motion again, and off the production line comes that larger-than-life actor, director and writer Orson Welles. Napoleon, Rochester in *Jane Eyre*, Macbeth, Othello and Falstaff,



7.0

Ronald Shiner (in the guise of Gunner Slocum) strikes a typical Shiner pose that tells his commanding officer (Donald Sinden) that something is very rotten in the state of their gun-site. Hilarity and chaos follow

sundry kings and emperors—Orson's film parts are endless, but there is no record of his playing a ringmaster, the part in which Marty casts him tonight. Mine host, meanwhile, runs the comedy gamut with characterisations of a policeman, TV commentator, zoo keeper and amateur cameraman, and introduces his other guests. Colosseum, who present *Tanglewood 63* and *Upon Tomorrow*. Spike Milligan adds his inimitable style to the show, and also appearing are Hugh Paddick, Bob Todd, Clovissa Newcombe, Irving Davies, Roland MacLeod, Chris Allen

and The Irving Davies Dancers. Music is by Jack Parnell and his Orchestra.

DESIGNER KEN WHEATLEY: EXECUTIVE PRODUCER COLIN CLEWS: DIRECTOR JOHN ROBINS: PRODUCER LARRY GELBART

ATV Network Production

12.40 Christians in
Action

Elizabeth Hammal talks to Graham Bell about her life in New Guinea.

Closedown

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**YOUR EARLY PROGRAMMES
AT-A-GLANCE**

- 11.0 SERVICE *
 - 12.5 COLLECTING *
 - 12.30 RULES OF THE GAME *
 - 12.55 JOBS *
 - 1.40 WEATHER
 - 1.45 FARMING *
 - 2.15 UNIVERSITY CHALLENGE *
 - 2.45 FILM—
Dead Man's Evidence
 - 3.55 SOCCER *
 - 4.40 GOLDEN SHOT *
 - 5.35 FLAXTON BOYS *
- * Colour on
Channels 24, 25, 41 and 59

11.0 Family Service

Today's service comes from St. James's Church, Emsworth, Hampshire, and is conducted by the Rev. David J. F. Partridge.

The younger members of the congregation make a musical contribution when special hymns for children are sung by 60 eight to 11-year-old pupils from the Washington Road County Primary School.

DIRECTOR STEPHEN WADE
Southern Television Production

**12.5 New Series
Collecting on a
Shoestring**

BARRY WESTWOOD
BEVIS HILLIER
MARCUS LINELL
and SARA LEIGHTON

You have just £10 to spend on something interesting from a specific period, a painting, objet d'art or a piece of furniture, for example—how do you go about it?

This new series, with Barry Westwood as host, brings together experts Bevis Hillier and Marcus Linell with an amateur buyer, portrait painter, Sara Leighton, to show you how to distinguish the genuinely interesting from the worthless.

Each week, the resident team will be joined by interested purchasers from different parts of the country.

RESEARCHER JANETTE CARN: DESIGNER
RYCE WALMSLEY: DIRECTOR BIMBI
HARRIS: EXECUTIVE PRODUCER
FRANCIS COLEMAN

London Weekend Television
Production

**12.30
Rules of the Game**

BILLY WRIGHT
ROLAND DAKIN
SIMON SMITH
No. 8: Boxing

What size is a boxing ring? How heavy are the gloves worn? How does the points system work?

Referee Roland Dakin is in the square ring with Billy Wright and sports commentator Simon Smith, to answer such questions, and to go over the rules of the fisticuffs game.

WRITER JOHN WEBSTER: DIRECTOR/
PRODUCER DICKY LEEMAN
ATV Network Production

**12.55 Jobs in the
House and Garden**

MIKE SMITH
GORDON COOPER
Yard Gardens

The very small garden can be most attractive, and a yard can be transformed into a display which is interesting all the year round.

Mike Smith points out some of the things you must be sure to do when making a flower bed against the wall of a house; and Gordon Cooper shows how the area can be planted out, and demonstrates how to make an attractive display in an old stone sink.

RESEARCH MARY ROBIN: DIRECTOR/
PRODUCER GRAHAM WATTS
Yorkshire Television Production

1.26 Intermission

**1.40
Weather Trends**

**1.45
Farming Diary**

The weekly look at the region's agriculture, with reporter Malory Maltby.

DIRECTOR COLIN EWING
Anglia Television Production

**2.15
University Challenge**

BAMBER GASCOIGNE

If you are chairman of a fast-moving general knowledge quiz, you are expected to know at least as much as all the knowledgeable contestants.

The speed at which this programme moves proves beyond doubt that Bamber knows what he is talking about.

RESEARCH JAINE GAMBIE: DIRECTOR
ERIC HARRISON: PRODUCER DOUGLAS
TERRY

Granada Television Production

LONDON 10.35 Jobs; 11.0 Service; 12.5 Collecting; 12.30 Rules; 1.0 Cartoon Time; 1.15 Capt. Scarlet; 1.45 Challenge; 2.15 Big Match; 3.15 Film—The Fake; 4.45 Golden Shot; 5.35 Flaxton Boys; 6.5 News; 6.15 Roadshow; 6.55 Appeal; 7.0 Stars; 7.25 On the Buses; 7.55 Film—The Liquidator; 9.50 Police 5; 10.0 News; 10.15 Upstairs, Downstairs; 11.15 Kee Interview; 11.45 Don't Believe It.

MIDLAND 11.0 Service; 12.5 Collecting; 12.30 Rules; 12.55 Jobs; 1.35 Stars; 1.45 People; 2.15 Soccer; 3.15 Film—Floods of Fear; 4.40 Golden Shot; 5.35 Flaxton Boys; 6.5 News; 6.15 Freedom Roadshow; 6.55 Appeal; 7.0 Stars on Sunday; 7.25 On the Buses; 7.55 Film—The Chase; 10.0 News; 10.15 Theatre; 11.15 Dangerman.

SOUTHERN 11.0 Service; 12.0 Weather; 12.3 Farm Progress; 12.30 Rules of the Game; 12.55 House and Garden; 1.20 Antiques; 1.50 Country Visit; 2.0 Big Match; 3.0 Film—Captain Pirate; 4.35 South News; 4.40 Golden Shot; 5.35 Flaxton Boys; 6.5 News; 6.15 Roadshow; 6.55 Appeal; 7.0 Stars; 7.25 On the Buses; 7.55 Film—Escape from East Berlin; 9.30 Odd Couple; 10.0 News; 10.15 Theatre; 11.15 Survival.

YORKSHIRE 11.0 Service; 12.5 Antiques; 12.30 Rules; 12.55 Jobs; 1.25 Farming; 1.55 Calendar; 2.20 Soccer; 3.15 Film—Quiet Woman; 4.45 Golden Shot; 5.35 Flaxton Boys; 6.5 News; 6.15 Road Show; 6.55 Appeal; 7.0 Stars; 7.25 On the Buses; 7.55 Film—The Wrong Box; 10.0 News; 10.15 Theatre; 11.15 After the Show?; 12.0 Short Story.

**2.45 The Sunday
Afternoon Film**

CONRAD PHILLIPS
JANE GRIFFITHS in



Dead Man's Evidence

A frogman's body is washed up on a lonely Irish beach. Experienced security agent David Baxter is sent to Ireland to see if the incident has anything to do with leakages of information from a ring of British agents in Berlin. Espionage and mysterious goings-on in Ireland are skilfully intertwined in this tense British film thriller.

● The way in which the script lays a trail of red herrings is fiendishly clever, and at times the dialogue positively sparkles.

David Baxter Linda Howard
Linda Howard Jane Griffiths
Gay Clifford Veronica Hurst
Fallon Ryck Rydon
Insp. O'Brien Godfrey Quigley
Col. Sommerset Bruce Seton
Paul Kay Alex Mackintosh

SCREENPLAY ARTHUR LA BERN:
PRODUCER/DIRECTOR FRANCIS SEARLE

**3.55
Match of the Week**

You can see some of the best fixtures in the area, plus highlights of the other matches around the country.

DIRECTOR LEN CAYNES
Anglia Television Production

4.40 The Golden Shot

BOB MONKHOUSE
GENE PITNEY
JACK DOUGLAS
CLEO LAINE

Anne Aston Donna Reading
Another edition of the aim game.

MUSICAL DIRECTOR JOHNNY PATRICK:
SCRIPT WALLY MALSTON: DESIGNER
JOHN HICKSON: DIRECTOR/PRODUCER
MIKE LLOYD

ATV Network Production

5.35 The Flaxton Boys

To See . . . A Fine Horse

BY GLORIA TORS

Preparations are being made for the forthcoming horse show.

Benjamin Sweet	Victor Winding
Lady Jane Flaxton	Veronica Hurst
Jonathan Flaxton	Alan Guy
William Pickford	John Ash
Groom	Philip Shackleton
Frank Cunningham	Basil Henson
Mary Porter	Heather Page
Tom Price	Ron Davies
Wilf Padgett	Richard Butler
Bill Grover	Ray Dunbobbin
Vicar	Nicholas Pennell
Judge	Jack Escott
Steward	Ted Morris
Benson	Newton Bedale
Narrator	Gerry Cowan

DESIGNER EVAN HERCULES: ASSISTANT
PRODUCER JOHN TIFFEN: PRODUCER/
DIRECTOR ROBERT D. CARDONA
Yorkshire Television Production

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Weather Forecast

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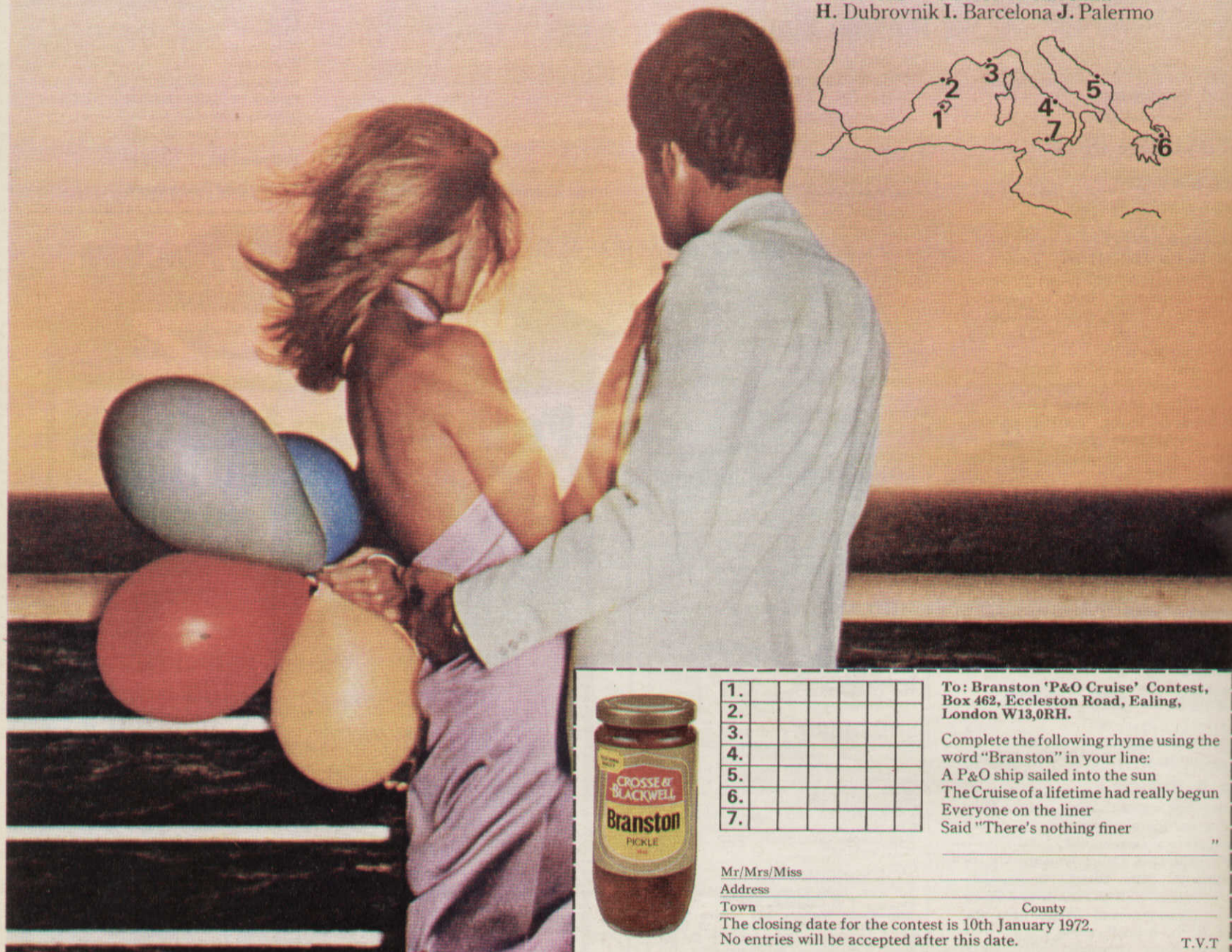
First buy a jar of Branston Pickle and save the label. Next study this Cruise Map. Each number represents a P&O Port of Call. Then select the ports at which you think P&O Cruise ships call from the ports listed. If you think "3" is Naples and a P&O Port of

Call put "C" against Box "3" and so on. Submit as many entries as you like - enclosing one Branston Pickle label for each completed vertical line. Submit 4 lines and 4 labels - get 2 free lines!

Finally, complete the last line of the rhyme on the coupon, using the word "Branston". In the event of a tie, the entrant submitting the most apt line will be the winner.



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E. Athens F. Cannes G. Ravenna
H. Dubrovnik I. Barcelona J. Palermo



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No entries will be accepted after this date.

T.V.T

For full Contest Rules see the Entry Forms at your Branston grocer - or send 3p stamp with your name and address to the address on the coupon.

TONIGHT AT-A-GLANCE

- 6.5 NEWS ***
- 6.15 FREEDOM ROADSHOW ***
- 6.55 APPEAL**
- 7.0 STARS ON SUNDAY ***
- 7.25 ON THE BUSES ***
- 7.55 FILM—Cat on a Hot Tin Roof ***
- 10.0 NEWS ***
- 10.15 THEATRE**
- 11.15 MARCUS WELBY ***
- 12.15 BIBLE FOR TODAY ***

* Colour on Channels 24, 25, 41 and 59

6.5 News

6.15 New Series

Freedom Roadshow

MALCOLM STEWART

with **QUINTESSENCE**

The first of a new series about the under 25s, the things that concern them, the styles of life they are living, what they believe and what they don't. Malcolm Stewart introduces the programme and invites you to hear the six-man group Quintessence, reports, and people's opinions about leaving home, and also see some interesting graphics.

DESIGNER JOHN NEWTON CLARKE: RESEARCHERS SERENA VAUGHAN EDWARDS, BILL YOUNG: EDITOR MALCOLM STEWART: PRODUCER PETER JONES
London Weekend Television Production

6.55 Appeal

This week's appeal is on behalf of the Royal British Legion, which this year celebrates its 50th anniversary. Gordon Honeycombe asks you to send donations to him:

c/o The Royal British Legion, 49, Pall Mall, London, S.W.1.

Granada Television Production

7.0 Stars on Sunday

HARRY SECOMBE
WILMA READING
KEITH MICHELL
RONNIE RONALDE
ROBERT YOUNG
HUGHIE GREEN

Welcome to Ronnie Ronalde, the whistling star and bird impressionist of the Fifties. Certainly, one bird that does impress is new singing discovery Wilma Reading. Newcomer, too, is Robert Young, former clarinet-player from Newcastle upon Tyne. He has a voice as powerful as the late Mario Lanza, and a stage wardrobe like Liberace's. And there's the man with "a voice to match his personality"—Hughie Green. Also in good voice are the songsters and bands of the Salvation Army, and the lovely Young Ladies of Stars on Sunday. See TVTalk. Musical associates are Bev Jones and Joe Makar.

RELIGIOUS ADVISER REV. BRANDON JACKSON: DESIGNERS HOWARD DAWSON, GORDON LIVESEY, GEOFFREY MARTIN: DIRECTORS LEN LURCUCK, DAVID MILLARD: EXECUTIVE PRODUCER JESS YATES
Yorkshire Television Production

7.25 On the Buses

BY RONALD WOLFE AND RONALD CHESNEY

REG VARNEY in

The New Nurse

with Doris Hare

Michael Robbins

Stephen Lewis

Mary, the new nurse at the depot, comes to live with the Butlers.

Stan

Jack

George

Inspector

Mary

Mum

Arthur

Olive

Sally

Bob Grant

Anna Karen

Reg Varney

Bob Grant

Keith Norrish

Stephen Lewis

Hal Dyer

Doris Hare

Michael Robbins

Anna Karen

Sandra Miller

DESIGNER ALAN HUNTER CRAIG:

PRODUCER DERRICK GOODWIN

London Weekend Television

Production

7.55 Star Movie

See panel right

10.0 News

Weather Forecast Summary

10.15

Sunday Night Theatre

UPSTAIRS, DOWNSTAIRS

RACHEL GURNEY

GORDON JACKSON

HORST JANSON

DAVID LANGTON

JEAN MARSH

NICOLA PAGETT in

A Suitable Marriage

BY JEREMY PAUL

In December, 1905, Elizabeth falls for a young German baron. But Richard Bellamy discovers things about him.

Hudson

Lady Marjorie Bellamy Rachel Gurney

Elizabeth Bellamy

Richard Bellamy

Angus MacAllister

Rose

Alfred

Lady Prudence Fairfax

Sir Adam Blake

Baron von Rimmer

Salesgirl

Gordon Jackson

Nicola Pagett

David Langton

Ian Dewar

Jean Marsh

George Innes

Joan Benham

James Bree

Horst Janson

Gillian Hills

DESIGNER JOHN CLEMENTS: SCRIPT

EDITOR ALFRED SHAUGHNESSY:

DIRECTOR JOAN KEMP WELCH:

PRODUCER JOHN HAWKESWORTH:

EXECUTIVE PRODUCER REX FIRKIN

London Weekend Television

Production

11.15

Marcus Welby, M.D.

ROBERT YOUNG in

Neither Punch nor Judy

Father Hugh, a Roman Catholic priest, suffers a bad asthma attack; and when Dr. Welby examines him, he suspects that the priest has a problem which is causing him deep concern.

Marcus Welby

Steven Kiley

Consuelo Lopez

Father Hugh

Robert Young

James Brolin

Elena Verdugo

Earl Holliman

12.15

The Bible for Today

The Rev. D R. Thomas of the University College of Wales, Aberystwyth.

Closedown



Paul Newman, Burl Ives, Elizabeth Taylor, Judith Anderson

CAT ON A HOT TIN ROOF

ELIZABETH TAYLOR
PAUL NEWMAN

At 7.55

BURL IVES
JUDITH ANDERSON

This famous film drama tells of a divided family, and how its members must face up to the impending death of the father.

Chiefly, it concentrates on Brick Pollitt, a former sports ace who, dominated by his father and haunted by the feeling that he may be homosexual, has taken refuge in drink. His wife, Maggie, fights like a cat to set his life to rights and break down his resistance.

● Strong performances from Miss Taylor, Newman and Burl Ives. But

no-one tops Jack Carson's brilliant supporting portrayal of the sneaky Gooper.

Maggie Pollitt

Brick Pollitt

Big Daddy

Big Mama

Gooper Pollitt

Mae Pollitt

Dr. Baugh

Deacon Davis

Elizabeth Taylor

Paul Newman

Burl Ives

Judith Anderson

Jack Carson

Madeleine Sherwood

Larry Gates

Vaughn Taylor

SCREENPLAY RICHARD BROOKS, JAMES

POE, FROM A PLAY BY TENNESSEE

WILLIAMS: DIRECTOR RICHARD BROOKS

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The Bayeux Tapestry—Picture Box

If you are a parent or a teacher you must have faced the problem of communicating with a young child, whose knowledge is less than yours. Communication in its different forms is our contact with other individuals. Touch, or speech, or signs, they all tell people something. This week *Picture Box* looks at the Bayeux Tapestry (left) which tells the story, in pictures, of the Norman Invasion. Then, very few people could read, so pictures told the

tale. Later on the development of printing produced a vast change in communication and *Meeting Our Needs* deals with this. In those days spelling wasn't as definite as today and some of the early printers who came from the Continent spelt words in their own way which has left its mark on modern spelling. But some people have difficulty in expressing ideas at all. Pinter, the dramatist, shows this in a sketch of his in *Fusion*.

MONDAY

- 11.0 *Seeing and Doing*
11.18 *Picture Box*
11.38 *It's Fun to Read*
11.50 *Primary French*
1.40 *Finding Out*
2.0 *The Captured Years*
2.22 *My World (1)*

TUESDAY

- 10.20 *Fusion*
11.0 *Rules, Rules, Rules*
11.18 *Meeting Our Needs*
11.40 *The Messengers*
1.45 *Stop, Look, Listen*
2.0 *My World (2)*
2.13 *Just Look!*

WEDNESDAY

- 10.20 *Conflict*
11.0 *My World (1)*
11.16 *Finding Out*
11.35 *Fusion*
1.40 *Seeing and Doing*
2.0 *The Messengers*
2.22 *Primary French*

THURSDAY

- 11.0 *The Time of Your Life*
11.17 *Primary French*
11.30 *It's Fun to Read*
11.40 *The Captured Years*
1.40 *Picture Box*
2.0 *The World Around Us*
2.21 *My World (2)*

FRIDAY

- 10.20 *Conflict*
11.0 *The World Around Us*
11.22 *Stop, Look, Listen*
11.35 *Just Look!*
12.0 *The Time of Your Life*
1.40 *Meeting Our Needs*
2.2 *Rules, Rules, Rules*
2.20 *Primary French*

Seeing and Doing

About 6 years

11.0—11.15 MONDAY
1.40—1.55 WEDNESDAY

Springing Things—1

Presented by Claire Woolford
Why does a ball bounce? Claire discusses this question and then tells the first part of a story about a bouncing ball.

EDUCATION OFFICER NIGEL BAGULEY:
SERIES ADVISER CHRISTINE CONLON:
PRODUCER CHARLES WARREN:
DESIGNER JOHN PLANT
Thames Television Production

Picture Box

8 to 11 years

11.18—11.34 MONDAY
1.40—1.56 THURSDAY

Tapestry

Presented by Alan Rothwell
A series designed to stimulate the creative imagination of children. This week, The Bayeux Tapestry.
RESEARCH VALERIE COLLINS: FILM RESEARCH GRAHAM MURRAY:
DIRECTOR ERIC PRYTHERCH:
PRODUCER JOHN COOP
Granada Television Production

It's Fun to Read

4 to 6 years

11.38—11.46 MONDAY
11.30—11.38 THURSDAY

Bill and Penelope Go For a Ride in a Car

An introduction to reading.
WRITTEN AND NARRATED BY KEITH GARDNER: PRODUCER MARJORIE GILES
Granada Television Production

Primary French

Second Year (1)

11.50—12.0 MONDAY
2.22—2.32 WEDNESDAY

On Fait les Courses

Brigitte and Martine are going shopping to the dairy and to the grocers.
Brigitte Marie-Hélène Benielli
Martine Sylvie Dattas
La crémère Elma Soiron
L'épicer Jean Houbé
SCRIPT BY STEWART INGRAM:
PROGRAMME ADVISER MARY GLASGOW:
DIRECTOR DILYS HOWELL
ATV Network Production

Finding Out

7 to 8 years

1.40—1.55 MONDAY
11.16—11.31 WEDNESDAY
Silk—2

Written by Gillian Cowley
Presented by Michael Harbour
The programme finishes the story of silk and concludes with a resumé on Kashmir.

EDUCATION OFFICER NIGEL BAGULEY:
SCRIPT EDITOR LESTER CLARK:
DESIGNER FRANK GILLMAN:
PRODUCER CHARLES WARREN:
DIRECTOR ROBERT STEAD
Thames Television Production

The Captured Years

14 to 16 years

2.0—2.20 MONDAY
11.40—12.0 THURSDAY

Getting Around

The petrol, diesel, jet and electric engines have caused a second transport revolution since 1900.
ORIGINAL TREATMENT ROBIN REEVE:
FILM RESEARCH GRAHAM MURRAY:
FILM EDITOR FRED MASSEY:
NARRATOR BRIAN TRUEMAN: PRODUCER JULIA SPARK
Granada Television Production

My World (1)

5 to 6 years

2.22—2.33 MONDAY
11.0—11.11 WEDNESDAY

Puppet Caravan—Nursery Rhyme Charades

Presenter Maureen Sutcliffe
Today the puppet friends, Jester Jon, Fuzz the little Monkey and Mr. Pinky the Rabbit, can't decide on a game to play. Maureen suggests musical charades and explains what they should do.

STORY DEVISED AND WRITTEN BY CHRIS SOMERVILLE: PUPPETRY BY ERIC BRAMALL AND CHRIS SOMERVILLE: MUSIC CHARLES SMITTON: SERIES ADVISER ANNABEL SAUNDERS: PRODUCER BILL COLE
Yorkshire Television Production

Fusion

14 years and over

10.20—10.40 TUESDAY
11.35—11.55 WEDNESDAY
Drama—2

Presented by John Parry
This programme consists of Pinter's short sketch 'Last to Go'—a one act play which lasts little more than four minutes—and an extract from Samuel Beckett's 'All that Fall' which was originally written as a radio play. The inadequacy of language in communicating experience is the point of contact between these two examples.

SCRIPT EDITOR LESTER CLARK:
PRODUCER CHARLES WARREN:
DIRECTOR ROBERT STEAD
Thames Television Production

Rules, Rules, Rules

12 years and over

11.0—11.15 TUESDAY
2.2—2.17 FRIDAY

Law and Order

Introduced by Davyd Harries
A couple return from holiday to find that the police are on strike and an intruder is occupying their house. We are asked what else might happen if there were no means of enforcing the law.

Mr. Potter Frank Mills
Mrs. Potter Barbara New
Intruder Leslie Scofield
PROGRAMME ADVISER DR. DENIS LAWTON: RESEARCHER THERESE KITCHIN: PRODUCER PHILIP GROSSET:
DIRECTOR MICHAEL JEANS
ATV Network Production

Meeting Our Needs

9 to 13 years

11.18—11.36 TUESDAY
1.40—1.58 FRIDAY

The Birth of Printing

Presenter Geoffrey Wheeler
The invention of printing for Western Europe was perhaps the most dramatic development in the history of communication since the invention of writing. Books could now be made available to many more people, because they were relatively cheap and easy to publish.
RESEARCH TOM COLLINS: PRODUCER/DIRECTOR RICHARD HANDFORD
Yorkshire Television Production

The Messengers

14 to 16 years

11.40—12.0 TUESDAY
2.0—2.20 WEDNESDAY
Writers' Gallery

Stan Barstow, the novelist, talks to Brian Trueman about his work. 'There must be a conflict inside a novel, a conflict of interests and a certain amount of drama.' Shown on the programme is an extract from the feature film 'A Kind of Loving' made from his first book.
PRODUCER PAULINE SHAW
Granada Television Production

Stop, Look, Listen

7 to 9 years

1.45—1.55 TUESDAY
11.22—11.32 FRIDAY

Road Repairs

Boys discover how a road is repaired—and end up with a ride on a road roller.

SCRIPT BY GLYNN CHRISTIAN:
FILM EDITOR BRIAN HOLLINS:
PRODUCER PHILIP GROSSET:
DIRECTOR DILYS HOWELL
ATV Network Production

My World (2)

5 to 6 years

2.0—2.11 TUESDAY
2.21—2.32 THURSDAY

A Ride on a Bus

Presenter Martin Banham

Today's five-year-old may not always travel by bus to school but the majority will accompany their mothers on shopping expeditions and will be acquainted with the ceremonies of waiting at the bus-stop, hailing and boarding the bus, paying the fare and getting off at the end of the journey.

FILM EDITOR DAVID ASPINALL: SERIES ADVISER ANNABEL SAUNDERS:
PRODUCER BILL COLE
Yorkshire Television Production

Just Look!

2.13—2.33 TUESDAY
11.35—11.55 FRIDAY

Are You Sitting Comfortably?

Presenter David Hamilton

How do you design a chair for someone you have never seen? What do we mean by ergonomics? Much of our life is spent sitting down, but are we always comfortable? From the mass-produced stacking chair to the luxurious suite, we are all trying to find the answer to the problem of comfort.

RESEARCH HILARY GILMOUR: SERIES PRODUCER FRANK KILBRIDE:
ADVISED JOHN OXLEE
Yorkshire Television Production

Conflict

15 to 18 years

10.20—10.45 WEDNESDAY
10.20—10.45 FRIDAY

Scenes from

The School for Scandal

Writer Richard Brinsley Sheridan
Introduced by Sir John Gielgud
'The School for Scandal' was acclaimed from the start and is constantly revived. It was at the time sharply topical. The London society of the day was devoted to malicious gossip and was served by newspapers which were not put under the discipline now enforced by our strict law of libel. There were eager readers for a tittle-tattle of the mendacious and merciless kind which is so vividly satirised in the first act of this play.

Joseph Surface John Carlin
Servant Michael Graham
Lady Teazle Angela Thorne

Sir Peter Teazle André Morell
Charles Surface David Buck

EPISODES SELECTED AND
INTRODUCTION WRITTEN BY IVOR BROWN: DESIGNER MICHAEL BAILEY:
DIRECTOR GEORGE MORE O'FERRALL
ATV Network Production

The Time of Your Life

15 to 18 years

11.0—11.15 THURSDAY
12.0—12.15 FRIDAY

Laid Off

Mr. Jackson is laid off work and Pauline shows herself to be a potential student revolutionary.

Mr. Jackson Arthur Whybrow
Mrs. Jackson Mary Chester
Pauline Jackson Helen Worth

SCRIPT BY ANDREW DAVIES AND GEORGE MOORE: DESIGNER JILL OXLEY: PRODUCED BY PHILIP GROSSET:
DIRECTED BY DOROTHY DENHAM
ATV Network Production

Primary French

Second year (2)

11.17—11.27 THURSDAY
2.20—2.30 FRIDAY

Une Omelette

Once again we see the dairyman and the grocer and then we meet the pork butcher—played by Pierre. Jean-Louis is shopping for his mother and he meets Brigitte and Martine.

Brigitte Marie-Hélène Benielli
Martine Sylvie Dattas
Jean-Louis Benjamin Boda
La crémère Elma Soiron
Le charcutier Pierre Guillaume
L'épicer Jean Houbé

SCRIPT BY STEWART INGRAM:
PROGRAMME ADVISER MARY GLASGOW:
DIRECTOR DILYS HOWELL
ATV Network Production

The World Around Us

9 to 12 years

2.0—2.18 THURSDAY
11.0—11.18 FRIDAY

Man and Heat

Written and presented by Gordon Luck

Man exists in areas where the air temperature is much greater or much less than his body temperature: how does he survive?

EDUCATION OFFICER NIGEL BAGULEY:
DESIGNER JOHN PLANT: PRODUCER CHARLES WARREN: DIRECTOR RICHARD GILBERT
Thames Television Production

YOUR EARLY PROGRAMMES AT-A-GLANCE

10.58 FOR SCHOOLS

11.0 *Seeing and Doing*; 11.18 *Picture Box*; 11.38 *It's Fun to Read*; 11.50 *Primary French*; 12.0 *Close*; 1.40 *Finding Out*; 2.0 *The Captured Years*; 2.22 *My World*; 2.33 *Close*.

See page 46

3.55 KATIE STEWART

4.20 CARTOONS *

4.25 NEWSROOM

4.30 ROMPER ROOM *

4.55 FLIPPER *

5.15 FREEWHEELERS *

5.50 NEWS *

6.0 ABOUT ANGLIA *

* Colour on

Channels 24, 25, 41 and 59

3.55

Katie Stewart Cooks

Katie presents another meal which is inexpensive and easy to prepare. This week: melon in French dressing; chicken in lemon sauce; and fruit shortcake.

DESIGNER ERIC MOLLART: DIRECTOR
TONY HARRISON

Grampian Television Production

4.20

Cartoon Time

More stories of your favourite cartoon characters.

4.25 Anglia Newsroom

The latest international, national and regional news.

4.30

The Romper Room

4.55 Flipper

BRIAN KELLY in

Flipper and the Fugitive

Part 2

Flipper swims for help while Porter Ricks, Sandy and Bud are held prisoners by a desperate bank robber.

Porter Ricks

Sandy

Bud

Keller

Chuck

Capt. West

Capt. Loomis

Nate

and Flipper

Brian Kelly

Luke Halpin

Tommy Norden

John Kerr

Warren Day

Rey Paumel

Robertson White

Gil Soule

LONDON 2.33 This Week; 3.0 Country Visit; 3.10 Riding; 3.40 Rupert; 3.55 Peyton Place; 4.25 Tea Break; 4.55 Lost in Space; 5.50 News; 6.0 Today; 6.20 Crossroads; 6.40 Opp. Knocks!; 7.30 Coronation St.; 8.0 World in Action; 8.30 Lollipop; 9.0 Rivals of Holmes; 10.0 News; 10.30 The X Film—House on Haunted Hill; 11.55 Towards a Better Europe.

MIDLAND 3.10 Yoga; 3.35 Stars; 3.40 Women Today; 4.10 Nanny; 4.40 Origami; 4.55 Lost in Space; 5.50 News; 6.0 ATV Today; 6.40 Opp. Knocks!; 7.30 Coronation St.; 8.0 World in Action; 8.25 Lollipop; 9.0 Rivals of Holmes; 10.0 News; 10.30 Challenge; 11.0 Yesterdays.

SOUTHERN 3.10 Yoga; 3.35 Horoscope; 3.40 Women Today; 4.10 House-party; 4.23 Terry Bear; 4.30 Lucy; 4.55 To the Bottom of the Sea; 5.50 News; 6.0 Day by Day; 6.45 Opp. Knocks!; 7.30 Coronation Street; 8.0 World in Action; 8.30 Lollipop Loves Mr. Mole; 9.0 Rivals of Sherlock Holmes; 10.0 News; 10.30 Southern Scene; 10.55 Hawaii Five-O; 11.50 South News.

5.15 Freewheelers

RONALD LEIGH-HUNT

RICHARD SHAW

MICHAEL RIPPER

JEROME WILLIS in

Doomsday

BY PAUL ERICKSON

Nero is on the verge of implementing his devilish plan. Mike and Steve stow away in the Malcolm Miller while Sue sets up a mutiny on the Churchill.

Col. Buchan and Jo succeed in entering Professor Nero's base. But can they thwart his plans?

Col. Buchan

Dr. Jo Bell

Mike

Steve

Prof. Nero

Ryan

Burke

Sue

Dr. McCabe

Ronald Leigh-Hunt

Jenny Till

Adrian Wright

Leonard Gregory

Jerome Willis

Richard Shaw

Michael Ripper

Wendy Padbury

Simon Cuff

DESIGNER JOHN DILLY: PRODUCER

CHRIS MCMASTER

Southern Television Production



5.15

Mike (Adrian Wright, above) helps Colonel Buchan in his pursuit of a mad scientist

5.50 News

The latest news from home and abroad, brought to you from the studios of ITN.

6.0 About Anglia

Graham Bell, Jane Probyn and the team with news from the East of England. The *Regional Bulletin* is presented by John Bacon and reports from Anglia news units feature John Swinfield, Ken Hayes and Geoffrey Druett. Michael Hunt gives the weather prospects and there's a look at the sport scene.

PRODUCTION TEAM LED BY JIM WILSON

Anglia Television Production

It's easy to get on with the famous Thomas Thumb



From the moment you meet Mr. Thomas Thumb, you'll be the best of friends. You'll appreciate his style of smoking, with its reward of a more gratifying flavour. This rewarding flavour, makes Tom Thumb Britain's most popular cigarette-size cigar.

Tom Thumb:
a nicer way of smoking

Michelin ZX radials give you 100% more mileage than crossply tyres.

And 25% more mileage than
textile-braced radials.
That is why more people
specify Michelin ZX than any
other radial tyre on the market.

If you fit Michelin ZX radials instead of outdated crossply tyres you'll go twice as far before you need think of getting a new set.

Double the mileage. Just like that. That means up to a 40% reduction in tyre costs. Just like that.

Plus better, safer, surer grip in all conditions.

And, if you fit Michelin ZX steel-braced radials instead of any textile-braced radials you'll get up to 25% more mileage for your money.



Whichever way you look at it, there's only one real tyre bargain. Michelin ZX.

That's why more people make a point of specifying ZX than any other radial tyre.

It's just plain common sense. Next time you're buying tyres, buy ZX radials.

First for thrift
MICHELIN ZX



TONIGHT AT-A-GLANCE
6.40 OPP. KNOCKS! *
7.30 CORONATION ST. *
8.0 WORLD IN ACTION *
8.25 LOLLIPOP *
9.0 RIVALS OF SHERLOCK HOLMES *
10.0 NEWS AT TEN *
10.30 PROBE *
11.5 THE CHAMPIONS *
11.58 NEW VOICES *
 * Colour on
 Channels 24, 25, 41 and 59

6.40 Opportunity Knocks!

HUGHIE GREEN

The show which discovered Freddie "Parrot Face" Davies, Les Dawson, Pickettywitch and Mary Hopkin is back for a new 26-week series!

Over the past few months, the *Opportunity Knocks!* team has seen 3,000 acts in a nation-wide search for the best in undiscovered talent. From Aberdeen to Plymouth, Swansea to Norwich, the team has worked seven days a week, and even while tonight's show is being transmitted, auditions will continue, trying to make sure every act which has applied gets a chance to show why it should be on *Opportunity Knocks!*

For the next six months, Hughie will introduce artists who cover the complete range of entertainment, from singers to jugglers, from ventriloquists to pop groups.

Getting the series off to a sparkling start is a line-up which includes New Sounds Crusaders Steel Band, Neil Reid, Linda Bernard and Raymond Wilson, Brian Chamberlain, Celia Rowley and Wichita.

Bob Sharples and his Orchestra again supply the musical backing, and the address for those important postcard votes is: *Opportunity Knocks!* Thames Television, Teddington Lock, Middx. See TVTalk

PROGRAMME ASSOCIATE DORIS BARRY:
 DESIGNER ALAN CAMERON: ASSOCIATE
 PRODUCER LEN MARTEN: PRODUCER/
 DIRECTOR ROYSTON MAYOH

Thames Television Production

7.30 Coronation Street

Maggie and Elsie both get pleasant surprises, but ...!

Elsie Howard
 Alan Howard
 Ray Langton
 Terry Booth
 Sam Ogden
 Lucille Hewitt
 Maggie Clegg
 Emma Barlow
 Ken Barlow
 Jennifer Swann
 Arthur Smith
 Joy Tilsley
 Edna Gee

Patricia Phoenix
 Alan Browning
 Neville Buswell
 Graham Haberfield
 Bernard Youens
 Jennifer Moss
 Irene Sutcliffe
 Sandra Gough
 William Roache
 Caroline Lyster
 Forbes Collins
 Lynn Perrie
 Mavis Rogerson

STORIES BY HARRY DRIVER, ESTHER ROSE,
 JOHN TEMPLE: WRITER LESLIE DUXBURY:
 DESIGNER EUGENE FERGUSON: DIRECTOR
 COLIN CANT: PRODUCER H. V. KERSHAW

Granada Television Production

8.0 World in Action

Somewhere in the world tonight the news is being made; the news that will be the headlines in the world's newspapers tomorrow. *World in Action* reports tonight on one of the stories that makes the world go round.

EXECUTIVE PRODUCER JEREMY WALLINGTON

Granada Television Production

8.25 Lollipop Loves Mr. Mole

BY JIMMY PERRY

PEGGY MOUNT

HUGH LLOYD in

Love in Gloom

Pat Coombs

Rex Garner

Maggie is astounded to find out from Violet that Reg has had two previous wives. "He's never mentioned them. Whatever happened to them?" Maggie falls prey to all kinds of wild imaginings. So when Reg decides to take her away for a quiet weekend in the country she fears the worst...

Maggie Robinson

Reg Robinson

Violet Robinson

Bruce Robinson

Mr. Jolly

Peggy Mount

Hugh Lloyd

Pat Coombs

Rex Garner

Preston Lockwood

DESIGNER PAUL DEAN-FORTUNE:

DIRECTOR DAVID ASKEY: PRODUCER

SHAUN O'RIORDAN

ATV Network Production

9.0 The Rivals of Sherlock Holmes

RONALD HINES in

The Case of the Dixon Torpedo

DRAMATISED BY STUART HOOD

When detective Jonathan Pryde accepts a commission from the Admiralty, he takes on more than he had bargained for: a secret weapon, forged roubles, an eccentric inventor and a trained assassin. The ingredients for a trip into the world of spies and espionage at the turn of the century. The play is based on a story by Arthur Morrison.

Hunter

Dixon

Winfield

Jonathan Pryde

William

Prince Oblonsky

Jenny Pryde

Capt. Harris, R.N.

Gillow

Roberts

Ivanov

Maggie

Cyril Shaps

Derek Francis

Bill Wallis

Ronald Hines

Jonathan Collins

Raf de la Torre

Jacqueline Pearce

Paul Williamson

David King

James Bolam

Michael Poole

Madeleine Mills

DESIGNER FRED PUSEY: SERIES EDITOR
 GEORGE MARKSTEIN: DIRECTOR JAMES
 GODDARD: PRODUCER JONATHAN
 ALWYN: EXECUTIVE PRODUCER LLOYD
 SHIRLEY

Thames Television Production

10.0 News at Ten

What's in the news tonight? Nothing is certain until you hear it from ITN. But a man who is in the news for *TVTimes* is Andrew Gardner—featured on page 21.

followed by

Weather Forecast Summary

10.30 Probe

BILL NORRIS

This week *Probe* invites the constituents of King's Lynn to put the topics they care about to their Member of Parliament, Christopher Brocklebank-Fowler.

Later in the programme the events of the past week at Westminster and the way they may affect you are examined by: Jeffrey Archer (M.P. for Louth), and John Prescott (M.P. for Hull East).

DESIGNER PETER FARMAN: DIRECTOR
 BILL PERRY

Anglia Television Production

11.5 The Champions

STUART DAMON

ALEXANDRA BASTEDO

WILLIAM GAUNT in

Happening

BY BRIAN CLEMENS

Nuclear tests are always delicately controlled operations, but what would happen if someone secretly coupled a second atom bomb to the one being exploded? The Nemesis organisation is faced with exactly this situation as an enemy organisation plots to destroy vast stretches of Australia.

Craig Stirling

Sharon Macready

Richard Barrett

Tremayne

Benner

General Winters

Joss

Aston

Stuart Damon

Alexandra Bastedo

William Gaunt

Anthony Nicholls

Jack MacGowran

Grant Taylor

Michael Gough

Bill Cummings

DIRECTOR CYRIL FRANKEL: PRODUCER
 MONTY BERMAN



9.0

Marine engineer Dixon, played by Derek Francis, experiments with a torpedo

11.58 New Voices

Young people view the contemporary scene and reach the conclusion "I know where I stand." The programme is introduced by David Self.

Closedown

‡ indicates Repeat

FREE! How to choose, pay for and run High Speed Gas central heating



Get this 20 page full colour booklet

Post the coupon for your free copy of this full-colour booklet which tells you all about the central heating that obeys you.

It shows you how you stay in full command of your warmth, how snugly gas central heating fits into your way of life.

It tells you about the different gas central heating systems available. And how to choose the one that's best for your family.

This fact-packed booklet also tells you how easy it is to install and pay for gas central heating.

—POST TODAY!—

To: The Gas Council (HWL1), 59 Bryanston Street, London, W1A 2AZ.

I would like some expert advice on gas central heating. ☐

Please send me the free booklet about gas central heating. ☐

Name.....

Address.....

Tel. No.....

Age (if under 18).....

My Gas Board.....



Now chosen for over 2,000,000 homes



Lego isn't just a toy.

(It's whatever your child makes of it.)

When you first see a set of Lego, you may think it is just a box of brightly coloured building bricks.

But every time a little boy (or girl) puts two Lego bricks together, he's started building something.

Something that's all his own work. He can make any shape he likes, play with it, take it to pieces and start again.

Every time he builds, he's learning. As he grows up he won't grow out of Lego.

It lasts for years, growing into a collection.

You can start him building Lego with a big basic set when he's three.

He can go on collecting until he's nine, when he'll be building bigger models that run on gears and motors.

This set costs £3.85 and is the ideal start to any child's collection.

It's worth years and years of play. Every second family in this country is already collecting Lego.

They'll tell you it's cheap at the price. They know that Lego isn't just a toy. It's what your child builds from it.



Go to your toy shop and ask for the Lego book "Let's Play with Lego".

YOUR EARLY PROGRAMMES
AT-A-GLANCE

10.18 FOR SCHOOLS

10.20 Fusion; 11.0 Rules, Rules, Rules; 11.18 Meeting Our Needs; 11.40 The Messengers; 12.0 Close; 1.45 Stop, Look, Listen, 2.0 My World; 2.13 Just Look!; 2.33 Close.

See page 46

4.10 YOGA *

4.35 NEWSROOM

4.40 JUMBLELAND *

4.55 JUNIOR SHOWTIME *

5.15 MAGPIE *

5.50 NEWS *

6.0 ABOUT ANGLIA *

* Colour on
Channels 24, 25, 41 and 59

4.10
Yoga for Health

RICHARD HITTLEMAN

Cheryl and Lynn

Today's subject is breathing exercises, and how to firm and maintain muscle tone throughout the arms, abdomen and legs. Richard Hittleman continues to talk about Yoga philosophy.

DIRECTOR JAN DARNLEY-SMITH;
PRODUCERS HOWARD KENT, HAROLD GIBSON

4.35
Anglia Newsroom

4.40
Anita in Jumbleland

BY PETER CUNDALL

ANITA HARRIS

with Harry Stoneham

David Arnold

Join Anita and her young friends today, and you'll find it's games time in Jumbleland. Everybody joins in for *Oranges and Lemons* and *Simple Simon*, while Peter Jumble on a rocking-horse helps Anita with *Two Little Boys*. And if you fancy yourself at tongue-twisters, have a go with the gang at *Supercalifragilisticexpialidocious*.

Harry Stoneham provides the music on piano and organ, and David Arnold leads the singing of the Jumbleland children.

DESIGNER NEVIL DICKIN: PROGRAMME
ASSOCIATE MIKE MARGOLIS: DIRECTOR/
PRODUCER PETER FRAZER-JONES

Thames Television Production

4.55
Junior
Showtime

BOBBY BENNETT

Glyn Poole

Miss Marjorie

Could you croon in the Ukraine? Maybe not, but you could certainly dance. And that is just what the Ostap Buriak dancers do—gipsy and Cossack style. There's also Steven Simester playing the piano; comedian Malcolm Proctor; Karen Burton doing a song and dance routine; and singing guitarist Vanda Little. Completing the line-up are members of the Paul Brina School of Dancing.

Finale theme is Dancing in Tiddley-wink Lane, with the *Junior Showtime* Singers and Dancers. Dance adviser is Jean Pearce, and music adviser is Charles Smitton.

DESIGNER MIKE LONG: DIRECTOR DAVID
MILLARD: EXECUTIVE PRODUCER JESS
YATES

Yorkshire Television Production

5.15 Magpie

SUSAN STRANKS

TONY BASTABLE

DOUGLAS RAE



It's a big day for *Magpie* with the final judging for the Magpie Challenge Cup.

From all over the country, pets in the six competing categories—hamsters, caviaes, rabbits, rats, mice and gerbils—were entered, and at last Saturday's Young London Show at Alexandra Palace, a winner from each category was found.

Those six winners, together with their owners, are today's finalists. Who will be the winner? Join Sue, Tony and Doug to find out.

Also in today's programme is some film from the Young London Show.

DIRECTORS DIANA POTTER, JOHN
RUSSELL, DAVID HODGSON: PRODUCER
SUE TURNER

Thames Television Production

5.50 News

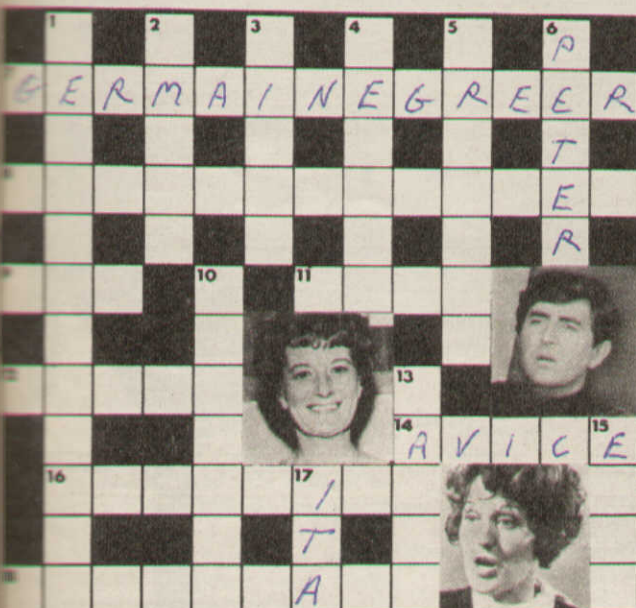
The latest news brought to you by the reporters and cameramen of ITN.

6.0 About Anglia

Graham Bell, Jane Probyn and the team with news of the region, plus tonight's feature, *Police Call*. This is your chance to turn detective and help the police in their investigations.

DEvised BY
ERIC LINDEN

DOUBLE-CROSSWORD



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 A: 1 pt. for every correct answer from B: DEDUCT 5 pts. for every incorrect answer or clue not solved. Expert's score is 48. Answers next week.

Answers to last week's
crossword:

Across: 2. Adjudged 6. An.
8. Emus. 9. Lurid. 11. No. 12.
13. Oberon. 15. Please. 16.
Samantha Jones. 17. Stone. 18.
Benny. 19. Sherlock. Down:
1. Val. 3. Judy Cornwell. 4.

Denise Coffey. 5. Julie Stevens.
7. Nun. 10. Roger Moore. 13.
Consists. 15. Pea.

Pictured last week: Denise
Coffey and Julie Stevens in
Girls About Town; Judy Corn-
well from *Playhouse*.

CLUES A

Across: 7. They are emerging
re women's lib—she's down for
Tuesday (2 wds)

8. ... while she finishes up
with a great man in the
Street below (2 wds)

9. Go back to Kathie Webber's
cookery treat this week

11. Isolated part—of the tennis
leaping into our sets from
World of Sport's Dewar
Cup transmission on Satur-
day...

12. ... while, at the start, the
Lancashire wrestling venue
that day needs air for a
dancer of note

14. When there's a clamp Miss
Landon towers above all

16. Like hands get when the
wrestlers appear in the
West Country?

18. Result of David Nixon
cleverly palming an object
—it's not fair!

Down: 1. The right fellow for
the town girls gets under
way just like six (2 wds)

2. Alter and bring the morning
to a close?

3. Cloth places indicate that

Madeleine is with Holmes
rival

4. King who went from Rex to
sex in a way!

5. Have a snort with the
Spanish chap in the war-
time family show

6. Fenn Streeter alias 15

10. Sounds like he might have
green fingers at ITN

13. Get the war department
around the time when what
the family's at is carried
out—and how

15. Little by little a Street
ringleader is revealed

17. At the heart of television in
Britain they are shortly to
be found

CLUES B

Across: 7. Pictured leading
exponent of Women's Lib, from
Tuesday's documentary. (8,5).

8. *Coronation Street's* pictured
Hilda Ogden (4,9). 9. Recede.

11. Water-bound land. 12.
Dancer/choreographer Lionel.

14. *Tottering Towers* Landon.

16. Squeezing ones hands. 18.
Not honest. Down: 1. Pictured
Girls About Town regular. (5,7).

2. Change. 3. Mrs—pianist. 4.
Persian king. 5. *Family at*
War's Keith. 6. Cleall. 10. ITN's
Andrew. 13. Engaged in. 15.
The Fenn Street Gang's Duffy.

17. Independent Television
Authority. (init).

Scotch on the rocks

DON'T BE VAGUE



Fine furniture for music lovers... from Ferguson

As fine an example of the cabinet-maker's craft as ever graced a home. And finished in a choice of teak or walnut effect. That's the sheer elegance of this Ferguson Stereogram.

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H/TTI

TONIGHT AT-A-GLANCE

- 6.35 CROSSROADS ***
7.0 FILM—
The Silent Gun *
8.30 GIRLS ABOUT TOWN *
9.0 PLAYHOUSE *
10.0 NEWS AT TEN *
10.30 DOCUMENTARY *
11.25 DRIVE-IN *
11.58 REFLECTION *

* Colour on
 Channels 24, 25, 41 and 59

6.35
Crossroads

Sandy is intrigued by his mother's behaviour of late. But Meg is giving nothing away. Johnny Carpenter who is working at the motel approves of the new secretary who says she knows David Hunter.

Meg Richardson
 Sandy Richardson
 Linda Ash
 Martin Press
 Johnny Carpenter
 Amy Turtle
 Miss Beale
 Mrs. Hope
 David Hunter
 Claire Thomas
 Anne Taylor
 Daphne Press
 Don Rogers

Noele Gordon
 Roger Tonge
 Jill Simcox
 Brian Vaughan
 Brian Croucher
 Ann George
 Kitty Scopes
 Joy Andrews
 Ronald Allen
 Patricia Maynard
 Caroline Dowdeswell
 Nina Francis
 Albert Shepherd

WRITERS PETER LING, MICHALA CREES,
 BASIL DAWSON, MALCOLM HULKE, IVOR
 JAY: DIRECTOR ALAN COLEMAN:
 PRODUCER REG WATSON

ATV Network Production

7.0
The Tuesday Western

LLOYD BRIDGES
 ED BEGLEY
 EDD BYRNES
 PERNELL ROBERTS in

The Silent Gun

Brad Clinton, an ace gunman, is outnumbered and wounded in a gunfight. Pure chance prevents his killing an innocent child—and he silently resolves never to use his gun again.

His first test comes, and he splits up a small town quarrel without bloodshed. But he gets involved in a struggle between the town's ruthless boss and its pioneer settler.

Both men appeal to Clinton to sway the balance of power, and neither realises that he is carrying an unloaded gun.

Brad Clinton
 Billy Reed
 John Cole
 Joe Henning
 Sam Benner
 Loris Cole
 Trace Evans
 Eddie
 Hostess
 Sheriff Hart
 Woman
 Townsman

Lloyd Bridges
 John Beck
 Ed Begley
 Edd Byrnes
 Pernel Roberts
 Susan Howard
 Michael Forest
 Bob Diamond
 Barbara Rhoades
 Walker Edmiston
 Elizabeth Perry
 Artie Lewis

WRITER CLYDE WARE: DIRECTOR
 MICHAEL CAFFEY

8.30
Girls About Town

BY ADELE ROSE
 DENISE COFFEY
 JULIE STEVENS in

Lock Out

with Robin Parkinson
 Peter Baldwin
 Dorothy Reynolds

Rose still has her mother-in-law staying with her much to Brenda's annoyance. She feels she is being deliberately kept out of the house. Then Rose suddenly needs a babysitter and Brenda quickly seizes the opportunity to get back... See pages 6-7

Brenda Liversedge
 Rosemary Pilgrim
 George Pilgrim
 Harold Liversedge
 Mrs. Pilgrim

Denise Coffey
 Julie Stevens
 Robin Parkinson
 Peter Baldwin
 Dorothy Reynolds

SCRIPT EDITOR PHILIP HINCHCLIFFE:
 DESIGNER DON FISHER: DIRECTOR JOHN
 SCHOLZ-CONWAY: PRODUCER SHAUN
 O'RIORDAN

ATV Network Production

9.0 Playhouse

The Panel

BY ARTHUR HOPCRAFT

"Is that what you want? Old pubs and old men for you. And nothing for me. It's like the Dark Ages. We don't want to be left behind like that."

Sheila can't understand why all Jimmy wants is to do just one thing very well. Jimmy's decided to become a professional sportsman—and the game he's chosen is crown green bowling, which in the North generates the kind of excitement normally found only at cockfights. But it's hardly a game for women or for the young—and, for Sheila, there's a world beyond this small North Lancashire town. But can she take Jimmy with her? For this is where he can master the game he's good at. This is where all his heroes live.

See When Pros Bowl On Through Fog and Ice—pages 16-17 and TVTalk

Jimmy Coombes
 Sheila
 Mrs. Coombes
 Jacko
 Billy Whittaker
 Dave
 Jean
 Landlord
 Singer

Alec Sabin
 Sharon Duce
 Lally Bowers
 John Comer
 Harry Markham
 Gavin Richards
 Jane Wood
 Fred Crossley
 Barry Jay

PHOTOGRAPHY MIKE DODDS: SOUND
 PETER WALKER: FILM EDITOR GERRY
 DOW: DIRECTOR LESLIE WOODHEAD:
 PRODUCER PETER ECKERSLEY

Granada Television Production

10.0 News at Ten

followed by

Weather Forecast Summary

Annual subscription rates for
 TVTimes Home £5.00 (Overseas
 £4.60). Send cheques or postal
 orders to: Chief Accountant,
 TVTimes, 247 Tottenham Court
 Road, London W1P 0AU.

10.30
Germaine Greer v. USA

Miss Germaine Greer, queen of women's lib in England, is the author of *The Female Eunuch*, a cry for help for 20th-century men and women whom she saw shackled by the myth of love and marriage.

The book shook Britain and was serialised. It was then launched in America, and Miss Greer went over to promote it.

An ITV film crew went with her and recorded the skirmishes in her contest with TV and the Press. See page 4

FILM EDITOR COLIN SLADE: CAMERAMAN
 ERNEST VINCE: DIRECTOR CHARLES
 MAPLESTON: PRODUCER BRIGID
 SEGRAVE

ATV Network Production

11.25 Drive-In

SHAW TAYLOR

John Parry John Anthony

The return to winter time with the clocks going back means more driving in darkness for most motorists. With this in mind, *Drive-In* stresses the importance of proper lighting.

Shaw Taylor also introduces a test on the BLMC 1300.

The motoring correspondents are Peter Hughes, Richard Hudson-Evans and John Viner.

DIRECTOR BOB SERVICE: PRODUCER
 JIM POPL

Thames Television Production



9.0 Billy (Harry Markham) keeps an eye on aspiring youngster Jimmy (Alec Sabin)

11.58 Reflection

The speaker is Dr. Henry Backhouse, Chairman of Cambridge Y.M.C.A.

Closedown

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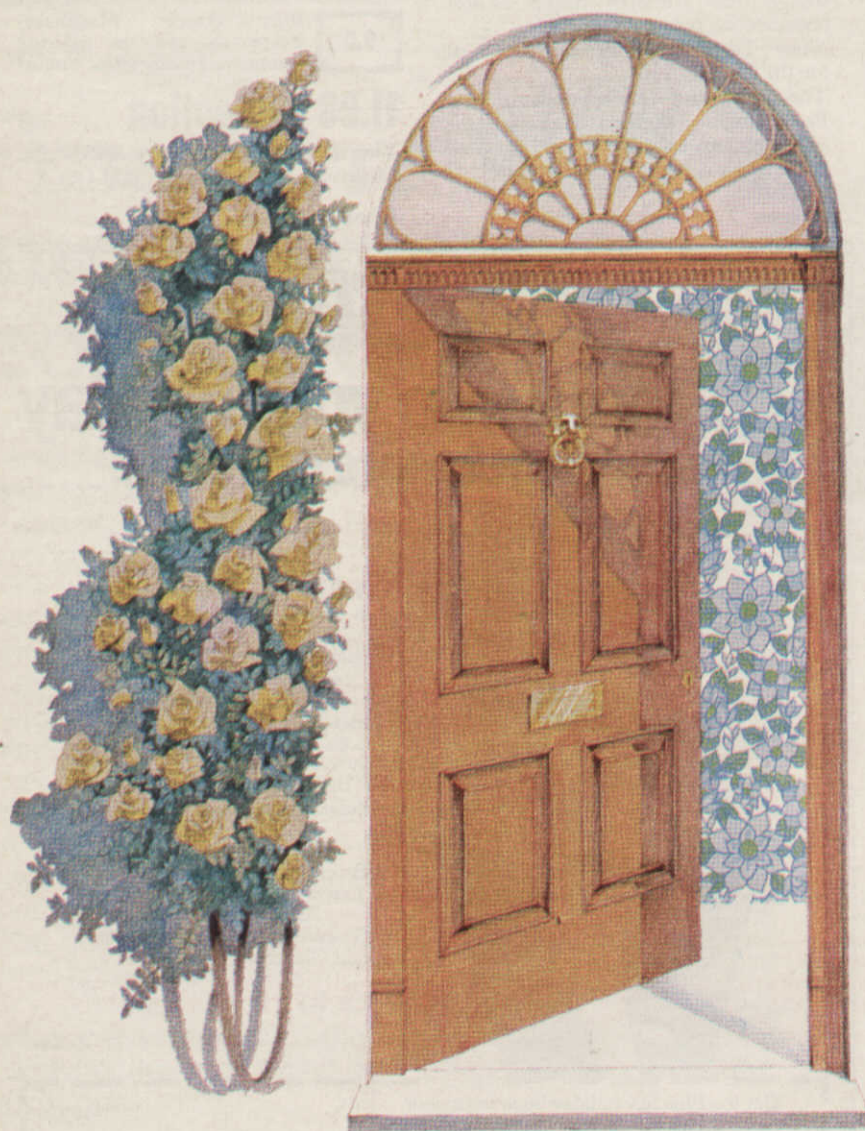
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This is the story of Crown's House full of Beautiful Rooms...

...Or how Crown made choosing wallpaper
beautifully easy.



The House full of Beautiful Rooms is not just a book full of ordinary papers and patterns.

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Virginia L46698

For instance, if you like the homely feeling of sleeping deep in the country, you need Crown's gay-as-a-summer garden Cottage Range.

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Crown's Classic papers give a room that feeling of rich elegance, and the atmosphere of gleaming silver and polished wood.



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for the man of property and the woman of taste.



Progression R15599

Or why not make the kitchen alcove a bright and breezy room? Crown's Mod range is full of brilliant colours and clean designs.

R15599 Progression here is the perfect paper to tap an egg on the head by.

Whatever your mood there's a wallpaper for you in The House full of Beautiful Rooms. It's fun choosing because it's so easy.



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Easy to hang.

You immerse a length in the free water tray and position by sliding it into place on the wall.

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YOUR EARLY PROGRAMMES AT-A-GLANCE

10.18 FOR SCHOOLS

10.20 Conflict; 11.0 My World;
11.16 Finding Out; 11.35 Fusion;
11.55 Close; 1.40 Seeing and
Doing; 2.0 The Messengers; 2.22
Primary French.

See page 46

4.0 GHOST AND MRS. MUIR *

4.25 NEWSROOM

4.30 ROMPER ROOM *

4.55 LIFT OFF *

5.15 TOTTERING TOWERS *

5.50 NEWS *

6.0 ABOUT ANGLIA *

6.35 CROSSROADS *

7.0 JOKERS WILD *

7.30 CORONATION ST. *

*Colour on
Channels 24, 25, 41 and 59

4.0 The Ghost and Mrs. Muir

HOPE LANGE
EDWARD MULHARE in
Wedding Day?

Carolyn's parents arrive hoping to meet her Captain, and Carolyn narrowly avoids being rushed to the altar.
Carolyn Muir Hope Lange
Captain Gregg Edward Mulhare
Jonathan Muir Harlan Carraher
Candy Muir Kellie Flanagan
Martha Reta Shaw
Claymore Gregg Charles Nelson Reilly
Bradford Williams Leon Ames
Emily Williams Jane Wyatt
Reverend Farley Milton Parsons
Maitre d'Hotel Ted Blair

4.25 Anglia Newsroom

4.30 The Romper Room

Miss Rosalyn presents more stories and games for younger children.

4.55 Lift Off

AYSHEA BROUGH
WALLY WHYTON
PETER NOONE
Ollie Beak
The Feet

Pop usually fizzes—and today is no exception. There's Peter Noone singing a side of his new release *Walnut Whirl*, and The Feet tapping out the message grooved on the flip side. They also join Miki Anthony on *Simon's Doorstep*.

Then it's the return of the Delmonts with *A-Ra-Chicera*, followed by the *Deadwood Stage* segment from the film *Calamity Jane*.

Ayshea and Wally keep the party swinging with *Wild World*, followed by the return of The Feet asking for the worst with *Make Me or Break Me*, a sort of cry from the sole?

DESIGNER EDDIE BUZIAK: DIRECTOR
DAVE WARWICK: PRODUCER MURIEL
YOUNG

Granada Television Production



4.55

A trio of talent, The Delmonts. They sing their recent release *A-Ra-Chicera*, give impressions and wisecrack their way through one of the highspots in *Lift Off*. Terence Lappin, Alan Davies, Kevin Lappin

5.15 Tottering Towers

WILLIAM MERVYN
Stacey Gregg Tom Owen in
The Secret of the Creaking Stair

BY MAX OBERMAN
with

AVICE LANDON
DAVID LODGE

The Duke gives the ghost a headache, P.C. Poppy decides to "sock it to them," and Mrs. Pouncer thinks she's seeing things. Meanwhile Benny, Daffy and Miss Twitty let things slide...

See pages 8-9 and TVTalk

The Duke William Mervyn
Daffy Stacey Gregg
Dick Tom Owen
Mrs. Pouncer Avice Landon
Gabbige David Stoll
Miss Twitty Patsy Rowlands
"Marmaduke" Robert Gillespie
Geko Leon Lissek
"Fingers" Fish Louis Mansi
Benny the Nose Vic Wise
P.C. Poppy David Lodge

DESIGNER ROGER ALLAN: DIRECTOR/
PRODUCER ADRIAN COOPER
Thames Television Production

5.50 News

6.0 About Anglia

Graham Bell, Jane Probyn and the *About Anglia* team present news of personalities, entertainment, comment and information from the East of England. John Bacon introduces the Regional Bulletin, Michael Hunt gives the weather prospects, and Graham Bell reads a selection of letters to Mid-Week Mail.

6.35 Crossroads

There is speculation among the staff at the Crossroads Motel as to who the mysterious Mr. Smith really is.
Anne Taylor Caroline Dowdeswell
Diane Parker Susan Hanson
Claire Thomas Patricia Maynard
Meg Richardson Noele Gordon
Len Harvey Michael Craze
Vince Parker Peter Brookes
Vera Downend Zeph Gladstone
Miss Tatum Elisabeth Croft
Amy Turtle Ann George
David Hunter Ronald Allen
Mr. Booth David Lawton
Dorrie Stewart Clare Woodward
Mrs. Hope Joy Andrews
Ted Hope Charles Stapley

7.0 Jokers Wild

TED RAY ARTHUR ASKEY
LES DAWSON RAY MARTINE
JOE BROWN BARRY CRYER
BERNARD BRESSLAU

An Irishman, Sean, met a long-lost friend. "Where have you been, Pat?" he said. "Inside," replied Pat. And it's not like it used to be. All mod cons, telly, the lot. Just like a holiday camp. A few weeks later Sean was arrested. The judge said: "Right, then, £20 fine or two weeks in prison." Sean replied: "Two weeks inside—but could you make it the last in July and the first in August?"

That's the sort of humour you'll get from tonight's jokers, among whom is Joe Brown.

DESIGNER CHRIS GEORGE: DIRECTOR
MIKE BEVAN: PRODUCER DAVID MALLETT
Yorkshire Television Production

7.30 Coronation Street

In which Elsie is tempted to leave the Street. See TVTalk

Elsie Howard Patricia Phoenix
Alan Howard Alan Browning
Ray Langton Neville Buswell
Jerry Booth Graham Haberfield
Stan Ogden Bernard Youens
Lucille Hewitt Jennifer Moss
Maggie Clegg Irene Sutcliffe
Irma Barlow Sandra Gough
Ken Barlow William Roache
Jennifer Swann Caroline Lyster
Arthur Smith Forbes Collins
Ivy Tilsley Lynn Perrie
Edna Gee Mavis Rogerson

WRITER MALCOLM LYNCH



7.0

Dealing the cards to the jokers—or the jokes to the cards—Barry Cryer



Two good reasons for getting a bank behind you.

Your wife and child.

You must know how much they rely on your making the right decisions. And when it comes to money, that's a big responsibility for you to handle alone.

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TONIGHT AT-A-GLANCE

8.0 MANNIX *
9.0 FAMILY AT WAR *
10.0 NEWS AT TEN *
10.30 BLESS THIS HOUSE
11.0 WRESTLING *
11.45 YOUR MUSIC *

*Colour on
Channels 24, 25, 41 and 59

8.0 Mannix

MIKE CONNORS
GAIL FISHER in
Pressure Point



A wounded young man stumbles into Mannix's home and gasps a cryptic message before he passes out. While Mannix attempts to solve the riddle a group of youths turn up, searching for the boy. Mannix is knocked unconscious, and when he recovers the boy is missing...

Joe Mannix
Peggy
Judge Green
Farrow
Kelly
McClure
Joey Curtis
Miss Hampstead
Court Clerk
Norma
Intern

Boys
Programmer
Hargrave
Pilots

Mike Connors
Gail Fisher
Harold J. Stone
Paul Stewart
Pamela Dunlap
Jay Robinson
Stewart Moss
Thordis Brandt
Jim McEachin
Geraldine Wall
Richard Niles
Craig Chudy
Jerry Catron
Glen Wilder
Martin Braddock
Ryan McDonald
Donald La Forge
J. D. Jones

9.0 A Family at War

Flesh and Blood

BY JOHN FINCH

Sefton Briggs has good reason to visit his son, but Tony finds the blanket of security surrounding D-Day a very useful refuge. That does not mean, however, that Tony is out of harm's way... See pages 5-6

Edwin Ashton
Sefton Briggs
Tony Briggs
Barbara
Dora
Teddy
Tim
Naval commander
Civilian woman
Stevie

Colin Douglas
John McKelvey
Trevor Bowen
Mel Martin
Jean Kent
Richard Leech
Terrence Hardiman
Harry Beety
Cynthia Michaelis
Philip Hammond

DESIGNER KNOWLES BENTLEY:
DEVISER/EDITOR JOHN FINCH:
DIRECTOR DAVID GILES: PRODUCER
MICHAEL COX: EXECUTIVE PRODUCER
RICHARD DOUBLEDAY
Granada Television Production

10.0 News at Ten

Independent Television News provides global coverage not only of the latest news, but the stories behind the day's headlines. Link-ups with other international visual news media supplement the ITN's own reporting and camera team to bring the day's events to the screen.

followed by

Weather Forecast Summary

10.30

Bless This House

SIDNEY JAMES
DIANA COUPLAND
Robin Stewart
Sally Geeson in
Charity Begins at Home

BY DAVID CUMMING AND DEREK COLLYER

Sid's lazy weekend, with the Saturday lie-in, a big Sunday lunch and pleasant hours in front of the television is doomed.

For Sally is in love again, Jean wants to lose her waistline, and Mike embraces a new cause. These factors combine to involve Sid in a challenge to his principles and willpower and his visions of steak and blancmange gradually disappear as the situation becomes more involved.

Sid Abbott
Jean Abbott
Mike
Sally
Trevor

Sidney James
Diana Coupland
Robin Stewart
Sally Geeson
Anthony Jackson

DESIGNER BERNARD SPENCER:
PRODUCER/DIRECTOR WILLIAM G. STEWART
Thames Television Production

11.0 Professional Wrestling

Kent Walton is at the ringside in St. George's Hall, Bradford, with commentary on tonight's bouts:

Middleweight:
Mick McMichael (Doncaster) v. Eric Cutler (Sheffield).
Mid-Heavyweight:
Mike Marino (British Mid-Heavyweight Champion) v. Steve Logan (Bermondsey).

DIRECTOR GUY CAPLIN
Yorkshire Television Production

11.45

Your Music at Night

Presented by the new Salvation Army group, Good News.

Closedown

‡ indicates Repeat

LONDON 2.32 Seven Seas; 3.15 Tennis; 3.40 Paulus; 3.55 Matinee; 4.25 Tea Break; 4.55 Lift Off; 5.20 Tottering Towers; 5.50 News; 6.0 Today; 6.35 Crossroads; 7.0 Smith Family; 7.30 Coronation St.; 8.0 Saint; 9.0 Family at War; 10.0 News; 10.30 Bless This House; 11.0 Wrestling; 11.45 The Papers; 12.0 A Better Europe.

MIDLAND 3.10 Yoga; 3.35 Stars; 3.40 Women Today; 4.10 Mrs Muir; 4.40 Enchanted House; 4.55 Skippy; 5.15 Tottering Towers; 5.50 News; 6.0 ATV Today; 6.35 Crossroads; 7.0 Sky's the Limit; 7.30 Coronation St.; 8.0 Jason King; 9.0 Family at War; 10.0 News; 10.30 Boxing; 11.0 Wrestling.

SOUTHERN 3.35 Horoscope; 3.40 Women Today; 4.10 Houseparty; 4.23 Cartoon; 4.30 Crossroads; 4.55 Lift Off; 5.20 Tottering Towers; 5.50 News; 6.0 Day by Day; 6.30 Challenge; 7.0 Jokers; 7.30 Coronation St.; 8.0 Theatre of Stars; 9.0 Family at War; 10.0 News; 10.30 Boxing; 11.0 Wrestling; 11.45 South News.

YORKSHIRE 2.33 China; 3.10 Pied Pipers; 3.15 House and Garden; 3.45 Yoga; 4.5 Calendar News; 4.10 Women Today; 4.40 Rupert; 4.55 Lift Off; 5.20 Towers; 5.50 News; 6.0 Calendar; 6.30 Challenge; 7.0 Jokers; 7.30 Coronation St.; 8.0 Mannix; 9.0 Family at War; 10.0 News at Ten; 10.30 Boxing; 11.0 Wrestling.



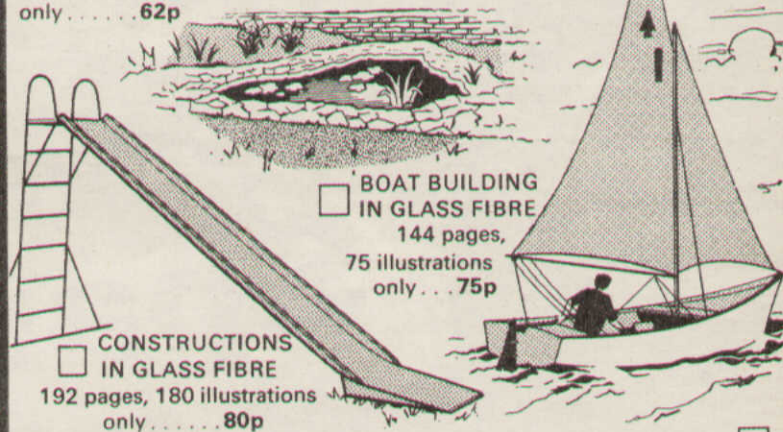
9.0 Two newcomers to A Family at War tonight: Mel Martin as Barbara, an unmarried mother who finds comfort in Tony's arms. And Jean Kent, a wartime film star, playing the part of Dora, Barbara's landlady



11.0 A slap from a champ to help him on the way down to the canvas. Giving the big hand is Mick McMichael, star of tonight's Middleweight contest from Bradford. Opponent this evening is Eric Cutler

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**YOUR EARLY PROGRAMMES
AT-A-GLANCE**
10.58 FOR SCHOOLS

11.0 *Time of Your Life*; 11.17 *Primary French*; 11.30 *It's Fun to Read*; 11.40 *The Captured Years*; 12.0 *Close*; 1.40 *Picture Box*; 2.0 *The World Around Us*; 2.21 *My World*; 2.32 *Close*.

See page 46

4.5 WOMEN TODAY *
4.35 NEWSROOM
4.40 RUPERT BEAR *
4.55 BUSH BOY *
5.15 MAGPIE *
5.50 NEWS *
6.0 ABOUT ANGLIA *
6.20 ARENA *
6.35 CROSSROADS *
7.0 DICK VAN DYKE *

* Colour on
Channels 24, 25, 41 and 59

4.5
Women Today
**Hairdressing Through
the Ages**

Master hairdresser Raymond and his wife Rosalie continue their talk on the history of hairdressing. This week they look back to the fifth century to see the kind of hairstyles which originated from Greece and Crete.

DIRECTOR NICK BURRELL DAVIES:
PRODUCER JEAN MORTON

ATV Network Production

4.35
Anglia Newsroom
4.40 New Series
**The Adventures of
Rupert Bear**
Rupert and the Truant

Rupert manages to deliver a delayed birthday present to Podgy Pig's cousin. The story is told by Judy Bennett.

EDITOR RUTH BOSWELL: FILM JOHN
READ: DIRECTOR MARY TURNER

LONDON 2.32 *Best Days*; 3.10 *Yesterdays*; 3.40 *Origami*; 3.55 *Yoga*; 4.25 *Tea Break*; 4.55 *Flipper*; 5.20 *Magpie*; 5.50 *News*; 6.0 *Today*; 6.35 *Crossroads*; 7.0 *Film—The Wings of Eagles*; 9.0 *Lovers*; 9.30 *This Week*; 10.0 *News*; 10.30 *Cinema*; 11.0 *Looking At . . .*; 11.30 *Mysteries*; 12.0 *A Better Europe*.

MIDLAND 3.10 *Yoga*; 3.35 *Stars*; 3.40 *Women Today*; 4.10 *Family Affair*; 4.40 *Rupert Bear*; 4.55 *Lift Off*; 5.15 *Magpie*; 5.50 *News*; 6.0 *ATV Today*; 6.35 *Crossroads*; 7.0 *Film—One That Got Away*; 9.0 *Lovers*; 9.30 *This Week*; 10.0 *News*; 10.30 *Cinema*; 11.0 *Randall and Hopkirk*.

SOUTHERN 3.35 *Horoscope*; 3.40 *Women Today*; 4.10 *Houseparty*; 4.25 *Cartoon*; 4.30 *Crossroads*; 4.55 *Joe 90*; 5.20 *Magpie*; 5.50 *News*; 6.0 *Day by Day*; 6.45 *Fenn Street*; 7.15 *Film—Raising the Wind*; 9.0 *Lovers*; 9.30 *This Week*; 10.0 *News*; 10.30 *Cinema*; 11.0 *South News*; 11.10 *Marty Feldman*.

YORKSHIRE 2.33 *Documentary*; 3.15 *Pied Pipers*; 3.20 *Matinee*; 3.45 *Yoga*; 4.5 *Calendar News*; 4.10 *Women Today*; 4.40 *Origami*; 4.55 *Bush Boy*; 5.20 *Magpie*; 5.50 *News*; 6.0 *Calendar*; 6.30 *Smith Family*; 7.0 *Film—Pimpernel Smith*; 9.0 *Lovers*; 9.30 *This Week*; 10.0 *News at Ten*; 10.30 *Yorksport*; 11.5 *Cinema*; 11.35 *Drive-In*.

4.55
Bush Boy
Flamingo Lake

The real-life adventures of Francis, a European boy growing up in the African Bush.

Francis visits a soda-lake that carries over a million flamingoes and tries to save the life of an orphaned zebra foal. He also discovers that lions like to play with ostrich eggs and teaches them to hunt balloons instead. But lions, like humans, don't enjoy being made to look foolish.

CAMERA MAURICE FIEVET: SCRIPT BOB FRANKLIN

Southern Television Production

5.15 Magpie
SUSAN STRANKS
TONY BASTABLE
DOUGLAS RAE

It's the something for everyone show—from pets to painting, from objects to make to items to make you laugh.

Among the features which presenters Sue, Tony and Doug pack into today's programme is another edition of *Magpie* News Desk and the next letter in the "ABC of Football."

5.50 News
6.0 About Anglia

The latest news from the East of England.

6.20 Arena
BRIAN CONNELL

Brian Connell chairs a programme where the experts discuss home and foreign affairs which have arisen during this week.

Anglia Television Production

6.35 Crossroads

When Dorrie decides to move out of Mr. Booth's place to find a place of her own, Vince thinks he can help. Diane, meanwhile, is collecting from the staff at the motel for a present for the forthcoming wedding.

Meg Richardson	Noel Gordon
Mrs. Hope	Joy Andrews
Len Harvey	Michael Craze
Ted Hope	Charles Stapley
Anne Taylor	Caroline Dowdeswell
Johnny Carpenter	Brian Croucher
Amy Turtle	Anne George
Diane Parker	Susan Hanson
Dorrie Stewart	Clare Woodward
Vince Parker	Peter Brookes
Vera Downend	Zeph Gladstone
Paula Sloane	Lindsay Armstrong

**7.0 The New
Dick Van Dyke Show**
DICK VAN DYKE
HOPE LANGE in
Mid-Term Dinner

A son surprises his parents by bringing home a coloured girlfriend.

Dick Preston	Dick Van Dyke
Jenny Preston	Hope Lange
Bernie Davies	Marty Brill
Mike	Fannie Flagg
Carol	Nancy Dussault
Annie	Angela Powell


7.0

Tonight's line-up for the Dick Van Dyke Show—Fannie Flagg, Angela Powell, Hope Lange and Dick himself. Dick's "wife" Hope Lange can be seen on Wednesdays as Carolyn Muir in *The Ghost and Mrs. Muir*

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And you thought they came to your dinner parties
for the fantastic food and devastating wit.

TONIGHT AT-A-GLANCE

7.30 FILM—Manfish *
9.0 THE LOVERS *
9.30 THIS WEEK *
10.0 NEWS AT TEN *
10.30 CINEMA *
11.0 AVENGERS *
11.55 END OF THE DAY *

* Colour on
Channels 24, 25, 41 and 59

7.30 The Thursday Film

See panel

9.0 The Lovers

BY GEOFFREY LANCASHIRE

with

PAULA WILCOX

RICHARD BECKINSALE

"A trial marriage, Beryl, is a way of getting a bit of experience in the shallow end before taking the big plunge."

"The best way of learning to swim, Geoffrey, is by jumping in at the deep end."

Beryl	Paula Wilcox
Geoffrey	Richard Beckinsale
Beryl's mum	Joan Scott
Roland	Robin Nedwell
Woman	Alison King
Vicky	Jacqueline Stanbury

DESIGNER COLIN POCOCK: PRODUCER/
DIRECTOR LES CHATFIELD

Granada Television Production

9.30 This Week

What is it like to live in trouble-torn Belfast? How are cars stolen in Britain exported? How is British aid to the West Indies used? *This Week* has brought you the answers to pertinent questions like these recently.

And tonight, the programme takes another topical subject and gives it the comprehensive coverage that makes *This Week* the top current affairs programme on television.

The reporting team is Alastair Burnet, John Edwards, Robert Kee, John Morgan, and Peter Williams.

DIRECTORS CHRIS GODDARD, DAVID GILL, UDI EICHLER, TERRY YARWOOD:
PRODUCER IAN MARTIN

Thames Television Production

10.0 News at Ten

followed by

Weather Forecast Summary

10.30 Cinema

A weekly look at the world of movies their stars and their makers with clips from films old and new.

RESEARCH NORA WATTS: DIRECTOR
MIKE BECKER: PRODUCER ARTHUR
TAYLOR

Granada Television Production

‡ indicates Repeat

MANFISH — The Thursday film at 7.30

JOHN BROMFIELD

LON CHANEY

VICTOR JORY

TESSA PRENDERGAST

Macabre adventure story, packed with action, about two men with treasure—and murder—on their mind.

The *Manfish* is a turtle-fishing boat owned by Captain Brannigan, an unscrupulous adventurer. On one voyage, Brannigan fishes up from the sea a skeleton, whose hand clutches a bottle containing half a coded map and a skull and crossbones ring.

The other half of the map is in the hands of a character called The Professor...

● W. Lee Wilder, brother of the more famous Billy, made this film on location in the Caribbean. His son Myles fashioned the screenplay, from an amalgam of stories by Edgar Allan Poe—principally *The Gold Bug*. Lon Chaney gives one of his best performances as Brannigan's mate, the simple Swede—about the only "good" character in sight.

Capt. Brannigan	John Bromfield
Swede	Lon Chaney
The Professor	Victor Jory
Alita	Tessa Prendergast
Bianco	Vere Johns



Lon Chaney as Swede, the first mate aboard the *Manfish*

11.0 The Avengers

PATRICK MACNEE
DIANA RIGG in
Murdersville

BY BRIAN CLEMENS

Emma marries Steed—and Steed becomes a father... ‡

John Steed	Patrick Macnee
Emma Peel	Diana Rigg
Mickle	Colin Blakely
Hubert	John Ronane
Dr. Haynes	Ronald Hines
Prewitt	John Sharp
Jenny	Sheila Fearn
Croft	Eric Flynn
Forbes	Norman Campbell
Banks	Robert Cawdron
Miss Avril	Marika Mann
Maggie	Irene Bradshaw
Higgins	Joseph Greig
Jeremy Purser	Geoffrey Colville
Chapman	Langton Jones
Miller	Tony Caunter
Morgan	John Chandos
Williams	Andrew Laurence

DIRECTOR ROBERT ASHER: PRODUCERS
ALBERT FENNELL, BRIAN CLEMENS:
EXECUTIVE PRODUCER JULIAN WINTLE

11.55 At the End of the Day

Prayers for the Y.M.C.A. World Week of Prayer and Fellowship.

Closedown

TESTING

A test card is shown continuously from 9.30a.m. until 15 minutes before the start of the day's programmes to help viewers and dealers to adjust sets

Listening to Discs with Eric Linden



Relax awhile with Some relaxing styles

The great man "out of work", so to speak, there will undoubtedly be more and more reissues or permutations of the music Frank Sinatra has put on the map. And even if nothing new comes along it's no hardship to listen to what's gone before. *The Sinatra Collection* (Reprise K44145) is ideal to prove the point. Soulful numbers like *Didn't We*, to swinging *My Kind Of Town*.

From one soothie and smoothie in the voice business to another. Dickie Valentine—now alas no longer here—and his final record *The Great Dickie Valentine at The Talk of The Town* (Philips 6308 063). Dickie never was just a pop singer, he was always an entertainer. His choice of numbers, and his handling of them on this record, emphasize it. A favourite here—*I Left My Heart In San Francisco*.

Stay with the "smoothies" and you must come across Perry Como. With *I Think of You* (RCA SF 8201) there is the usual, spot-on, relaxed performance. Proof of the man's talent is that here he deliberately takes numbers that have been very big with other artists—*Bridge Over Troubled Water*, *Where Do I Begin*, *Put Your Hand in the Hand*, and the like—and shows there's still something for him to get out of them. If you are a

cassette fan don't miss *Perry Como In Person* (RCA PK 1608). This came from the first night club appearance he made in a quarter of a century at the International Hotel in Las Vegas. And to say that it was a smash hit performance is to put it mildly.

Quick spins.

Pearl's Pearls (RCA Victor SF 8193) is Pearl Bailey with her not inconsiderable talents. Worth the price of the LP for her version of *If You Go Away* alone... *Love Letters from Elvis* (RCA SF 8202) couldn't start with anything else but "Love Letters" and it carries on with Elvis sending his best love to all his fans... From Jack Jones with *Where Is Love?* (RCA PK 11521), also for the cassette collectors, is another wooing session for the many admirers of this young American. Particularly interesting is his treatment of *Ol' Man River*... St. Louis to the fore in *The Best of Glenn Miller* (International INTS 1255). Since it is the best it must include the famous *St. Louis Blues* March... St. Louis still to the fore with *Paul Gonsalves and His All Stars* (RCA 521.149) with this great saxophonist's arrangement of *Saint-Louis Blues* among the eight offerings.

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FLAP A

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You can get a grant if you own a house or hold a lease with at least five years to run.

***If you live in a Development or Intermediate Area you can get a grant of up to 75% of the cost—to a maximum of £1500.**

So go ahead. Post the coupon or call in and see the Improvement Grant Man at your local Council Office or Town Hall, and get the information you need.

To: Chief Information Officer,
The Department of the Environment,
P.O. Box No. 203, Mitcham, Surrey CR4 3TL.

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Address

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A House Improvement Grant brings a home up to date.

Issued by the Department of the Environment

**YOUR EARLY PROGRAMMES
AT-A-GLANCE**

10.18 FOR SCHOOLS

10.20 Conflict; 11.0 The World Around Us; 11.22 Stop, Look, Listen; 11.35 Just Look; 12.0 Time Of Your Life; 12.15 Close; 1.40 Meeting Our Needs; 2.2 Rules, Rules, Rules; 2.20 Primary French.
See page 46

4.0 YOGA *

4.25 NEWSROOM

4.30 ROMPER ROOM *

4.50 BOTTOM OF THE SEA *

5.50 NEWS *

6.0 ABOUT ANGLIA *

6.35 CROSSROADS *

7.0 SKY'S THE LIMIT *

7.30 PERSUADERS! *

* Colour on
Channels 24, 25, 41 and 59

**4.0
Yoga for Health**

RICHARD HITTLEMAN
Cheryl and Lynn

Richard Hittleman talks about slimming and the Yoga concept of 'fear' and 'insecurity'.

**4.25
Anglia Newsroom**

The latest news from the East of England.

**4.30
The Romper Room**

Stories, fun and games for the little ones.

**4.50
Voyage to
the Bottom
of the Sea**



RICHARD BASEHART
DAVID HEDISON in

The Plant Man

The Seaview battles multiplying plant monsters, and a pair of scientists who have created them.

Adml. Harriman
Nelson
Cmdr. Lee Crane
Sharkey
Chip Morton
Kowalski
Sparks
John/Ben Wilson

Richard Basehart
David Hedison
Terry Becker
Robert Dowdell
Del Monroe
Arch Whiting
William Smithers

5.50 News

The latest international, national and regional news.

**6.0
About Anglia**

Graham Bell, Jane Probyn and the team look around the region, at the weather and sporting prospects. *Trend* introduces the latest on the fashion scene.

6.35 Crossroads

Martin learns something he didn't know from Don . . .

Diane Parker	Susan Hanson
Johnny Carpenter	Brian Croucher
Dorrie Stewart	Clare Woodward
Vera Downend	Zeph Gladstone
Vince Parker	Peter Brookes
Meg Richardson	Noele Gordon
Len Harvey	Michael Craze
Claire Thomas	Patricia Maynard
David Hunter	Ronald Allen
Mr. Booth	David Lawton
Morton	John Emms
Martin Press	Brian Vaughan
Don Rogers	Albert Shepherd
Sandy Richardson	Roger Tonge
Linda Ash	Jill Simcox

**7.0
The Sky's the Limit**

HUGHIE GREEN

Monica Rose Audrey Graham
Hughie, assisted by Monica and Audrey, hopes to set more people on the road to their dream destination. The questions and answers are verified by *Encyclopaedia Britannica*.

RESEARCH VIC HALLUMS: DESIGNER
HOWARD DAWSON: DIRECTOR ROYSTON
MAYOH: PRODUCER PETER HOLMANS
Yorkshire Television Production

7.30 The Persuaders!

TONY CURTIS
ROGER MOORE in

The Old, the New, and the Deadly

BY BRIAN CLEMENS

A fanatical ex-Nazi, a girl who is trying to clear her father's name and a statuette of a bird combine to put Danny's life in peril. See TVTalk

Danny Wilde	Tony Curtis
Lord Brett Sinclair	Roger Moore
Suzy	Anna Gael
Groski	Derren Nesbitt
Verner	Kenneth J. Warren
Prue	Juliet Harmer
Marceau	Patrick Troughton
Frank	Gary Cockrell
Serena	Jasmina Hilton
Luther	Frederick Jaeger
Denton	Michael Segal
Hotel desk clerk	Michael Anthony

PRODUCER ROBERT S. BAKER;
ASSOCIATE PRODUCER JOHNNY
GOODMAN; STORY CONSULTANT TERRY
NATION; DIRECTOR LESLIE NORMAN

LONDON 2.35 Double Life; 3.10 Looking At . . .; 3.40 Pinky and Perky; 3.55 Drive-In; 4.25 Tea Break; 4.55 Skippy; 5.20 Free-wheelers; 5.50 News; 6.0 Today; 6.30 Dick Van Dyke; 7.0 Sky's the Limit; 7.30 Persuaders; 8.30 Fenn St. Gang; 9.0 Justice; 10.0 News; 10.35 Marty Feldman; 11.30 Prisoner; 12.25 A Better Europe.

MIDLAND 3.10 Yoga; 3.35 Stars; 3.40 Women Today; 4.10 Julia; 4.40 Pinky and Perky; 4.55 Bush Boy; 5.15 Free-wheelers; 5.50 News; 6.0 ATV Today; 6.35 Crossroads; 7.0 Fenn St. Gang; 7.30 Persuaders; 8.30 Jimmy Stewart; 9.0 Justice; 10.0 News; 10.30 Film—Children of the Damned.

SOUTHERN 3.35 Horoscope; 3.40 Women Today; 4.10 Houseparty; 4.23 Cartoon; 4.30 Crossroads; 4.55 Secret Service; 5.20 Free-wheelers; 5.50 News; 6.0 Day by Day; Scene South-East; 6.40 Out of Town; 7.0 Sky's the Limit; 7.30 Persuaders; 8.30 Dick Van Dyke; 9.0 Justice; 10.0 News; 10.30 Weekend; 10.35 Name of the Game; 12.0 South News; 12.10 Hogan's Heroes.

YORKSHIRE 2.31 History of Motor Racing; 3.5 Houseparty; 3.20 Katie Stewart; 3.45 Yoga; 4.5 Calendar News; 4.10 Pinky; 4.25 Voyage; 5.20 Flintstones; 5.50 News; 6.0 Calendar; 6.30 McQueen; 7.0 Sky's the Limit; 7.30 Persuaders; 8.30 Fenn St. Gang; 9.0 Justice; 10.0 News at Ten; 10.30 Film—The Wild and the Willing.



7.30

Brett (Roger Moore) overpowers Groski (Derren Nesbitt) a hired killer who claims he came to make "a small purchase". At this moment of interrogation he appears to be "sold out" in *The Persuaders!* tonight

**SWING
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TONIGHT AT-A-GLANCE

8.30 FENN ST. GANG *
9.0 JUSTICE *
10.0 NEWS AT TEN *
10.30 FILM—
A Child is Waiting
12.25 LIVING WORD *

* Colour on
Channels 24, 25, 41 and 59

8.30 The Fenn Street Gang

BY JOHN ESMONDE AND BOB LARBEY
DAVID BARRY
PETER DENYER
LIZ GEBHARDT in

The Thin Yellow Line

When the career of "Hank" Abbott, private detective, comes to an inglorious end, the Army opens its arms to a new recruit.

Had the Army realised what it was getting, the open arms might well have become clenched fists.

Maureen Bullock	Liz Gebhardt
Dennis Dunstable	Peter Denyer
Archie Drew	Neil Wilson
Frankie Abbott	David Barry
Mrs. Abbott	Barbara Mitchell
Jacko	Jimmy Ray
Jock	Jon Yule
Spadger	Raymond Platt
Cpl. Elliott	Tony Selby
Lieutenant	Colin Farrell
M.P.	Brian Grellis

DESIGNER ROGER HALL: DIRECTOR
GRAHAM EVANS: EXECUTIVE PRODUCER
MARK STUART

London Weekend Television
Production

9.0 Justice

MARGARET LOCKWOOD in
To Help an Old School
Friend

BY JAMES MITCHELL
with Roger Livesey
Joan Haythorne

Everyone said that Laura Hale's son committed suicide. Everyone except Laura herself — and she turned to Harriet for help.

Justice for the "Bar Maids", page 11

Harriet Peterson	Margaret Lockwood
George Mallory	Roger Livesey
Laura Hale	Joan Haythorne
Major Bilton	Geoffrey Whitehead
Dorothy Hale	Amanda Murray
Latimer	Brian Wilde
Wetherby	Kenneth Benda
Cobbett	Kenneth Hendel
Police Inspector	Simon Barnes
Townley	Stuart Nichol
Coroner	Graham Leaman
Manservant	Raymond Graham

SCRIPT CONSULTANT JOHN BATT;
DESIGNER JANE MARTIN: PRODUCER
JAMES ORMEROD: EXECUTIVE PRODUCER
PETER WILLES

Yorkshire Television Production

10.0 News at Ten

Independent Television News provides global coverage not only of the latest news, but the stories behind the day's headlines. Link-ups with other international visual news media supplement the ITN's own reporting and camera team.

followed by

Weather Forecast Summary



8.30

Ex-private 'tec becomes plain Private Abbott. Yes, Frankie has joined the army. And his strategic advances on Maureen lead to a cold war in Fenn St.



9.0

Tonight's lovers (Amanda Murray and Geoffrey Whitehead) whose happiness is threatened by a death committed against a background of intrigue

10.30 Late Night Movie

BURT LANCASTER
JUDY GARLAND in
A Child is Waiting

Psychiatrist Matthew Clark is superintendent of a state institution for mentally retarded children and is attempting to develop new methods of training and teaching.

A new employee, music teacher Jean Hansen, arrives at the school where she hopes to do something meaningful after failing to find a niche for herself in the everyday world. Complications result when Jean develops a particular compassion for a withdrawn, inarticulate and unco-operative child who has presented a particular problem to Dr. Clark.

● Although it was made in 1962, British filmgoers had to wait four years before this film made its appearance here. It contains one of Judy Garland's best dramatic performances.

Dr. Matthew Clark	Burt Lancaster
Jean Hansen	Judy Garland
Sophie Widdicombe	Gena Rowlands
Ted Widdicombe	Steven Hill
Reuben Widdicombe	Bruce Ritchey
Mattie	Gloria McGhee
Goodman	Paul Stewart
Miss Fogarty	Elizabeth Wilson
Miss Brown	Barbara Pepper

SCREENPLAY ABBY MANN: DIRECTOR
JOHN CASSAVETES

12.25 The Living Word

Philip Latham reads from *Smoke on the Mountain*.

Closedown

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THE GEEZER WOT SELLS YER ANYFING!

by ARTIE JACKSON

ARTHUR MULLARD is a giant of a man. Tough-looking—a real bruiser type, except that there is a gentle quality about him. He is 100 per cent cockney, and proud of the fact that he has been referred to as "the top cockney comedy actor in the business."

"And yet," says Mullard, "I 'ave never worked in a cockney series as such. Which is rarver puzzlin'."

But there are not many real cockneys about these days, he adds.

"London 'as become more cosmopolitan than ever. You 'ardly ever 'ear the good 'ol cockney rhyming slang any more. Why, years ago, a cockney would never ask for a cup o' tea. He'd ask instead for a Rosie Lee. 'E always referred to 'is feet as plates o' meat, and so on."

Mullard has worked with practically every top comedian and has appeared on stage and in films with Rex Harrison, the Redgraves—Michael, Vanessa and Lynn—Rita Tushingham, Tom Courtenay, Nicol Williamson, Susannah York, Christopher Plummer, Rachel Roberts, David Warner and even Mae West.

After being, among other things, a boxer (and he has the nose to prove it) he started in a small way in show-business. He usually would be given one line to say, but the way he would say it would bring the house down. And so he progressed by being given more lines.

Spike Milligan could not have used anyone else but Mullard to utter the immortal words: "Arold Wilson is a twit" and "Edward 'eaf is a twit."

Mullard is a "natural"—a funny man who does not need to tell jokes to get laughs. The humour is in the way he speaks, and it is this kind of delivery that has made him so much in demand for TV commercials.

During the commercial breaks he has informed us that: "Cadbury's fruit an' nut is British froo an' froo," and that "English cheeses pleases."

He's mimed as a wrestler for 'ovis and wrestled with Mick McManus for Radio Rentals. Then there was the commercial for biscuits, shown being eaten all over the world. As the camera focuses on Mullard, he says, "They don't go bad down 'ere mate, eiver."

He has made commercials for newspapers and a bank and for a big store in which he played a policeman, a toff off to Ascot, and a man going swimming in old-fashioned bathing dress.

He has also portrayed a tattooed sailor and a City gent complete with bowler . . . all the characters sounding just like Arthur Mullard.

For a bread commercial shown in the North he was even dressed as a bird eating bread crumbs and informing viewers: "I'm not a bird—I'm a fella!"

For a certain soft drink commercial he asks for "A right royal drink, ducks." And in another, for chocolate, his big line is: "What a smashin' bit o' nosh!"

He has also made commercials for dog food, beans and margarine. Yet if you asked him what his favourite food was, 10 to one he'd say "beer." Strangely, he has never made a commercial for beer. "I'd love to 'ave a go. They could pay me in pints!"

Mullard has lived in Islington all his life. He has moved around, but always in Islington. He never takes a holiday except for an occasional day out to "Sarfend," and sometimes nearer home on "ampstead 'eaf."

Although Arthur Mullard keeps popping up in commercials and comedy shows it seems doubtful that we will ever see him in any "full frontal" parts. As he says: "I would never do it meself. I 'ave never bin that 'ard up for work."





UPSTAIRS, DOWNSTAIRS—AND MEMORIES OF 1910

CONGRATULATIONS on *Upstairs, Downstairs*. It takes me back to 1910. I was 18, and courting—on 15s. 6d. a week. This was riches. My cousin Jim, a cotton worker in Lancashire, with a wife and three children, gave himself airs because he was topping 28s. 6d. Most families of five and six were getting along spankily on a weekly wage of 21s. 8d. There were Bank of England notes of £5 and upwards, but most people would tell you they had never seen one.

The cost of living was high. Whisky was 3s. 6d. a bottle. It cost one old penny to post a letter, and most newspapers were ½d. each.

Christmas turkeys from Ireland were too dear for our household at 9d. a lb. Income tax, which Mr. Gladstone had proposed to abolish, soared to the iniquitous figure of 1s. 2d. in the £.

There were no cinemas, but E. H. Bostock of the circus family ran displays of the "kinematograph" in fairground booths.

One favourite film was simply a kilted dancer performing the Highland fling. Mr. Bostock's son Gus would himself turn the handle of the projector, and I remember his telling me that when he was bored with the film, he would turn the handle at such a rate that the kiltie appeared to have St. Vitus's Dance.

A special treat was being taken to see the first feature film ever made—*The Great Train Robbery*. Front "stalls" cost 6d. But if you



Since the runaway success of *The Forsyte Saga*, television producers have been hoping to repeat the formula, writes Colin Neil MacKay.

London Weekend appear to have succeeded with *Upstairs, Downstairs*, about life above and below stairs in a London Edwardian household.

Not only have they captured the atmosphere of the times, but they have underlined the social structures.

How sharply the plight of the plucky little maidservant, Clemence (played by Pauline Collins, above right), was shown when Lady Marjorie (Rachel Gurney, left) ruled, with imperious jealousy, "Clemence is not a servant's name. Your name will be Sarah."

And the chilling words of the butler, cautioning Clemence, who clearly does not know her "place":

"I am older than you and, therefore, wiser. My grandmother was a proud woman and died of starvation. I have learned humility."

As Mr. Thomson points out in his letter, it is difficult for us today to realise what a different world it was.

In 1910, there were three emperors in Europe—ruling Germany, Russia and Austria-Hungary. There were kings in Spain, Italy, Bulgaria, Montenegro and Serbia.

It was also "the year of the Comet," seen in London early in May. The appearance of Halley's Comet was said to foretell disaster. Sure enough, a few days later, King Edward VII died.

Despite the national mourning, there was gaiety. Royal Ascot was held as usual, except that, as everyone was swathed from head to foot in black—including handkerchiefs and parasols—it was called Black Ascot.

The new king, George V, said: "I take courage and look hopefully into the future, strong in my faith in God, trusting my people" . . . and promptly accepted the congratulations and sympathetic handshake of his cousin Willy, the German Emperor.

The big show business hit of 1910 was Mark Sheridan, singing "I do like to be beside the seaside." Dan Leno, then 50, was in pantomime at London's Drury Lane. Other stars of the period were Little Tich, with his outsize long boots; George Robey, with his caterpillar eyebrows; Lottie Collins, belting out "Ta-ra-ra-boom-dee-ay", and Marie Lloyd, telling her audience with the slightest closing of an eye: "My old man said follow the van, and don't dilly-dally on the way."

MANNERS OF JUSTICE

MY PLEASURE in watching *Justice* is marred by the constant use of "Miss" by everyone when addressing the lady barrister.

She is not called "Miss," but "Madam," as her male colleagues are accorded the respectful "Sir."

I have quite a few years of court experience, and was always trained to say "Madam."

MISS C. S. HOBSON
Ilford, Essex.

I WAS struck by the strong resemblance which Pamela Merrick (playing Mrs. Plater in *Justice*) bears to the late Lillian Board.

As there are plans to make a film of this great athlete and most courageous girl, I think that Pamela Merrick would be a likely candidate for the part of Lillian.

MRS. CLARE M. DUFFIN
Southampton.

WAR-TIME CLEANING

IN ONE episode of *A Family at War*, Doris brought her vacuum cleaner to do the living room, but immediately started dusting first. What funny things they did in the last war.

MRS. G. GOULD
Worcester.

Not really: in a very dirty room—after a bombing raid—one would dust first, then vacuum clean, and perhaps finish with a clean duster.

SPORTS HIGHLIGHTS

ONE OF the outstanding sport moments of 1971 was surely that fantastic race by Brigadier Gerard in the Champion Stakes. Is there any chance that *World of Sport* would be able to show us that race again?

B. TWOHIG
Harrow, Middlesex.

John Bromley, Head of Sport at *London Weekend Television*, says: "We have been thinking about a programme to show the highlights on *World of Sport* throughout the year. Perhaps readers would care to write to us, naming their outstanding

moments from the programme during the year, and we will try to show them again. Please write to: Highlights, *World of Sport*, London Weekend Television, Station House, Wembley, Middlesex, HA9 6DA."

SCORPIO OR SAGITTARIUS?

I SHOULD like to complain very strongly about Maurice Woodruff—not that I dislike him, but . . .

I am 14, and like to read the stars. I was born on November 22, under the sign of Scorpio. But in *TVTimes*, the month of Scorpio is shown as lasting from October 23 to November 21.

Yet I have a book by Maurice Woodruff and even that puts November 22 under Scorpio. Why is *TVTimes* different?

SHARON MURPHY
Liverpool.

Maurice Woodruff says: "The authentic dates for Scorpio are October 23 to November 21. November 22 is really the first day of Sagittarius—Miss Murphy's true sign. But she is right about the different dates in my book; this, unfortunately, was a printing error."

BRING BACK BLAKE

WHEN is Sexton Blake coming back? Surely it is time for Laurence Payne and Roger Foss to be together once more.

Happy day, when we can be switched on again for real pleasure.

MISS LORRAINE RAMSAY
London, N.W.5.

Lewis Rudd, Controller of Children's Programmes at *Thames Television*, replies: "It is extremely unlikely. We have no immediate plans to revive the series, popular though it was."

Letters intended for publication should be sent to *Playback*, *TVTimes*, 247 Tottenham Court Road, London, W1P 0AU, and must carry sender's full name and address. We reserve the right to reject or abbreviate the letters.



weren't so fussy, you could get seats by barter.

A rabbit skin or an earthenware jam jar could be exchanged for a place in the "pit." But, when I recall that the film ran for only about seven minutes, this was expensive entertainment.

I remember that Rudyard Kipling wrote "The Colonel's Lady and Judy O'Grady are sisters under the skin."

But no one—anyway, not in my circles—took it seriously. We didn't know that a new era was beginning.

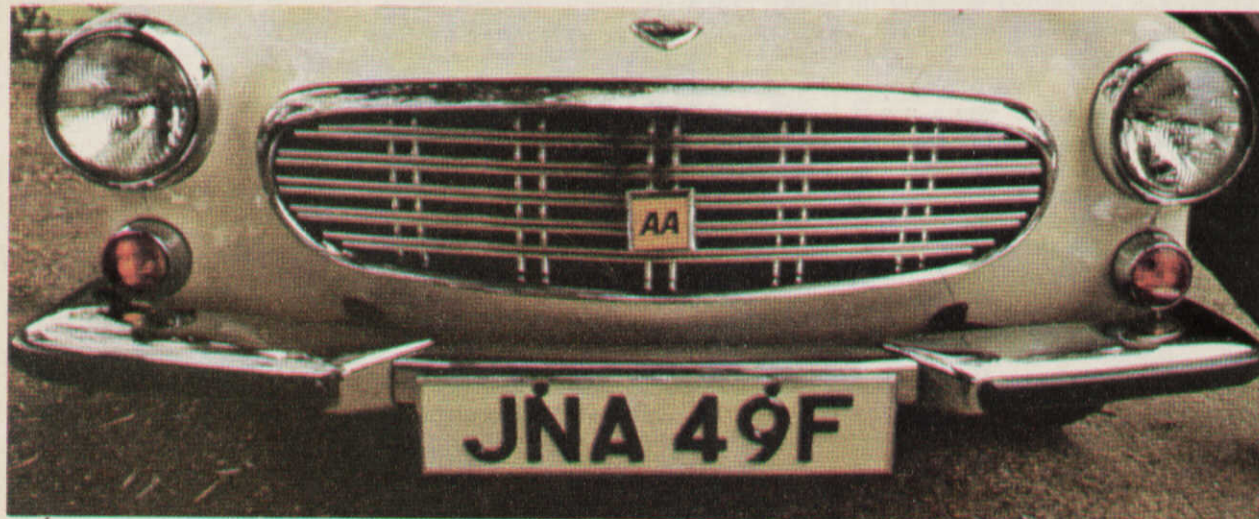
WILLIAM THOMSON (age 79)
High Blawie, Lanarkshire.

I VERY MUCH enjoy *Upstairs, Downstairs*. One small correction: "Thou shalt not steal" is the Eighth Commandment, not the Sixth, as was mentioned twice in the first play.

AND, WITH REGARDS
Bournemouth.



PHOTOGRAPHS BY PETER BOLTON



Wendy Craig is as gay and sparkling as the car she drives, the Volvo 1800 S. The car is beautifully kept: there's not one speck of rust.

Specifications: Volvo 1800 S (model now discontinued). Latest version, the 1800 ES, was a big hit at this year's London Motor Show.

Engine: Four-cylinder, liquid cooled with a pressure system. Overhead valves. Develops 115 brake horse-power and is fitted with twin SU horizontal carburetors.

Top speed: Up to 100m.p.h.

Petrol consumption: 30m.p.g.

Price: Around £1,000 (second-hand 1967 model).

Width: 5ft. 6.9in.

Length: 14ft. 3in.

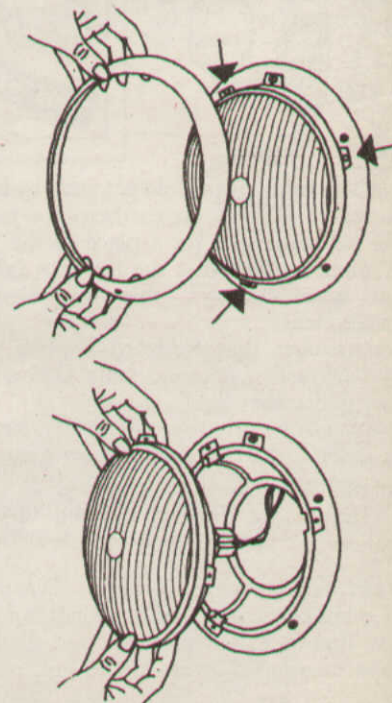
Special features: Apart from built-in safety factors, it has an anti-thief steering wheel lock.



DRIVE IN FOR ADVICE

This week's Gemini Car Club tip shows you how to replace a sealed beam unit. First, remove headlamp outer rim with its rubber sealing washer (usually held by one screw). Then remove the three fixing screws which have Philips heads (arrowed). Leave the two beam-adjusting screws (with slotted heads). Pull off wires. Fit new unit, and reassemble. Note: In pre-1962 cars, unit is removed by loosening holding screws, then pushing in and turning.

BARRY BUCKNELL



ILLUSTRATIONS BY BRIAN CRAKER

BAREFOOT IN A SYMPHONY ON WHEELS

Barefoot . . . that's how Wendy Craig drives her ivory-white Volvo 1800 S sports car in summer, listening to music on her radio or tape player. In the winter she drives in stockinged feet. But at any time of the year Wendy loves her car — the same type that Roger Moore used in *The Saint*. Wendy's version has some highly individual accessories. One is the Craig Sticky Toffee-Paper Basket. If you own a Volvo 1800 S, complete the coupon below. You could be chosen to join *TVTimes'* exclusive Gemini Car Club as the twin member of Wendy Craig . . . by KENNETH PASSINGHAM



SLEEK of line, it looks every inch a thoroughbred. Stationary, it seems poised like an ivory-white greyhound about to slip its leash.

Even the autumn overcast cannot conceal the deeply waxed glow of the bodywork, the gleaming chrome burnished bright and smooth without one speck of rust or one "bubble" of neglect.

Wendy, who is back on ITV in a fortnight in *And Mother Makes Three*, bought the car two years ago, second-hand. A 1967 Volvo 1800 S.

Technically, it is a two-door, two-seater sports model with space for another two passengers in the rear.

Characteristically, it is a highly personal car reflecting something of the taste and qualities of its owner.

Behind the wheel she sits, as gay and sparkling as the car itself. I climb into the passenger seat beside her, she lets in the clutch, and we *thr-rrrum* away from the clock tower at Maidenhead, Berkshire, as though on a "Home James—and don't spare the brake horse-power" exercise.

Slipping smoothly through the gears she drives carefully, but without hesitation, first through the afternoon shopping traffic and then along the climbing, winding, leafy lanes to her home in the Berkshire countryside.

Very dodgy, these lanes. Blind corners conceal straying dogs, sheep — and children. Her eyes flicker assent to questions, but they do not stray from the road ahead.

"She's easy to drive," Wendy says, "but a bit heavy on the steering when parking. I've got tougher arm muscles now. But I've not had any trouble with her—touch wood. Not that there's any wood around here to touch," she adds, laughing.

She's right. Indeed, the red upholstered interior seems to lack certain refinements you imagine would appeal to a woman driver. No glove compartment, no side pockets. Just the black instrument panel, easy to read with (in keeping with the sporty character of the car) a rev. counter, and a gauge for oil as well as coolant.

This is a similar car to that made famous by Roger Moore in *The Saint* series for television. "I didn't know that until people began saying 'Why are you driving the Saint's car?'" says Wendy, "but I think perhaps it was designed more for a man than a woman driver."

In support of her theory, I must tell you that there are a couple of extras in Wendy Craig's Volvo not provided by the manufacturer.

One is an extra rear-view mirror fitted above the standard, tinted one.

"The driving seat is low and I had to strain my neck to look through the original mirror, so my husband fitted one that gives me a perfect view."

THE second "extra" is a small wicker basket which is screwed to the top end of the map tray fitted between the two front seats. Originally, the basket belonged to a children's game called Shoot the Hen. It appears that when the hen was shot with a bow and arrow, ping-pong balls bounced out of its bottom into this basket. Not any more.

"Now it's used for sticky toffee papers when the children ride with me." (What designer could have anticipated that one?)

Wendy Craig has been driving for six years and passed her test at the second attempt. She thinks she would have driven earlier but for a relative who told her "You? A driver? You'll never drive. Not you."

For years she was assured that she hadn't the right temperament, but then pressure of work at film television studios and out-of-the-way locations at odd hours convinced her that she needed her own transport.

Her first car—in which she learned to drive—was a Triumph Herald. The next was the old-style Ford Capri which she thought was a "very pretty" car. The Volvo 1800 S is her third buy.

"I've never had a brand-new model. For one thing it never occurred to me. I think that with a second-hand car most of the faults have been discovered and ironed out.

"When I saw the Volvo I knew it was me," says Wendy. "Such a lot

of cars all look alike. They all have this same box-like appearance, a conformity of line. The Volvo is unusual, graceful.

"It's also a solid car. The doors are thick and fit well (certainly they close with a solid, coach-built click). It's not tinny in any way and it's built for safety as well as speed.

"If there should be an accident, the steering wheel collapses in a certain way as does the bodywork. The roof is specially reinforced. All that gives me a feeling of safety and security for a start."

Wendy also uses the safety belts. She's been sold on safety belts ever since she saw a television programme on accidents which left no room for doubt in her mind.

They are, she thinks, essential on motorways, and the Volvo loves motorways.

Safety is something that concerns Wendy Craig both as a woman and a mother.

"I think the worst and most dangerous drivers are those men and boys who show off to girls, trying to impress them by going as fast as they can. The girl beside them is probably dying of fright, hating every moment of it.

"Jack (her husband, journalist Jack Bentley) was driving me one day and we saw a young man with one arm round his girl friend and only one hand on the steering wheel. I know it's an old joke, but I couldn't help laughing when we drew up alongside and Jack said, 'Does your father know you've got the car, sonny?'"

She thinks that women drivers are generally more careful and courteous than men. "They can be inclined to dither at times, but I think this is because they are super-careful coming out of crossroads and side roads.

"Women are like this because a lot of them are mothers and they have this protective thing rather than the aggressiveness that seems to afflict so many men when they get behind the wheel of a car.

"I like driving and it doesn't make me at all aggressive. I know I have power over the vehicle and I love that, but I realise what a dangerous

thing a feeling of power can be. I am as polite and as courteous as possible on the road because in my time I have been very hurt by drivers shouting at me. I've been so hurt I could weep. Honestly, I wouldn't shout at anybody, but I'm very wary of other drivers. I'm always on the look-out for trouble in that sense."

Wendy admits to not knowing what goes on under the bonnet and is not particularly curious anyway.

"I think people choose the car that is right for them, that is an extension of their own idea of themselves. I see the Volvo as an actress—in this case a sporting girl playing safe. It has graceful rather than sporty lines and combines speed with elegance.

"It looks prettiest in white, I think, but it might look as good, perhaps in silver blue. But it must be light. A bright flash of light. I wouldn't have a lugubrious car.

"I like to drive it barefoot in the summer and with stockinged feet in the winter so that my toes curl round the pedals. The heating's good and when I have the radio on or my tape recorder playing classical music, it's like a symphony on wheels. A mobile concert."

And who keeps the car looking so beautiful?

It used to be a local garage, but now the family has acquired a Filipino houseman/driver, Ricardo.

And Ricardo waxes eloquent and polishes with loving care.

DO YOU OWN A VOLVO 1800 S

If you do—and if you would like to be considered as Wendy Craig's Gemini Car Club twin—fill in this coupon. Below are 12 basic reasons for buying a car. Choose the six which most appeal to you and number them from 1 to 6 in the squares provided to indicate the order of their importance in making your choice. Wendy Craig will select as her motoring twin the reader who most closely matches her own set of preferences.

- ☐ Driving position and visibility
- ☐ Steering and roadability
- ☐ Luggage capacity
- ☐ Resale value
- ☐ Passenger comfort
- ☐ Legibility of instruments
- ☐ Braking
- ☐ Performance and relative economy
- ☐ Heating and ventilation
- ☐ Engine accessibility
- ☐ Safety features
- ☐ General appearance and choice of colour and trims

YOUR NAME

ADDRESS

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REGISTRATION No.

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ENGINE No.

Send this coupon to Gemini Volvo, *TVTimes*, 247 Tottenham Court Road, London, W1P 0AU

CINZANO

Taste the bright lights!

This Christmas, try Cinzano Bianco.

It's a unique and subtle taste—light, bright and slightly sweet. You can serve it on its own with ice and a slice of lemon. Or with soda for a really refreshing long drink. There's nothing else quite like it. It's the Bright Lights Taste!



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