

5p

TVTimes

SEPT 23-29
Yorkshire

UP, UP AND AWAY
WITH
FRANK IFIELD
WHO IS IN
STARS ON SUNDAY
and see inside
THE HOT AIR WORLD
OF BALLOONING





TVTimes

YORKSHIRE

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A Pallo double act heralds Junior's solo

I SAY, I SAY, I SAY . . . Introducing the cross-talk act of Jackie Pallo and son on the eve of young Jackie's first solo appearance on television this week matched against Pablo the Gipsy.

Jackie Snr.: "He's 18 and better and faster than I was at that age."

Jackie Jr.: "I'm not as dirty as my Dad. That's not me. I try to keep my temper. Mind you, that's not saying I won't change as I get older."

Jackie Snr.: "He's a carbon copy of me. The viewers will see me—only younger, if you see what I mean. Jackie's been on the stage for five years in plays and pantomime. I'm starting a career in the theatre and in films. In fact, young Jackie introduced me to the stage."

Jackie Jr.: "True. I'll go in the ring in a similar costume with a ribbon in the hair, but I have a few tricks of my own. I'm perfecting a good lock."

Jackie Snr.: "I've just made a film, *Not Now, Darling*, and I'm in pantomime again this Christmas. No, I'm not leaving the ring entirely to young Jackie. I know I'll have to pack up one day, but not just yet. I'm just 64, a year away from my old-age pension." He's joking, of course.

Three pairs of friends

YORKSHIRE TV PRODUCER Duncan Dallas is only 31—hardly bathchair age.

But he was made to feel more like 90 while working on his series *Just Good Friends*,

TVTalk writers: DAVE LANNING, DAVID MCGILL, DAVID QUINLAN

COVER PHOTOGRAPH BY TOM SAGE

which you can see again this week.

The programmes look at three pairs of teenage friends on holiday in and around Leeds during the summer.

Dallas talked to more than 100 youngsters at eight schools in Leeds before choosing three pairs of friends.

"These are just ordinary youngsters who manage to get along without taking drugs or smashing up a train.

"I grew to like them, but they made me feel very old—like we were from different planets."

Yorkshire Television this week gives viewers a chance to become masters of chess. Maybe you won't become a champion like Fischer or Spassky, but at least you'll be able to follow the intricacies of the game when champions meet. A new series, *Chess Masterpieces*, on Sunday, will help viewers understand the game in move-by-move detail. This week there's a reconstruction of a game played in Philadelphia in 1913

Clever, like... that's yer Tom Adams

DONE WELL, that Tom Adams, just as you'd expect from a boy from Bow in the East End of London. Working all the time, on television again this week in *Villains*.

Suits that sort of part, doesn't he?—sharp, flash, sort of geezer you'd expect to see collecting a pony at the Clapton dogs.

Well, he knows what it's all about.

He lived there, didn't he? Went to Cooper's Grammar School and still gets all sentimental, like, when he smells a gasworks like he did down Bow Common Lane.

But come on in the world. Doesn't just play backstreet

villains. He's an upper-class diamond thief in a new film called *The Fast Kill* and he's actually been writing scripts about the rackets.

That's clever, like. Where the real ackers are. Look at Johnny Speight. He can afford a season ticket now. Won't catch him on the North Bank.

Tom-boy likes his sport, too.

Golf, tennis, cricket. You don't see much of them down the Mile End Road, but it goes to show we ain't all working-class east of Aldgate.

And these days he's shackled up in a clifftop



Tom Adams—sharp, smooth—with Gabrielle Drake in this week's *Villains* play

house on the Isle of Thanet.

Thirty-four he is now, and with his sort of life and handsome boartrace you'd have thought some bird would have trapped him—know what I mean?

But he reckons he's never met the girl of his dreams.

Like I said, Tom's done well . . .

No stopping him now.

Films on Yorkshire

Saturday: Escape from Fort Bravo (William Holden, Eleanor Powell, John Forsythe). 1953. Vigorous he-man cavalry western, directed forcefully by the redoubtable John Sturges. Familiar faces in the supporting cast belong to John Lupton, Richard Anderson, William Campbell and Carl Benton Reid.

Sunday (afternoon): Cry for Happy (Glenn Ford, Donald O'Connor). 1961. Ford returns to *Teahouse of the August Moon* territory, as the man in charge of a group of geisha-happy servicemen during the Korean War.

Sunday (evening): The Double Man (Yul Brynner, Britt Ekland). 1967. Franklin Shaffner, who made *Patton*, *The War Lord*, *The Best Man*, and *Planet of the Apes*, directed this engrossing thriller about



At a snowy resort in Europe, Yul Brynner and Britt Ekland in *The Double Man*—Sunday

a C.I.A. agent investigating the death of his son. Some good plot twists.

Monday: Made in Heaven (David Tomlinson, Petula Clark). 1953. Typically frothy British comedy of the early Fifties, distinguished by its photography. It's quite good fun, too.

Tuesday: A Fine Madness (Sean Connery, Joanne Woodward). 1966. Underrated black comedy, with Sean Connery and Miss Woodward both in excellent form as an amorous poet and his long-suffering wife. Good entertainment value.

Friday: Two on a Guillotine (Connie Stevens, Dean Jones). 1966. Pretty girl has to stay in a creepy house to inherit the money left by her sinister illusionist father—and you can take the plot from there.

TVTalk



East meets West in the 4,000-year-old personality of Tsai Chin

TSAI CHIN plays Wang Kuang Mei in the reconstruction of her trial, accused by the Red Guards of anti-revolutionary behaviour, in *A Subject of Struggle* on Tuesday.

Tsai says she was the only "ageing Chinese actress" available. There is also the fact that her father, who was Head of Drama in China and is one of their leading actors, went through a similar ordeal.

"I am a Eurasian, so I enjoy both cultures. But I would like to go back to express the Chinese 4,000 years in me."

She left Shanghai when she was 14 and came here to drama



school. Two sisters live in America, but she does have another sister, Vivian, living in her house in south-west London with husband and baby; and her brother, Mr. Chow, who has restaurants sprouting up in London like mushrooms in a wet field.

The Oriental side of her personality is expressed by the thousands of red roses swarming delicately out of flower pots over her pretty patio above the grimy backyards; by the dwarf maple tree in her bedroom, the first thing she sees on waking. "A good

spiritual thing, really. I miss the pines and willows of China. I had a dwarf pine tree, but it died."

The Western side of her (left) wears blue jeans and black wispy hair very long.

After *Inn of the Sixth Happiness*, *Emergency—Ward 10* ("that dates me"), *The World of Suzie Wong* and *The Virgin Soldiers*, she began to feel typecast as the happy little Oriental.

Somebody asked her if she was the girl in the tea ad. She said she knew all Chinese looked alike, but this was too much. She got the part of Lady Something in one of those naughty Restoration comedies, and is still laughing at the disaster. Wang Kuang Mei is her crucial move into the middle-aged market.

Boyfriend for Wendy



WENDY CRAIG, who has always steered clear of romantic situations in the series... *And Mother Makes Three*, now finds not only love knocking at her secretary's office door, but this week gets her first kiss in the series from the boss, David Redway, played by actor Richard Coleman. The moment is captured above.

TVTalk can now reveal that Wendy's real husband, showbusiness writer Jack Bentley, not only approved the kiss... he also helped to set up the "romance" with Coleman.

Writer Richard Waring, who is enjoying a happy reunion with Wendy—he wrote *Not in Front of the Children* and has now written this entire new series for ITV—felt it was time Wendy fell in love.

Thames Television started the search for a suitable suitor. But while they were looking,



Wendy and her husband had a night out at the theatre in London's West End.

They saw Coleman appearing in *There's a Girl in My Soup*. Both Wendy and Bentley decided that he was the man for the part. And Bentley had the unusual, but happy job of saying: "I approve of my wife's romance with another man."

Now there's talk of an engagement in the series.

Wendy, her husband, and sons—Alaster, 14, and Ross, 10, pictured with her, below—are holidaying in Portugal. Send us back a happy snap, we said. Bentley obliged. He took the picture.



Insurance man's policy pays off

INSPIRATION COMES rarely to the thousands of aspiring playwrights and scriptwriters, banging portables in attics all over Britain.

But Eric Pringle has it.

At 37, while still working as a marketing insurance agent in Kendal, Westmorland, he has sold his first major script to the ITV network for *Kate* this week.

His policy of try, try, try again has paid off at last.

"It took two or three months to complete," he said. "I scribble down ideas whenever I can: in the bathroom, kitchen, or while watching television."

Pringle retains his nine-to-five job in insurance, to keep his wife and family, David, eight, and Susannah, three. "I tried full-time writing in a cottage in the Forest of Dean for two years," he said. "All I collected were refusal slips and a few words of encouragement. But you can't eat those."

He moved to the Lake District for more regular enjoyment, and because he loves walking and the countryside.

A self-taught, two-finger typist, Pringle's idols are Alun



Adam Smith's church has become a tourist spot. The stone-built, white-walled country church, centre of the parish in the *Adam Smith* series, has been named as a Scottish kirk with "special historic interest!"

The church in Gifford, which became Lammerton village for the series, gets the award in a scheme to attract tourists to Britain and see some of Scotland's historic churches.

Now coach parties are taken on tours through the country lanes to Gifford, which is near Edinburgh.

Owen and Hugh Whitmore, and, despite years of disappointment, his dream is to become a full-time writer.

Kate could be the big breakthrough, and he's just a little worried about what his colleagues in insurance will say if he becomes well-known.

Ted & Vic



"Just think of Mrs. Whitehouse as a human biological washing powder, guaranteed to remove dirt and nasty understains"

Funny Fanny isn't just a comic

FANNY CARBY, who plays Hilda in *Dora*, thought herself just a comic actress until she met Joan Littlewood.

"In the auditions I did for her back in 1960 Joan did not want a set speech, she made me play a West End actress denying in a plush restaurant that she had been down to audition for that terrible lady Joan Littlewood in scruffy South London.

"You see, Joan knew I was a West End actress, at the time in *Look After Lulu* with Vivien Leigh. Then Joan had me play a charlady in a theatre who is asked to act. Because she knew I came from Hull

she had me play a Hull fisherman's wife who tells a friend her man has died at sea.

"Some actors get put off by Joan's ways, but I loved it. She really stretches you, makes you do things you didn't think you could, casting against type."

Joan Littlewood gave Avis Bunnage the comic part Fanny expected to get and put Fanny in boots with a gun in the dramatic *Ned Kelly*, had her play a cockney in *Sparrers Can't Sing*, then North Country, cockney and straight parts in *Oh! What a Lovely War*, as well as singing and dancing and writing part of it.

"Joan likes people to do everything," she said.

Since then she has. After the first *Both Ends Meet* she played a woman who makes the audience laugh and cry in *The Birthday Party*.

Recently she had a short

TV

story published about being bitten by a squirrel in New York. It was there that Fanny played her most remarkable role for Joan Littlewood, as Jacqueline Kennedy in the savage satire *Macbird*, a big part without a word to say.

Fanny still inclines to comic parts, but usually as rather more now than just a foil. She has held her own against Spike Milligan, the Monty Pythons, Groucho Marx.

"I'm overcome," she said to Groucho.

"You're underdone for me," he retorted.

For what she sees as her double act with Dora Bryan in *Both Ends Meet*, they worked out their own characters, North Country ladies who had been pals at school together and then "cum down t'capital."

Rather like the sort of thing Joan Littlewood might ask you to improvise.

Supergirl who loves simplicity

MORAG HOOD, 27, is a quietly spoken, slow-burning, shawl-crotcheting Scottish actress whom you do not expect to find blending perfectly into Islington, London N.1.

Originally from Cardonald, Glasgow, Morag (Sara in Gaelic), right, worked as an announcer on Scottish Television, more recently had a rash of publicity when she won the role of Natasha in the televised epic of *War and Peace*, and she is in *Country Matters* this week.

"I live in London for my work and I'm happy here," she said. "But, in a way, my heart is still in Scotland. I like the slower pace of life—the space, the mountains."

Morag, a graduate, youngest daughter of a Glasgow cinema technician, exudes Caledonian capability: her mother taught her to knit, crochet, and bake beautiful cakes—although currently she is going through a phase on vegetarian food and doing marvels with soya beans.

Talk

Peerage for 'that face'

After years of superbly judged supporting roles, John Le Mesurier is back on ITV. Aptly, it is an aristocratic role—Lord Bleasham in the ITV comedy series *A Class by Himself*. For Le Mesurier has a face of distinction and the look of a lord.

Actually, his ancestors were lawyers. He has always classed himself as a "jobbing actor" and reckons the only occasion he did anything in aristocratic style was when he reported for call-up in the war. "I arrived at Tidworth Barracks carrying my golf clubs," he recalled. "The sergeant-major thought I'd come for a long weekend."

When in repertory at Oldham he was fired for neglecting to leave the address of his digs at the stage door. He said: "What happened was that I slept through a performance of *Up in Mabel's Room*. Sir Noël Coward said later: 'That was a very wise choice of play to sleep through, dear boy'."



ILLUSTRATION BY ARTIE JACKSON

Life's a long, long laugh for Eddie

EDDIE MOSTYN is looking for a future in showbusiness. He became a comedian only three years ago, has been making people laugh in social clubs around Watford, Herts., and makes his television debut in *Opportunity Knocks!* on Monday.

"After that I'll be ready to take on anything that comes my way. Maybe I'll make the Palladium."

Which isn't a bad outlook on life when you're 81, coming up to 82.

"For years I nursed an invalid wife. We had been married 51 years, but had no family.

"When she died three years ago I was determined never to be lonely so I took an interest in social welfare work.

"I discovered a talent for comedy when they wanted turns at pensioners' concerts. Earlier in life my stage experience was limited to performing in plays."

Mostyn is sharpening up his patter act at South Oxhey, near Watford, where he lives alone in a council bungalow.

"Some of my jokes are clean, some half-way. Some of them concern people I know."

One thing won't worry him in the uncertain world of showbusiness: percentages on fees.

Until he retired Mostyn was a book-keeper . . .



Olé! It's the great El Raymond

RAY ARMSTRONG, 35, who plays the MI5 agent hero Colin Wade in *Freewheelers*, has the cavalier antecedents beloved of publicists and the bubble-writers in schoolboy comic strips.

Originally a reporter on *The Kent and Sussex Courier*, he tired of collating flower show results and lighting-up times and, rather mesmerised by the writing of Hemingway, left for Spain to learn bullfighting.

"I stayed in Madrid for two years," he said. "I had an exchange deal with a Spanish friend: he taught me bullfighting, I taught him English."

Armstrong hardly attained El Cordobes' standard, but he put in a lot of good work with youngsters training with horns fixed to a bicycle wheel on the Caso de Campo (Madrid's own Hampstead Heath).

"I learned about all the passes you make with the cape, and when I eventually did get a chance of facing a two-year-old bull in a Tientas (testing corral) the surprising thing was that what I had learned worked."

But the moment of truth never came for Armstrong.

"I found I wasn't interested in killing bulls," he said. "I became very interested in breeding and cross-breeding."

Armstrong returned to this country with theatrical inclinations, joined a children's theatre group, where he drove the bus, painted the scenery and acted as much as he could.

"Excellent training," he said.

Married — with children Jane (12) and Thomas (seven) — he lives in Weybridge, Surrey, plays a lot of soccer and cricket, rides horses and motor-cycles and does pretty well all his own stunt work in *Freewheelers*.



A commercial break for something you can't buy. Key brand goods.

Housewives are always asking where they can purchase the smart, packaged goods behind the counter in Maggie Clegg's *Coronation Street* corner shop.

High St eet shops up and down the country get requests for Key brand goods.

But because of a no-advertising rule, Granada invented the Key brand.

That's Maggie Clegg (Irene Sutcliffe) above, in the shop.



THEY'RE GETTING ON WELL TOGETHER

The Gwira family watch *Love Thy Neighbour*. So do the Olmi family. That? Only that the Gwira family are black, the Olmi family are white borough of Lambeth. CORDELL MARKS discovered that they live out the

WHILE PEARL GWIRA and Sarah Olmi talked about being neighbours, Pearl's seven-year-daughter, Michelle, played with a white doll. That Michelle is black and the doll white, meant nothing. "Michelle," explained her mother, "likes long hair. If black dolls came with long hair she'd probably play with those."

All the same, the fact that it was insignificant indicates that when Pearl says: "I've tried to bring the children up to realise that colour doesn't matter," she appears to have succeeded.

"The children know it's stupid to differentiate between people because one is black, the other white. The children know we're all the same."

Pearl and Sarah are neighbours in a private block of flats scheduled for demolition. They have been friends since the Olmis moved in. So have the husbands—both called Michael. Their friendship is a long way from the relationship played out in *Love Thy Neighbour*.

News of the impending demolition has served to unite the other residents in the block.

"We now have a tenants' association," says Sarah. "There was one elderly woman who said she wouldn't attend any meetings if they (meaning black families) came, but she was in a minority of one."

Pearl Gwira says that since she moved into Brixton two years ago, she personally hasn't been made aware of racial prejudice. "Maybe it's because I'm lucky. Maybe because I work against it." She does, too. She is a member of the West Indian Women's Group, which is a welfare organisation, the Parent/Teacher Committee, and the Parish Council Committee of Brixton's St. John's Church.

Apart from these activities, she used to be a midwife in the area. "When you've been a midwife," she says, "you feel you belong. Mothers come up to me, white and black, and tell me their babies are doing fine. I enjoy living in Brixton."

Like Pearl Gwira, the majority of Brixton's black population

is West Indian. She is from Jamaica though you wouldn't know it from her surname. She happens to be married to an African, a civil engineer from Ghana. Sarah Olmi is from Sussex and is married to an Italian.

Names apart, there they are: black and white neighbours in a situation that is repeated throughout the borough. Lambeth's population is about 330,000, of which 45,000 are estimated to be black.

Since the build-up of the black community, now spanning almost a quarter of a century, the two groups — white and black — have come together relatively harmoniously while retaining aspects of their own life styles.

Down at the Brixton market, only yards from the shop selling jellied eels and pie and mash, you can queue for salt fish, ackee (a vegetable), green bananas, yams, black-eye peas, crab-eye peas, mangoes, sweet potatoes and callaloo (which is like spinach).

Occasionally, there are allegations of police bias against blacks but, in contrast, there are events like the annual cricket match between Brixton West Indians and Brixton Police at the Surrey Oval. (The West Indians won for the second successive year).

What might help to dispel some of the black community's suspicions of the police would be black police officers. It is yet to happen, though Brixton does have three black traffic wardens.

Sarah Olmi, who has one daughter, Justine, aged three, came to Brixton from North Kensington "when North Kensington started to become trendy." Her husband is in advertising and she used to be a director of a small advertising company. "We like it in Brixton," she says. "And because of the sort of area it is, you get more for your rent. I never considered I was moving into a black area, just an interesting area."

"Some of my friends raised their eyebrows — you know, a sort of 'Not Brixton?' look — but they can all get lost. I expected more of them than that." She says she is conscious of being, perhaps, too liberal; that she would probably



Babies, bicycles and baskets of shopping in Brixton, where black meet



Fun's fun, black or white. Neighbours Pearl Gwira (left) and Sarah Olmi

R IN THIS LAND OF LOVE THY NEIGHBOUR

ily. Sometimes they even watch it together. So what is remarkable about
ite and they happen to be neighbours in Brixton in the South London
the situation in the series for real — only rather more successfully



meets white with less belligerence than is seen in *Love Thy Neighbour*



Sarah Olmi send Michelle and Justine rocking in a Brixton park

take bad manners from a black person but not from a white. "Which, in a way, is being colour-conscious, isn't it?"

She hopes, through the tenants' association, that more black families will assert themselves. "Often you feel they don't want any trouble. They've been kicked once and aren't risking it again."

Both families watch *Love Thy Neighbour*. Both women say that the more people laugh at racial prejudice, the more chance there is of laughing it away. "I think," says Pearl Gwira, "racialism is more prevalent with the older generation."

What she has noticed about the television series is that it isn't so hostile now. "Sometimes my son, Michael, would be hurt by some of the things said in it. He'd go to school and suddenly hear words used in the programme. I don't believe his schoolfriends, his white schoolfriends, had only just picked up the words from the night before, but the programme helped to establish them in their minds. His friends would talk about 'wogs' and then say: 'But we don't mean you, Michael.'"

"Perhaps people will come to realise how silly it is . . . hurting someone because they're a different colour."

Sarah Olmi says that in his time, her Italian husband has been called a wop. "It's this ridiculous thing of putting names to groups."

Pearl Gwira came to Britain 20 years ago, leaving behind a family rather better-off than most in Jamaica. Hers was a large family and one brother has since married a white girl. It's easier, she thinks, than doing what she did: West Indian marrying African. "There has always been fierce competition between the two races . . . but still I did it. We thought it worth the trouble."

Brixton's black community began to build up in the late Forties. Many immigrants had been here during the war in the Services, in munitions and with the Forestry Commission. When they returned home, some felt a better life might be had back in Britain. The pattern of immigration then, as now,

was for the head of the family to arrive first, find employment, then send for wife, then children.

There has never really been a conclusive reason why Brixton should have been chosen by immigrants about to make the new, good life, but a series of factors goes towards some sort of explanation.

Brixton offered large Victorian houses, easily divided for multi-occupation. There was also its proximity to Waterloo Station and the boat trains.

Once, Brixton was a dormitory area for showbusiness people playing the West End or even Brixton's own Empress Theatre. Several black entertainers made it their base.

There was one other factor: West Indians arriving after 1948, who had no accommodation, were housed temporarily at the Peckham Reception Centre and in Clapham's old air-raid shelters—both only a bus ride from Brixton.

Because she had been at an international boarding school Pearl Gwira saw nothing strange about being of a different nationality from those around her. "I have been lucky. I had the confidence to go out and meet people. I want to help other black women to do the same; get them to throw away their inferiority complexes."

She is now night superintendent at Putney Hospital. She says the custom of black nurses tending white patients has gone a long way towards breaking down the barriers. Sarah Olmi bears her out. "When my mother first went into hospital, she wouldn't let the black nurses touch her. In the end, because of their kindness, she loved them. Until then, I don't think she'd even seen a black woman, let alone talked to one."

Broadly speaking, integration in Brixton has been remarkably successful. Community Relations Officer George Grieves says Lambeth Council made a major contribution in avoiding tension at the beginning by buying up many blocks of properties which were at the end of their leases and so avoiding Rachmanism. Blocks were then /continued, page 9

For nine months Frank Ifield, who is in *Stars on Sunday* this week, had been waiting to get airborne again after his first balloon flight last year. And one Sunday a few weeks ago, he made flight No. 2. We went along for the ride

THREE O'CLOCK ON A hazy Sunday afternoon: little boys sucking ice lollies in the dusty car park of the London Gliding Club, Dunstable, gliders hanging overhead like a giant mobile, and Frank Ifield, in blue jeans and red shirt, waiting for his balloon.

There isn't a balloon in sight, and for a few minutes there are uneasy looks. People squint hopefully at the horizon, and then smile gratefully as a wooden trailer comes bucking through the gates towed by a car. The balloon!

Last autumn Ifield took his first flight in a hot-air balloon. "It was an awful day. So foggy I thought we'd never go up. But suddenly we were right above the mist and it was like being on Venus, floating silently above this white, fluffy mattress. Today's going to be different. I might see something."

Ifield has booked himself a flight on the Jules Verne, an 84,000 cu. ft. hot-air balloon designed to carry four people for at least two hours. It is owned by six enthusiasts, and all are being trained by balloon pilot Tom Sage, who has to accompany them on every flight.

But the one thing common to enthusiast sports is that there is a regulation few hours of boring waiting about. Ballooning is no exception, but there are practical reasons for the delays. The weather has to be perfect for a flight: there must be no wind, and three o'clock on a hot afternoon is the worst time to go up, for the sun's heat is sucking air up into the clouds and could put a hot-air balloon into hot water by heaving it 30,000ft. up, like a vacuum cleaner, exposing the balloonists to lightning, freezing and lack of oxygen.

Ifield watches as Tom Sage refills four propane gas cylinders in the balloon's wicker basket, which he has unloaded from the trailer. A quick check on the equipment, and it's all packed back, the balloon itself still mysteriously folded away in a large canvas kitbag. Then everybody disappears for a cup of tea and a piece



RIDING ON HOT AIR

by PETER GENOWER

of fruit cake in the canteen.

Just when the balloon is going to get off the ground is Ifield's main concern, and Tom Sage looks gravely at the clouds and says he doesn't think it'll be much before seven o'clock. They'll be taking off from a farmer's field down the road.

At nearly five o'clock the sun is

beginning to dip in the sky, causing the surface breezes to drop, and the convoy starts off, Ifield's Rolls pursuing the balloon trailer. A 10-mile journey through the lanes of Bedfordshire ends in a tree-ringed field, and out comes the equipment.

Ifield and son Mark, aged four, help to lay out the blue and orange

striped balloon flat on the grass, then climb inside the silky nylon envelope. It is orange and eerie. "Like being in the belly of a whale," says Ifield. Sage has now changed into a crimson over-suit and black cap, and behind him four more cars come rolling into the field, with two trailers in tow. Two more balloons. Shortly,



Novice balloonist Frank Ifield stands in front of Jules Verne, laid out on the grass prior to being inflated. Ifield is just about to make his second flight.



The balloon basket, complete with cylinders of propane gas, is laid on its side, while pilot Tom Sage shows Ifield how to check the burner, before making his second ascent.



The mouth of the balloon is held open while the intrepid "Cremation Charlie" goes inside the balloon with a soft broom to make certain that the fabric isn't burned.



three of the 30 hot-air balloons in Britain are laid out on the grass, ready to take off.

Now there's an hour's wait before the day and the balloon finally gets off the ground. Ifield fills in the time running half-hearted sprints over the field with Mark. Sage calls him over to test the balloon's stainless-steel

burner, which, when the craft is in flight, is suspended by ropes above the heads of the balloonists and underneath the mouth of the "envelope."

Sage lights the gas jets and little girls start bawling to their mums all over the field. For five seconds it sounds like a runway at Heathrow Airport, as the 4ft. yellow flame leaps

out of the burner. (When turned on, the flame's heat is the equivalent of 200 gas cookers going full blast.) O.K., that seems to be working, and Sage retires to the top of the sloping field to test the wind. It's blowing very gently and just before seven he gives the signal: "We're going now."

Activity all round. Using a soft-

brush broom, one of the balloonists, nicknamed Cremation Charlie, holds open the mouth of the balloon while Sage directs the burner into it. Two men stand at the head of the balloon to steady it until it reaches a vertical position. Within five minutes there's enough hot air inside and it stands 80ft. high, with Sage in the basket still blasting fire into its mouth. Ifield and two of the crew are hanging on the outside obeying Sage's instructions: "Hands on, hands off." (This tests whether the balloon has enough lift for take-off.)

In a moment, they climb into the balloon which lifts silently off the ground and rises diagonally over the tree tops in seconds with the other two craft wafting up almost simultaneously.

In the Jules Verne, the tiny arms of the balloonists wave like desperate insects. Ifield is so delighted he starts yodelling to himself and singing a medley of songs. All the time Sage is gaining/continued overleaf



A regal setting in the Cotswolds at a balloon meeting this year for Henry VIII (far left) as it departs for uncertain lands. Serendipity and Hannibal are being prepared for take-off. Here: Fierey Queen lies passively in front of Wollaton Hall, Nottingham, as April Fool flies majestically by. The flight was a spectacular moment during the Nottingham Festival.

PHILLIP MANN



Four people hold the basket as the pilot continues to operate the burner. From time to time he gives the command: "Hands off, hands on," until the balloon starts to rise.



Sage tells Frank Ifield and Terry Selby: "Don't touch the red rip line, hold on to the rope handles in the basket when we land and don't leap out until I say."



Jules Verne climbs higher and higher into the evening sky, looking like a giant Chinese lantern, and Ifield floats over the peaceful English countryside on a calm summer evening.

RIDING ON HOT AIR

continued

height, burning the gas every 15 seconds, up to 2,000ft. All you can hear is the creaking of the wicker basket and the occasional furious burns of Sage's gas flame.

A balloon has no means of changing direction—you go where the wind takes you. You can vary your height—with a puff of flame to go higher, and less-frequent use of the burner to descend. Air law gives balloons priority over powered craft, like sail before steam, so if a Boeing 707 should happen to find a hot-air balloon in its path, it must take evasive action, though this is unlikely because balloons aren't allowed near controlled airspace.

Down on the ground, the Jules Verne is stopping Sunday evening drivers all over the countryside, and somewhere down below two cars, one with the trailer in tow, the other Ifield's Rolls driven by his manager, are chasing them through the country lanes.

Ifield is mesmerised by his trip. "It's so peaceful and relaxing, I think it's the fact that there's no engine that makes it so pleasing. You can lose all your tensions up here, it's like casting off from life."

An hour later, it's time for landing. From 2,000ft, Sage has to lose height slowly by using the burner sparingly. This is the exciting, tricky bit, especially in late summer when most of the fields are full of crops. Balloonists have a code that says they must avoid landing in crops, and from 1,000ft. we can see an endless view ahead of cornfields — except

for a short strip of ploughed field about a mile away. That's the target.

As the balloon gets lower and closer to the field, Sage pulls on the dump-valve line to open a panel in the side of the "envelope," letting out some of the hot air. Only 200ft. now, 50ft., 20ft. . . Ifield braces himself and with a crunch and a scrape at 8.16p.m., the Jules Verne lands. There's a 15-yard scar in the ploughed field where the wicker basket hit the ground, and Sage pulls another rip-cord to open the whole of the top of the balloon allowing all the air to escape.

The balloon lies flat, crumpled and exhausted on the ground. Ifield rubs his right knee—he took a knock on the side of the basket when they landed.

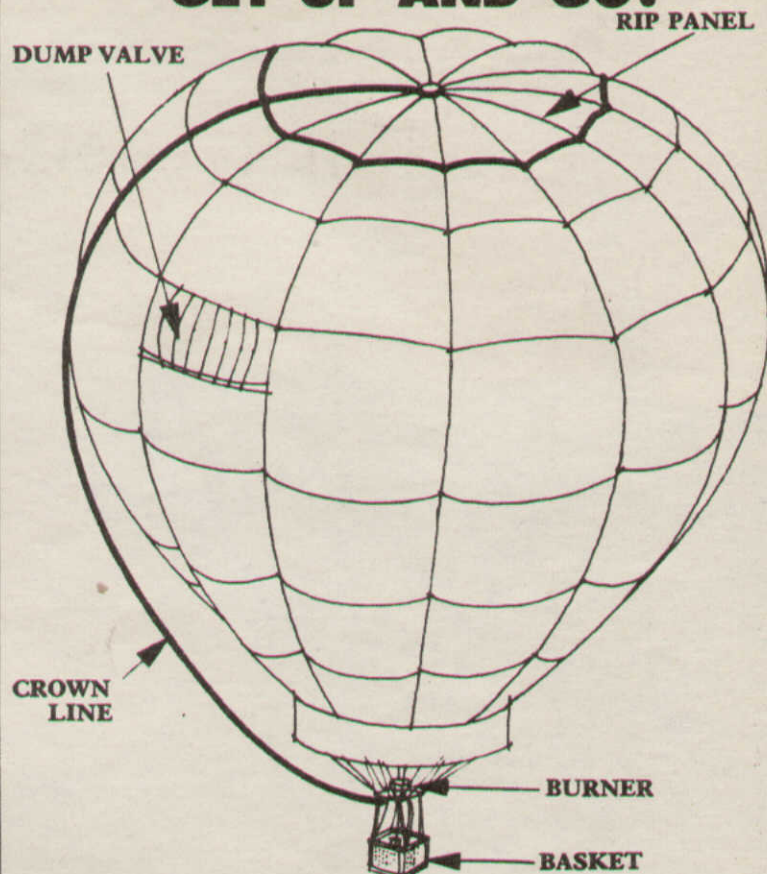
In five minutes, the rescue car and trailer has found the balloon, but the road itself is half a mile away across the field. Ifield helps to pack the balloon into the canvas bag and carry it, stumbling, across to the road where Mark, a welcome bottle of lager and his Rolls await him.

Tom Sage and the other balloonists pack up the gear into the trailer, ready for the next trip, as the sun sinks low behind a row of trees.

RIDERS IN THE SKY

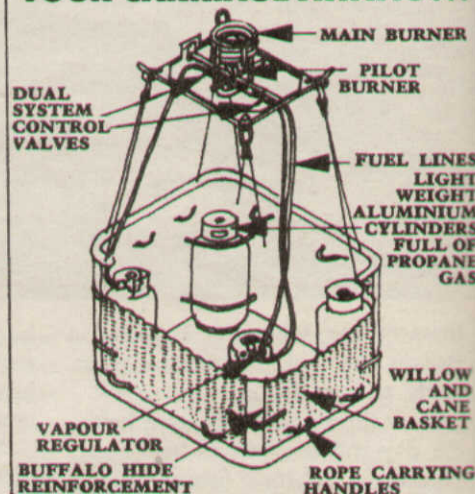
In 1782 the French Montgolfier brothers discovered the hot-air balloon. Their first craft—diameter 33ft.—rose 1,500ft. and travelled a mile and a half. In 1783, Pilatre de Rozier made a flight across Paris. In 1849 the Austrians used hot-air balloons when bombing Venice, but during the 19th century the hydrogen balloon, invented in 1783, gained ground. By 1900, Ferdinand von Zeppelin had developed the airship, using the hydrogen balloon principle. Airships disappeared after the 1937 Hindenberg disaster, but are now regaining popularity. In January, balloonists Don Cameron and Felix Pole flew the Sahara and last month two men, Cameron included, crossed the Alps.

WHAT MAKES A BALLOON GET-UP-AND-GO?



Simplicity is the keynote of the hot-air balloon. The envelope is made from proofed parachute nylon and stands 80ft. high inflated. The RIP PANEL is used for rapid deflation. Held together with Velcro, the panel is pulled open with the rip line which leads down to the basket. Some amounts of hot air can be released by pulling on a line leading from the DUMP VALVE inside the balloon to the basket. During inflation the CROWN LINE is held by two people who steady the balloon until it is upright. In the basket (right) four cylinders supply gas to the main burner. The vapour regulator supplies the pilot burner.

YOUR CARRIAGE AWAITS...



BALLOONING—IT'S THE SPORT THAT'S GOING PLACES

BALLOONING IS ONE of the fastest-growing sports in Britain. In 1967 there were only two hot-air balloons in the country but by 1974 that figure will be more like 800. Hot-air ballooning, not to be confused with hydrogen ballooning, is the cheapest form of air sport money can buy. All you need is a little help from your friends.

A standard 84,000 cu.ft. hot-air balloon, like the one Frank Ifield used, costs £1,680 and the trailer an additional £100, but the best way to buy is for six people to get together and share the cost (about £300 each). Six people are needed anyway—four in the balloon and another two to chase it with the trailer during the

flight. A two-man 42,000 cu. ft. balloon is available, cost £1,400.

Cameron Balloons, of Bristol, who make most of the hot-air balloons in Britain, are selling three a month at the moment, many of them for export. Once you have bought a balloon, the only expenses are propane gas for the burner (about £3 an hour) and insurance (£40 a year for £50,000 third-party cover).

Anyone taking up the sport must have a balloon pilot's licence, and this means 12 hours' flying under instruction, a solo flight, a final check flight with examiner, a Department of Trade and Industry examination, and a medical.

After that you can go up when you

want. The most important quality a balloonist must possess is patience. He must wait for the right weather conditions and be prepared not to fly at all if the winds are strong.

Anyone can enjoy ballooning, young or old. A good example is 80-year-old Bill Williams from Newquay, Cornwall, who still makes regular flights. He obtained his balloon pilot's licence in 1915 when he flew in World War One airships.

If you want to know more about ballooning, contact the British Balloon and Airship Club, Artillery Mansions, 75 Victoria Street, London S.W.1. They produce a bi-monthly magazine, The Aerostat, and will answer all your queries.

NOTE: Hydrogen balloons—as opposed to hot-air craft—operate by the occupants throwing out sand to gain height, and releasing hydrogen from a valve to descend.

They have far greater range, and are absolutely quiet, but are very expensive to run—£250 a time for the hydrogen, which is lost to the atmosphere after every flight. This price usually means that a sponsor is needed for regular flying.

There are, in fact, only three hydrogen balloons which are regularly flown in Britain, due, probably, to the expense. There are 30 hot-air craft in use, some elegant examples of which are shown on the previous pages.



This week KATIE BOYLE helps to entertain the blind, puts a bodybuilder on the road to a career and finds jobs for an unusual tool. Write to Dear Katie, *TVTimes*, 247 Tottenham Court Road, London W1P 0AU

Dear Katie...



My son, aged 15, is interested in becoming an osteopath. How should he go about training for this profession? He is very interested in body-building and is a member of the National Amateur Bodybuilders' Association.

I have multiple sclerosis and find great relief when I am able to visit an osteopath privately—the National Health hospitals don't seem to provide this valuable service.

Mrs. P. Mescall,
Balham, London.

The British School of Osteopathy gives training but the student has to enrol for a full-time four-year course. To be accepted, he must have passed five subjects in G.C.E. including two A level passes, preferably in chemistry, biology or zoology. Annual fees are £175.50 but some local education authorities may give grants for osteopathic training. Further details from: The Secretary, The British School of Osteopathy, 16 Buckingham Gate, London S.W.1. Alternatively, your son may prefer to get medical qualifications before training as an osteopath. If so, the London College of Osteopathy, 25 Dorset Square, London W.1 trains qualified medical practitioners.

I am fast running out of ideas for entertaining the blind. I am only an amateur but about two or three times a year I perform in a concert for the blind—it is an experience that I really enjoy. Can you give me the name of a publisher who supplies suitable material, in particular funny monologues? I have found these very successful

in entertaining blind audiences. It is so rewarding to see their happiness. In my act, I recite some poems which I have composed myself and also sing old-time melodies.

Mrs. Alfreda Atkinson,
Kidderminster, Worcs.

Write to David Toff of the Music Publishers' Association, 73 Mortimer Street, London W.1. He is most anxious to help you to find a new source of material, but needs to know what music and monologues you already have. I hope my £5 for the Letter of the Week will help to cover some of your expenses.

My leather coat has a condensation problem. When I wear it, even for a short period, the clothes I am wearing underneath get damp. And although I don't normally suffer from perspiration, if I go into a shop, or somewhere warm, the coat smells very musty and damp. I wondered whether I could line it with something special or punch holes under the arms. Can the experts help, please?

Beth Crombie,
Harrogate, Yorks.

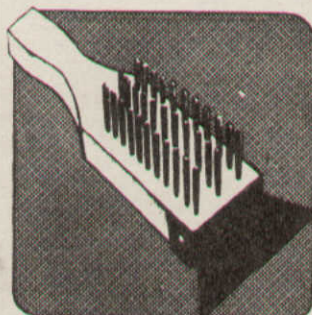
Mr. P. A. Wilkins of The Leather Institute, Leather Trade House, 9 St. Thomas Street, London S.E.1, says yours is a very unusual complaint so he would need to examine your coat first before he could give his advice. Then, if necessary, he would obtain a technical report on the leather itself. Why not get in touch with him?

My mother, a keen bargain-hunter, noticed that a local

wallpaper shop was selling up and offering goods at "ridiculous" prices. She came home with a "thing". We have had it about a month now and we still don't know what it is used for. We haven't any do-it-yourself friends and haven't the nerve to go back and ask what it is for, so can you help? I've enclosed a sketch of the "thing".

Miss Annette Dixon,
Manchester.

P.S. I collect small bottles and have some old ones which have their stoppers missing. Where can I buy assorted corks, please?



Our imaginations at *TVTimes* ran riot at the possibilities, but for an expert's view of the "Thing", I consulted our resident handyman Barry Bucknell. He concluded that it was a rust remover—the brush and scraper to be used alternately according to the toughness of the job. He thought the brush could also be used on stonework, while the scraper might be useful for removing paintwork or old wallpaper. He added, a little wryly I thought, that you might just have a collector's piece there.

P.S. Branches of Boots the Chemists, sell packs of 36 corks (one size only) for 6p.

I have twice had colour film lost when sent to a major company for processing. The first time they gave me a free film but that couldn't replace the pictures; the second time they denied liability. How can I be sure my snaps don't get lost again?

Mrs. A.W.,
Purley, Surrey.

I know just how you feel because I had a whole batch of irreplaceable childhood snapshots accidentally thrown out with the rubbish. I'm assured that losses of the kind you describe are very rare indeed—provided the film is properly addressed and clearly carries your own name and address. If you have more than one film to be processed, send them off separately—it spreads the risk.

A note from Mrs. Sheila Sampson of Torquay "wraps up" the column this week:

I've just been reading one of your letters on wrapping white articles in black tissue. I think you will find it is royal blue for white and black for silver things. If I'm wrong, I've been selling the wrong colour tissue for the last 22 years to my customers.

How very interesting. I'm sure this will help all perfectionists, but I must reassure readers that I have kept white things in black tissue paper very successfully, too.

Katie Boyle

MICHAEL WINSTANLEY
THE TV DOCTOR
ANSWERS YOUR
QUESTIONS
TELL ME,
DOCTOR...

My granddaughter has just had a large verruca removed from under her big toe. I have never heard the word before but I believe it is a kind of wart and that you pick them up in public swimming baths. Why do so many children get them nowadays?

Mrs. M. H., Brighton.

There has indeed been a remarkable increase in plantar warts (verrucae) during the last 40 years. They are caused by a virus which enters the fibrous tissue on the sole of the foot through an abrasion or tiny cut in the skin. The incubation period between the implantation of the virus and the development of the wart may be anything from one to six months. There is no doubt that swimming-pools (particularly those with rough surfaces on the surrounds or the diving board) are the main culprits, and the increased popularity of swimming may be in part responsible for the growing number of these warts.

Unfortunately, there is no easy or rapid cure. The virus is killed by intense heat or cold, but the extremes of temperature required are too great for routine use as treatment—though freezing with carbon dioxide snow is often used. Various lotions and ointments have been used with some success, but surgical removal is sometimes necessary. In at least 25 per cent of cases, the verruca disappears on its own.

WHO NEEDS A MAN ABOUT THE PLACE?

BY BARRY BUCKNELL
A light on the steps

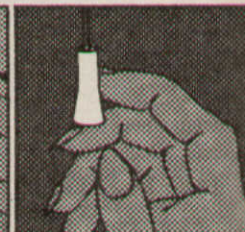
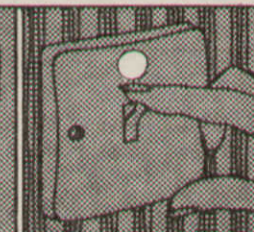


Mrs. C. Smith of Cheshire, writes: "How can I cheaply and simply light up some dangerous outside steps?"

Paint the risers with luminous paint. You can now buy a product in kit form which is not radioactive, but it must be exposed regularly to daylight or electric light to become recharged. It is made from crushed sea-shells and absorbs light so that it is able to glow in the dark. Clean and scrub the surface of the steps getting rid of all loose particles and apply base coat with a soft brush. Use methylated spirit to clean the brush after the base coat and petrol to clean off the final coat. For outdoor use, protect with a special varnish.



Luminous paint has many other uses. For instance, I am a confirmed slipper dropper but I can always find them in the dark with one or two blobs of luminous paint applied to the toe and the soles. You can use it on switches, key-hole covers, house numbers, or round the rim of a torch reflector. Children get a lot of fun painting plastic skeletons.



ORDEAL OF CHINA'S

The vast and highly complex power-struggle of The Cultural China is still something of a mystery to most people in the documentary, *A Subject of Struggle*, is a reconstruction of Wang Kuang-mei, who was dramatically caught up in it. Here, man held hostage by the Chinese and only released after

ON A warm April evening in 1967, I drove carefully through excited crowds of Red Guards to the Peking central telegraph office to send a news cable to London. It began:

EX GREY, PEKING: THE WIFE OF CHINA'S HEAD OF STATE TRIED TO DEFEND HIM WHEN SHE AND OTHER LEADERS ACCUSED OF OPPOSING MAO TSE-TUNG WERE DRAGGED BEFORE A DENUNCIATION MEETING OF 200,000 YELLING RED GUARDS, IT WAS REPORTED HERE TODAY STOP THE CROWD ANGRILY CONDEMNED WANG KUANG-MEI'S QUOTE TOWERING CRIMES UNQUOTE THE REPORT SAID STOP

My cable was based on scraps of information gleaned from wallposters and unofficial Red Guard newspapers. But loudspeaker lorries, nosing among the crowds outside the cable office, bellowing insulting slogans against China's First Lady, confirmed the story.

This, however, was as close as foreigners were allowed to come to the fierce power-struggle in which China's leaders — and its entire population — were locked that summer. The Cultural Revolution, as it unfolded, was always complex, mysterious and difficult to understand. And an aura of mystery perhaps

still surrounds this ideological struggle.

A Subject of Struggle (see TVTalk) is a vivid and dramatic reconstruction of the story of what happened to one Chinese — the attractive, middle-aged wife of China's president, Liu Shao-chi, at the hands of extremist Red Guards and is aimed at making the mystery of The Cultural Revolution less mysterious. It brings flesh-and-blood reality to the story that I, and other Peking-based correspondents, could report only sketchily five years ago, and illustrates in close-up, personal terms something of the hysteria, the emotion and the fierce political aims of the gigantic movement that caught a quarter of the world's population in its toils.

The Red Guards themselves practically wrote the script since the dramatisation is based faithfully on translations of detailed Red Guard newspaper-accounts of Wang's ordeal that reached the West through Hongkong.

Why was this one woman made to suffer? The reasons are bound up closely with Mao's fear that his country would slip back into capitalist ways, that his revolution would founder. The Cultural Revolution was designed to recreate a fierce revolutionary spirit in every Chinese. Mao saw Liu as the arch-disciple of the capitalist mentality and urged the country's youth to overthrow the strong party and government bureaucracy Liu had

built around himself over a long period.

What happened to his wife, Wang Kuang-mei, happened in varying degrees to hundreds of thousands of Chinese accused of being anti-Maoist. Although the movement led at times to open violence and killing, it was essentially an ideological battle for the minds of the Chinese. The "struggle meetings," interrogation and self-abasement that Wang went through are vital ingredients in the system of "Thought Reform" which China's Communists have developed to persuade dissenters to conform to the party line.

Because Wang was the educated, cultured daughter of a Western-orientated capitalistic land-owner, brought up in a luxurious home before the Communists won power, she was an eminently suitable target upon whom the Red Guards could vent their revolutionary fury.

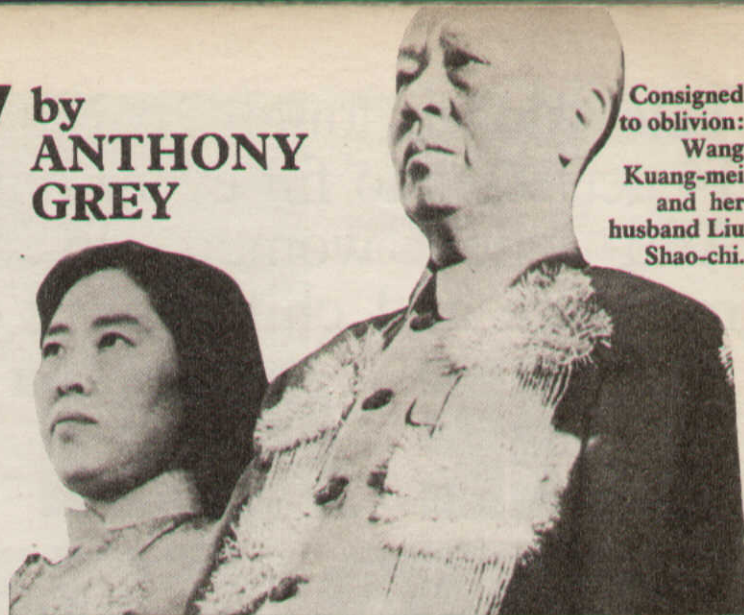


S FIRST LADY

by
**ANTHONY
GREY**

Consigned
to oblivion:
Wang
Kuang-mei
and her
husband Liu
Shao-chi.

Revolution in Mao Tse-tung's Western World. Tuesday night's what happened to one woman, the scene is set by the British news-806 days in solitary confinement



She was, however, far from a pathetic, helpless victim. She had from the beginning thrown herself wholeheartedly into her role as wife of the head of the world's most populous Communist state. She had even conducted "struggle meetings" against those she decided were guilty of political misdemeanours at Peking's Tsinghua University during Liu's early attempts to run The Cultural Revolution his way.

"Struggle" is designed to humiliate and psychologically undermine its victims in preparation for inducing a change of heart. Mao himself has described the process in medical terms: "First yell at the patient, 'You're sick,' so that he will have a fright and break out in an overall sweat — then he can be treated."

Ironically, Wang became a victim of this shock treatment at the self-same university where she had once been chief inquisitor. Taunted for wearing jewellery and fine clothes on State occasions, she was forced to put them on before her jeering, drably-dressed accusers. Although she tried to defend her husband at one point, the final self-critical confessions the once-proud woman made, demonstrate clearly the relentless effectiveness of the "treatment."

Since 1967, nothing has been heard of Liu

Shao-chi or Wang Kuang-mei beyond a brief announcement that Liu had finally been removed from all his posts. It is possible that he still lives in the walled Government compound in the centre of Peking under some form of strict house arrest. Or both he and his wife may have been sent to some remote rural commune to undergo the process of reform through physical labour.

Troubles and intrigue have continued to beset the Chinese leadership and up to the present no successor had been appointed to fill Liu's shoes. The formal duties of his post are carried out by an aging comrade of Mao who is described officially as Acting Head of State.

There are many barriers preventing Europeans from understanding modern China, not least the language barrier. Some of the language used in the highly-charged exchanges between Wang and her tormentors may sound ludicrous to British ears. To appreciate its deadly serious nature, it has to be realised that through broadcasting and press media, politics invade the smallest corner of life in China. It is impossible for anyone to remain indifferent to politics, impossible not to be aware of the currently *correct* party line. Ordinary Chinese can glibly use what seem to be obscure, complex political expressions as familiarly as the cockney might employ rhym-

ing slang. They quote authorised examples of political right and wrong as readily as children in Britain trot out the catch-phrases of television commercials.

Mao's quotations crop up regularly and even the great revolutionary himself has drawn lovingly on China's classic fables and legends for his imagery. This can draw some confusion. When Red Guards chant: "Revolutionaries are Monkey Kings and their Golden Rods are terrible", it's not gibberish but an "in" reference to one of Mao's allusions to a mythical character, the Monkey King who was blessed with a wand and supernatural power to change the world.

Finally, to understand fully Wang's traumatic experiences it must be remembered that The Cultural Revolution called on all Chinese to declare themselves unequivocally as Maoist supporters. One of the most dramatic elements of Wang's story is the denunciation of herself and Liu by their daughters. "You only want to protect yourself," Wang burst out at one of them through furious tears.

From her own experience of conducting "struggle," Wang knew something of its psychology. The last thing any member of a yelling crowd wants is to be out there alone facing the mob — like the unfortunate First Lady now consigned to an uncomfortable life in oblivion.



越南人民必胜·美帝国主义必败！

Television is tough ... but even tougher for women. In drama, 14 actresses to fill every one job, with casting directors reluctant. And when women do succeed, life can be complicated by marriage and children. We asked several young actresses the

THE ART OF BEING A AND SURVIVING ON

by
DERMOD HILL

ROSALIND AYRES knows she must be getting somewhere as a television actress because she doesn't need to work in a dress shop between offers of acting jobs any more.

She has fine, long, blonde hair, a pale delicate skin, and at 24 she can still get parts as a 16-year-old. That was the age she played in *Home And Away*. But the real knack was how to remain like an impressionable schoolgirl bubbling with life's delusions when after a day's work she had to return to a flat sandwiched between the grime of a factory and the racket of a heavy-traffic road in South London.

It was better than her first address as an actress, a terraced slum in Bolton, Lancashire, with a demolition order on it. "It stank like a sewer and needed rewiring." With success in television, she has now moved to a flat in East Putney, London.

She shares the rent with three others. The chairs cost £2 each in a junk shop and she re-upholstered them herself. As we talked, our conversation was drowned every eight minutes by the District Line underground train that passes outside.

Rosalind is lucky; she is going somewhere. Her mother used to worry that becoming an actress meant being "a hippie-drug-fiend." She knows now that the real picture is much more subdued.

Clare Sutcliffe is also 24. After *Coronation Street*, people tended to grab her in shops and demand why she never married Ray Langton. She has also been in *On The Buses*, *Love Story* and *Country Matters*.

We talked in the flat she shares seven floors up in West London. She

makes her own teacups and plates. She paints her own pictures for decoration. She has a driving licence, but no car yet. The damaged glass in the front door has waited two years to be repaired. When I called, the carpet was scattered with buff forms and she was trying to think what she spent last year that was chargeable against tax.

She says: "The only way to avoid the rat race is to ignore it. Which I do. Acting is such an overcrowded profession it frightens me to think about it. It is almost impossible to make a living without television, although I did it for ages—for £9 a week. It drove me to writing letters to television companies asking for jobs. What I would really like to do is go to the countryside for three

months of every year and just do nothing but make pots."

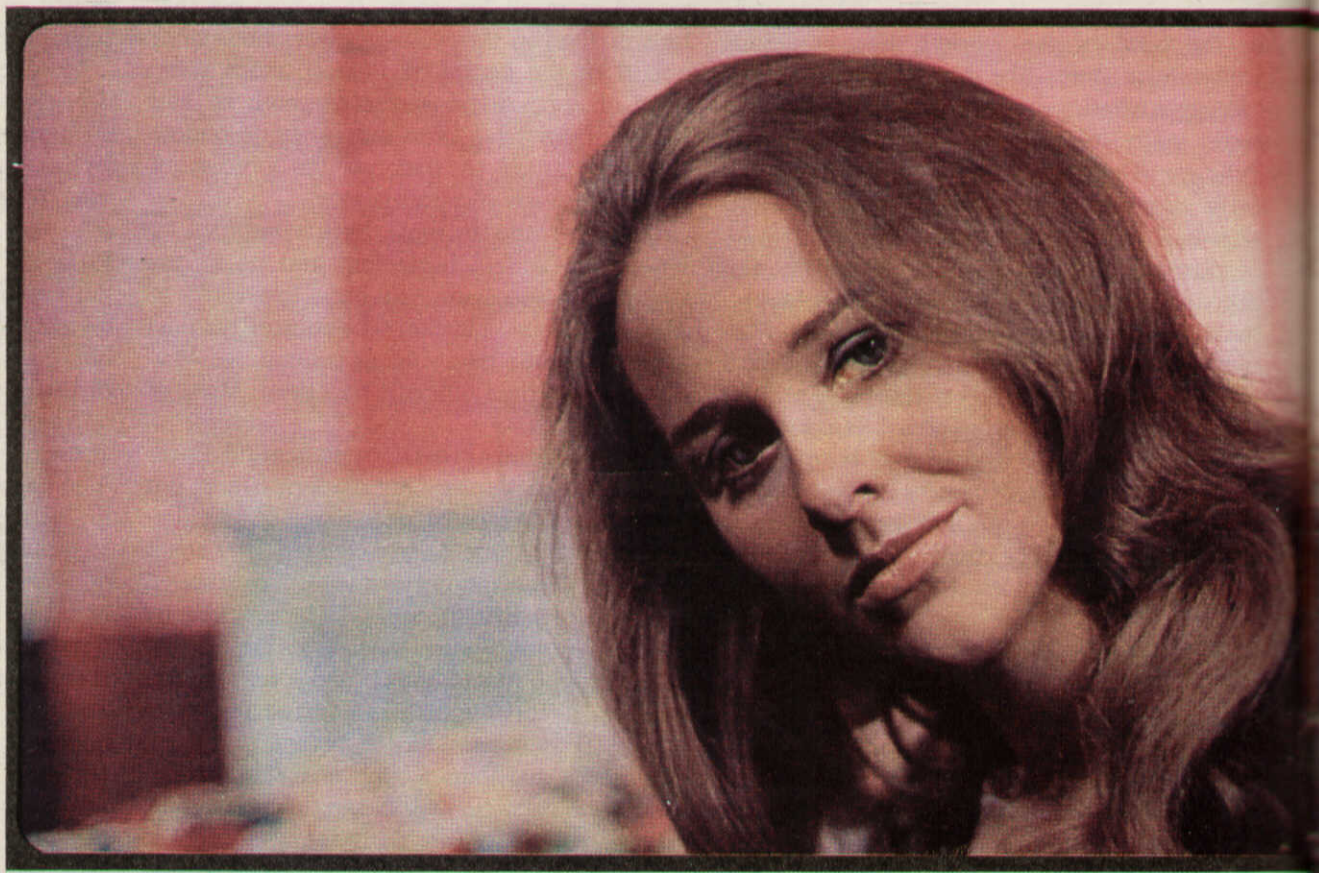
As things are, she says, she doesn't miss not having an exciting life. The neighbours invent one for her.

"I was painting the outside of the window when my fingers got jammed in the sash and I was stuck out there. A crowd gathered. The police and fire brigade came. Eventually, I got back in. Later, I heard the story as it circulated round the area ... a TV actress, stoned on drugs at a wild party, climbed out of the window and was going to kill herself when the fire brigade stopped her ..."

Basically, television is harder on women than it is on men. It uses them only half as much as men—that's how plays happen to be written; /continued on page 20

Hilary Dwyer, above, who appeared in *Villains*, is the daughter of a Liverpool surgeon. She says: "It would be unnatural to put a career before one's children."

Susan Travers, right, who stars as Arlette in *Van der Valk* this week, turned down a seven-year Hollywood film contract and got married instead.



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nt to use new faces.
d by demands of
e secret of survival

A GIRL TV



Judy Loe, left, as she appeared in *Ace of Wands*. "I was always having to be rescued by the man. Perhaps this is a basic structure of society. Or perhaps this is how men see themselves."

Janet Key, below, who was in three episodes of *Man At The Top*, says: "I think acting is a very hard profession and much harder for an unmarried actress."



Verna Harvey, above, who was in *Six Days of Justice*, is one of the names tipped for a big future in television. Yet not long ago she was on the dole.

Clare Sutcliffe, left, as seen a few weeks ago in *Country Matters*. "The only way to avoid the rat race is to ignore it. Acting is such an overcrowded profession it frightens me to think about it."

● There is no shortage of women stars, only a shortage of women's parts ●

continued/Roy Roberts, Head of Casting for Granada Television, says: "There is no shortage of women stars, only a shortage of women's parts. And this doesn't permit women to develop as big names in quite the same way as, say, a *Callan*."

"I think women have the stature to play that kind of part in a drama series. But no man seems able to write a suitable part."

Now listen to a young actress whose career seems firmly established. Carolyn Seymour, also 24, became known, after "a lot of boring parts," in *Take Three Girls* and then went into some rather earthy films.

"Every actress has to make a decision about which way she is going to go," she says. "She can decide to go in for sexy parts or for good parts. I loathe sexy roles. The only sexy part I ever did for money, the *Steptoe* film, I hate now. But I'm caught in an age gap. I am too young to get the parts I want, it seems."

Playwright Julia Jones, who wrote Granada's hit series about frustrated womanhood, *Home And Away*, says: "Many parts for women are no more than figments of a male outlook. Obviously men write from their own point of view, and one can't expect it any other way."

"But when I was an actress, I remember how scarce good parts were. I remember so many actresses trying hard to fill in some very blank spaces. I can't think of a single drama series at the moment written by a woman. When I started writing, it was almost as a joke; thinking I really must write a decent woman's role."

Janet Key, who negotiated Joe Lampton in three *Man At The Top* episodes, refuses to do nude parts. "I find them embarrassing. I'm a fairly inhibited person. I haven't got a sensational body. I wouldn't do a nude part because it would upset my parents. I think it would disappoint them. And, of course, my old man wouldn't let me."

To turn down parts, of course, you have to be offered them first. Getting a first break of any kind is crucial. Rosalind Ayres, who went to America with the Royal Shakespeare Company, leapt at her first chance—standing by a counter in a see-through dress, saying: "Can I show you something?" (in *Nearest And Dearest*).

And the reason for caution with newcomers is because of the cost of productions nowadays. Muriel Cole, Head of Casting at Yorkshire Television, says: "Nobody wants to take a risk. Usually, we wait until some-



Rosalind Ayres, 24, above, can still play the part of a 16-year-old schoolgirl which she did in *Home and Away*. Her first address as an actress was a slum in Bolton, Lancashire. "It stank like a sewer," she says.



Carolyn Seymour, 24, says: "Every actress has to make a decision about which way she is going to go... I'm caught up in an age gap. I'm too young to get the parts I want, it seems."

thing comes along that is almost identical with what the actress has done before on stage."

This can mean a matter of months, or 10 years. Pieter Rogers, producer of *Kate*, one of the few major series built round a lead female role, says: "I remember I saw an actress named Sheila Keith give an absolutely brilliant performance in Ipswich, Suffolk. That was in 1956. I desperately wanted to use her. It wasn't until 1964 or 1965 that I was first able to say that she was right for a particular part and persuade a director to use her."

"It is very discouraging when a person says: 'Will you cover my performance?' and it is a year, two years, three years before you can even suggest them for a part."

If a woman succeeds, she will probably now be in her mid-20's. And because of her sex, she often has to make serious decisions at the same time about marriage and children.

Georgina Hale, now 28 and currently making a new series, *The Strauss Family* for ATV, says: "I got married when I was still at the Royal Academy of Dramatic Art. I can't say I regret it because it was so marvellous at the time. But it didn't work. I couldn't cope. I am now turning down parts that a couple of years ago I would have swept the floor to do, when I was doing my big acting kick."

Marriage is the biggest, single, outside factor shaping a woman's career, and there seems to be as many attitudes to it as there are actresses.

Carolyn Seymour says: "I'm living with a man. It suits me." And she adds: "I'm not a campaigner against marriage."

Janet Key, married to actor Gawn Grainger, says: "I think acting is a very hard profession and much harder for an unmarried actress. When things are going wrong, at least one has a husband to lean on instead of getting very depressed."

Gabrielle Drake, 27, who starred in the *U.F.O.* series, is unmarried. "I will never be a slave to my children, if I ever have any. I don't think it is a good thing for children to have parents who are slaves to them."

"My career is terribly important to me. I am very ambitious. Happily, the man I am involved with is very keen for my career to be good for me, too."

Now, over to Susan Travers and Charlotte Mitchell.

Susan Travers, who stars as Arlette in *Van der Valk* this week, married when she was/*continued on page 22*

● Marriage does affect your career, it is bound to . . . you are more tied ●

continued/20 and in doing so turned down an offer of a contract to go to Hollywood. It would have meant leaving Britain for seven years. What was on offer to her was, basically, the whole Star-dream.

"Well, if I hadn't been in love at the time, I would have gone. I don't know how I would have ended up, but I would have gone. Gill, our first child, was born about a year and a half later, so I didn't work then for about a year."

Susan is married to photographer Cornel Lucas. He was working with The Rank Organisation as chief stills photographer at a time when it was considering offering a contract to Susan.

Before deciding, they sent her for a photographic session. So she met her husband.

"Marriage does affect your career, it is bound to. You can't go off for ages, you are more tied. I think the longest I have agreed to be away for a show is a month or six weeks.

"So it is a question of compromise. I am sure most women find this, if they want their marriage to survive."

Seven years ago, there was a second, more complicated break in her career following a dental operation.

"They didn't give me enough oxygen in the anaesthetic. I didn't wake up properly and had terrible headaches, dizziness and loss of memory. It went on for weeks and I got better very, very slowly."

After the birth of her son Fred, now six, it was harder to get back. She succeeded because, she says: "I want both sides of my life. If I didn't have any other work, I'd be so frustrated and bored.

"On the whole, I think women have a hard deal—because they are conditioned to be, perhaps, what they shouldn't be. And feel guilty when they want more."

Charlotte Mitchell dropped out for a period of six years when she had her third child.

"I found it very hard-going as the children grew older. I was endlessly going off to rehearsals, taking them with me, leaving them outside the stage-door, and tearing back to feed them. I think I felt I'd had enough of it."

She abandoned a film and broadcasting career. "I really had given up. Children are tougher than we give them credit for but I think it is dangerous to leave them a lot and go out to work. That is probably why I gave up."

Later she wrote a book of poems (now published and issued as an L.P.) called *Twelve Burnt Sauce-*



Georgina Hale, above, says: "I got married when I was still at the Royal Academy of Dramatic Art. I can't say I regret it because it was marvellous at the time. But it didn't work. I couldn't cope."



Gabrielle Drake, left: "My career is terribly important to me . . . the man I am involved with is very keen for my career to be good for me, too"

pans. "I just wanted to write it. I had no idea of it being published. It is a year in a woman's life. I meant it to be in praise of a woman's lot. To say how entirely satisfying it was. It was never meant to be sad, and yet people who read it tell me it makes them cry."

A new generation of actresses is emerging. Charlotte feels sorry for them. "They need much more encouragement than older persons."

Some will modify their ambitions and some drop out. Charlotte Mitchell says: "One of the nice things about being 45 is that so much of the competition has gone. It is much more relaxed."

Roy Roberts, of Granada Television, says: "I look at women very dispassionately on stage. There is no point in feeling sorry for them, even if they are on the breadline. You can't give them a part they are not capable of."

In the early stages, the knocks can be accepted lightly. Verna Harvey—tipped by Thames Television casting director, Lis Sadler, as a future big name after her appearance in *Six Days of Justice*—was at one point on the dole while her first film was being released.

Hilary Dwyer, daughter of a surgeon and who starred in *Villains*, says: "I had one out-of-work period. I took a trip to Greece." And on marriage and the future, she adds: "I think it would be abnormal to put one's career before one's children. One's own life comes first."

Somehow it is almost automatically assumed that it is the woman who will do the sacrificing. Judy Loe, who made her TV debut in *Ace of Wands*, makes an interesting point: "My part was 'decorative,' even in a children's programme. I was allowed some intelligence, but was always having to be rescued by the man. Maybe this is the basic structure of society. Or maybe, it's just how men see themselves."

Penelope Wilton, of *Country Matters*, whose stage performances struck Roy Roberts as "quite staggering," supplies the best glimpse of the future for women—and men.

"I don't think there will be any more big stars. There isn't the money to create them. So I think this is a much better time. There is scope for ordinary people. And I am rather ordinary."

To the new generation of actresses, who tend to lose any glamorous illusions very soon, this may seem a back-handed compliment. But it may also point to wider opportunities and give the viewers a chance of seeing fresh faces on the screen.

MESSAGE FROM  MURGATROYD

FIGHTING OTHER MEN'S BATTLES FOR FUN



Members of the Sealed Knot in a *Freewheelers* scene

DID you know there is a society whose members meet in order to re-fight some of the famous battles of English history?

The society is called The Sealed Knot and the name is taken from that of a group of Royalist soldiers who plotted the restoration of the monarchy after the execution of Charles I.

I must not give away the story, but you can expect some impressive 17th-century infantry, complete with muskets, pikes, cannons, drums and trumpets in this week's *Freewheelers* and following episodes.

Military historian, Brigadier Peter Young, started the society a few years ago when he visited the site of the Battle of Edgehill, in Warwickshire, in connection with a book he was writing.

At the first meeting there were only a few people dressed as Cavaliers. Costumes were all home-made—improvised from track-suits, duffle coats with the sleeves removed, old hats, feathers and plastic doilies. The doilies were very useful for making decorative lacy-looking collars!

Gradually more and more people became interested in joining The Sealed Knot and they began to re-fight some of the famous battles on the original battlefields.

Meetings are called Musters and the first big Muster was in 1968, when 250 people took part in a reconstruction of the Battle of Edge-

hill; some were on horseback, uniforms were greatly improved and, as near as possible, strict Army drill applied to the different regiments.

At Edgehill there was even a 17th-century cannon which had been built specially for the event. Although the barrel of the cannon was over 100 years old, the rest of it was a complete reconstruction, based on engravings.

There are about 2,000 members of The Sealed Knot and some of the battles they have been involved in recently were the Battle of Marston Moor in Yorkshire, one at Newbury, Berkshire, and a siege at Basing House near Basingstoke, Hampshire.

The Musters attract thousands of spectators and The Sealed Knot are able to raise lots of money for charity.

Wherever possible, members re-enact the battles on the anniversary of the original battle. An example of this was one at Cropredy, near Banbury, Oxfordshire, where there were 90 cavalry and 800 uniformed foot soldiers.

I can't promise quite such a spectacle on *Freewheelers*, but I can guarantee that you'll think you are watching a battle from the 1640's!

If you would like more information about The Sealed Knot and details of forthcoming battles, send me a letter at *TVTimes*, 247 Tottenham Court Road, London W1P 0AU, enclosing a stamped-addressed envelope.



A NEW LOOK FOR LOOK-IN

There's a new look to *Look-in* this week: with more and bigger pages, exciting new features plus, of course, all your old favourites.

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NEW APPOINTMENTS DEPT. ZJ73
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Daliah Lavi, above, wears a billowing peach chiffon blouse over a peach satin slinky dress.

Layers of handkerchief points in blue chiffon, right. We added the artificial flower, which is big fashion news this season.

Daliah takes to prints only if they are strong and clear. The one shown far right was bold enough for her, and the great dolman sleeves make the whole effect even bolder.



“I think this blue chiffon is a fantasy dress. If I were ever invited to a fairyland ball, this is what I would wear”



DALIAH gets a lot for her money

In Fashion
WITH JILL WHIFFING



Daliah Lavi, who sang recently in Sez Les, is beautiful enough to get away with a blanket and a feather if she wants to. But she says: "I used to spend anything from £500 on an evening-dress, but these days I never go over £150. I rarely see one worth looking at for less than £50." So I made my goal finding her some dresses costing less than £20. Daliah's latest buy was the stunning, sunshine yellow chiffon number, shown right, by Thea Porter. It has every-

thing: ruching on the shoulders, velvet trimmings and butterflies trailing from the waist. It cost £85, too much for me but, together with a peep in her wardrobe, it gave me a good guide to her needs. She doesn't seem to go for simple designs; there has to be a lot going on. But she does like floaty fabrics, fluid lines, and vivid colours. "I seem to fade into the background, unless I wear bright colours." That is hard to believe of any woman with such dazzling eyes, towering legs and amazing hair. Daliah didn't make up for our photographs; she just feathered her eyebrows and left it at that. She enjoyed wearing the blue chiffon dress (centre, left) most of all; enough to want to buy it. Of the three that I chose for Daliah (all shown left) it was the cheapest, costing only £12.50. There's a lesson to be learned there.



Peach-coloured rayon satin dress with short sleeves, £9.20, worn with long-sleeved, tie-necked blouse in chiffon, £8.25, by Biba, sizes eight to 14, from Biba, Kensington High Street, London W.8. Imitation flower, 60p, by Novelty Imports. For stockists, see caption right.

Blue chiffon dress by David Silverman, £12.50, in a choice of colours and prints, sizes 10 to 14. From all branches of Irvine Sellars. Imitation flower by Novelty Imports, 98p, from Bourne and Hollingsworth, London W.1.; Brights, Bristol; Rackhams, Birmingham, and Kendal Milne, Manchester.

Printed brushed rayon dress with square neckline by Kati at Laura Phillips, £17. Available with a black or brown background, sizes 12 to 16. From Dickins and Jones, Regent Street, London W.1; Joshua Taylor, Cambridge; Kendal Milne, Manchester, and Bulloughs, Carlisle.

PATRICK BARR:

LONGING TO BE NAMED ECCENTRIC OF THE YEAR

by ALIX COLEMAN

Kate is back on Monday and, with her, Patrick Barr, the man who twice won television's Actor of the Year award . . .

PATRICK BARR fields questions from a courtly, amused distance. Not given much to being interviewed, he says: "TV now, everything now, belongs to a different generation. Some boring old gentleman—I can't really see what I have to sell."

He is right, in a way. The simple fact of him sells itself. At 64, his continuing good looks and a general uprightness keep him playing the sort of urbane businessmen he has been acting for 20 years. No man can mind too much at having dealt with time's inroads so apparently blithely, but he says it's a mixed blessing.

"I'm fighting a battle at the moment, asking to be recognised as a senior citizen. I'd like to play quirky old men who manage to

have fun and are a bit eccentric. After all, I have a few character roles tucked away in my professional past."

Barr is a man whose immaculate manner gives off a sense of grand connections barely hinted at. He has that kind of quizzical attentiveness, a modesty which isn't self-deprecating so much as self-dismissive. He will say he was a conscientious objector during World War Two and much too kindly treated. Then it turns out he was perfectly decently brave; he just refused to fire a gun. "I'd have shot in the wrong direction anyhow."

It didn't stop him from driving an ambulance during the Blitz and afterwards joining a Free French military hospital in the

Middle East; it was there he met his wife, Jean, then a nurse. They married in Alexandria in 1943.

"I tried the Navy but they said, if you're with a minesweeper you have to be ready to take a gun and defend your ship, and I wasn't prepared to do that. I always knew I'd be a 'conchy' from years ago, when I was at Oxford."

Oxford was where he rowed and boxed when he was supposed to be studying political economy and social history. He left a term early, without a degree, and joined a small engineering works in Birkhead. "No one believes me because I can't mend a fuse or knock in a nail. It was a kind of social experiment; I was on the shop floor and the floorman was an Old Etonian. We put up hideous oil

refinery tanks for three years and then, not surprisingly, the firm went broke and I started doing crowd work in films.

"There were enormous crowds then, all ruffles and lace. And *Things to Come*—whenever that film crops up on television I ring



Get to know Peter Stuyvesant



EVERY PACKET CARRIES A C



“I always wanted to be an actor. I joined the Q Theatre in 1932—it’s an office block now—and that was my beginning”

up everybody because I had a huge close-up and lines, no less. I always wanted to be an actor. I joined the Q Theatre in 1932—it’s an office block now—and that was my real beginning.”

He was one of the first actors on television when there was only

one channel, and twice won the Actor of the Year award. He brings the same kind of ironical frankness to that as he does to much else, and likes to make jokes about it all happening in 1897.

“I’ll tell you the honest truth:

I did win, to my horror, in 1954, when there was only one channel, and then in 1957, for ITV, when it had only just begun and didn’t quite know what it was doing. I’m not sure if I liked being Actor of the Year. It kept me out of work for a long time. People thought:

‘Good Lord, we’ve seen enough of him.’ Ursula Howells told me the other day that a directive went out for neither of us to be used because we were over-exposed. Perhaps I’m happier in the theatre than anywhere else. I can think for myself there /continued overleaf

nt-smoothest by far.

Get to know the wide and wonderful world of
Peter Stuyvesant. King Size. Special filter.
Rich choice tobaccos. Smooth, smooth flavour.
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S A GOVERNMENT HEALTH WARNING

IT MAKES ME LAUGH

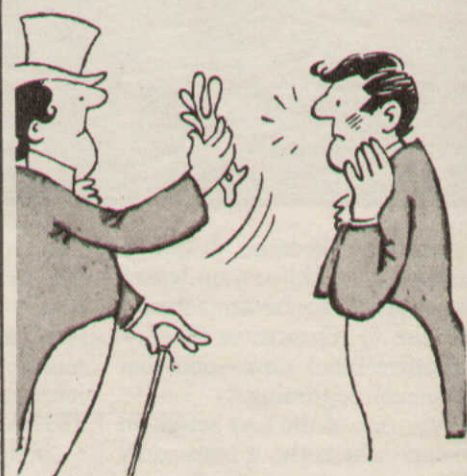


John Woodvine, Chief Supt. Kingdom of New Scotland Yard, is our guest cartoon editor for the following four weeks

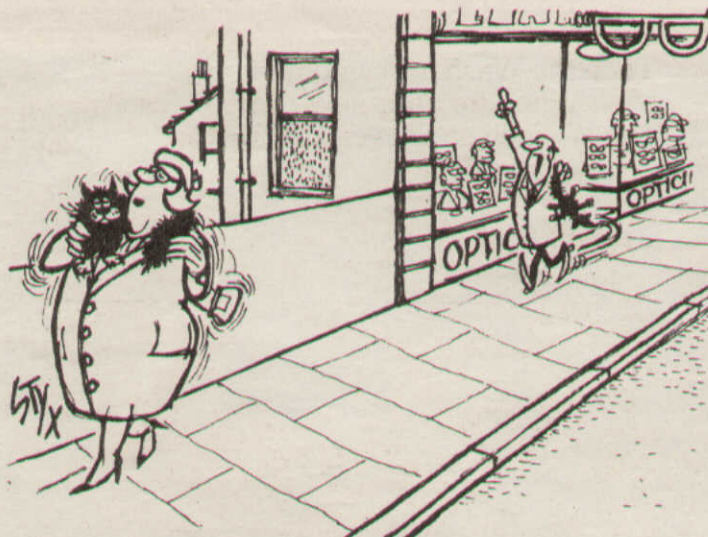
John Woodvine says: "I think I have a good sense of humour although I am a terrible punster—the lowest form of humour, I say, but it makes me laugh. What I really like is an element of absurdity in day-to-day situations. I'd like to play a lot more comedy. For years I played villains. Now I'm a policeman."



"You misunderstood me, Grimble. I said: 'You're fired'!"



"That's my agent's 25 per cent!"



continued/and I can't with all this machinery and stuff."

He is a great one for thinking for himself. Ten years ago he was laid low with a coronary and was told what and what not to do. "I didn't pay much attention. I don't eat butter any more, and I lost two stone which I've never put back. They ordered no smoking," he says, lighting a cigarette. "But I run myself rather than let doctors run me."

His daughter, Belinda, works on the stage-management side of BBC television. She began her professional life at the Kremlin

Start at the top and work down

Theatre, Moscow, with Olivier's *Othello*. "Start at the top and work down," says Patrick Barr.

But he likes it, likes it all, really. He enjoyed his first proper encounter with Shakespeare two years ago at Stratford. "It was my baptism of fire, my first tangle with the Bard. No, I've never directed or produced. But I've sometimes been tempted to send notes to one or two people."

Patrick Barr's father was a judge in India. When he retired he came back to England to a job taking out

theatrical tours for Barry Jackson. "It seems extraordinary, but he didn't want to be bored. He was rather fascinated by the whole thing, although he thought it silly of me to be an actor; he caught one or two of my performances."

The same tangential approach underlies Barr's attitudes. He doesn't want to go jogging along; he wants to stretch himself. Perhaps someone won't go on holding his charm against him and let him have a go.



A TASTY SNACK IN VIEW



KATHIE IN THE KITCHEN

I've just been chatting with Kate Williams, who plays Joan Booth in *Love Thy Neighbour*, about new ideas for tasty dishes to enjoy while watching television.

Kate pictures Joan Booth as the kind of housewife who likes her little routines, who would always cook a roast and two veg. on

Sundays and usually stick to good plain cooking. I don't suppose she'd bother with "messed-around foreign foods."

"But this is where Joan and I would be poles apart in real life," says Kate. "I love foreign foods and experimenting with cooking."

"But the penalty is always too much weight. Having just lost 1½ stones after the birth of my baby daughter, Kelly, I'm determined not to be so piggy with potatoes and bread."

In *Love Thy Neighbour*, Joan and Eddie Booth watch TV a lot. "Eddie comes home from work," says Kate, "puts on the television and sits down in front of it all evening. Actually, in real life, I also like to sit down at the end of a busy day and let TV entertain me, but it's so difficult planning a meal to suit. I tend to be jumping up and down to make sure the dinner is cooking all right. Can you think of any meals, Kathie, which are quick and easy to prepare and aren't all stodgy?" Kate asks. So for all TV watchers—me included—who like to eat and view, here is a tasty pizza. KATHIE WEBBER



PHOTOGRAPHS BY MIKE LEALE

TV PIZZAS

(enough for four)

3 tablespoons cooking oil

1 medium-sized onion

2 tablespoons tomato ketchup

1 tablespoon tomato purée

good pinch dried basil

squeeze of garlic powder

salt and pepper

1 bag Mozzarella cheese or

4oz. Lancashire or Cheddar

4 large thick slices bread

4oz. Italian salami

8 anchovy fillets

20 black olives

¼ small red pepper—optional

¼ small green pepper—optional

Heat 1 tablespoon oil in a frying pan. Skin and chop onion, and fry for 7min. until pale golden. Remove from heat. Mix together the ketchup, purée, basil, garlic, salt and pepper. Stir in the cooked onion. Slice the Mozzarella cheese or grate the Lancashire or Cheddar. Lightly grease a baking tray. Place the 4 slices of bread on the tray and brush each slice with the remaining oil. Spread the tomato mixture on each. Cover with salami and cheese. Make a cross on the top with the anchovy fillets and arrange the olives—see picture. Place a slice each of red and green pepper on the top—if used. Cook for 20min. towards the top of the oven, pre-heated to 400 deg. F. or Mark 6. Serve at once.

QUIET CLOWN WHO

Ron Moody has no star ambitions, no dreams of wealth. Yet he experiments with theatrical ideas others use tomorrow. See the

THE high road of Ron Moody's career took him to a peak of public acclaim as Fagin in *Oliver!*, on both stage and film—and the memory of it is still so green that it's hard to credit that the musical opened in London all of 12 years ago. But Moody, doing impersonations in *Saturday Variety*, is not a man for the main highways. He is a man for jibbing sideways, for taking uncharted paths, for, as he puts it, "extending and exploring myself as widely as I can."

It's this itch for experiment that recently took him to a tent on London's Bankside, where he was Polonius to Keith Michell's Hamlet. Only a few weeks before he'd been trying out a show called *Saturnalia*, which he'd conceived and written himself. He is polishing a one-man performance, which he unleashed upon Westcliff-on-Sea earlier this year. He still hopes to perfect for London a musical he wrote on Grimaldi, the clown, and starred in 10 years ago at Bristol. He's a thin man with at least five fat men inside struggling to emerge.

We sauntered through London's doomed dockland, Moody relishing the Victorian warehouses, linked by overhead iron foot-bridges. "It's so Dickensian," he said. "Full of character. And we'll pull it down and replace it with slabs of concrete. That makes me sad." He responds to atmosphere, but shyly to people. As we talked in a pub called the Anchor, he looked warily at the barmaid, as if she might have been eavesdropping. He doesn't like intrusion.

He came, he said, into acting accidentally, almost sidetracked into it after five years reading sociology at the London School of Economics. "I hankered after an academic life, and I still do, vaguely. I wouldn't mind having two years of serious study again. You see, I've never set myself goals. I've never thought of myself as a star—the idea never enters my head. It would be such a restriction on what I really want to do—which is to understand myself and the world. Everyone should study philosophy at school. When I'd been in *Oliver!* for a year, I left the cast. It was just that I had done all I could with the part. When you've rehearsed it and played it, it's over. You must go on to something else. The money is important only to subsidise the next venture. I don't despise it—I've had a Bentley for five years—but I don't count it. And I'm happy with very few possessions."

At 48, he still lives with his mother in

Hornsey, London, and takes a fatalist view of matrimony, in which he's never indulged: "I've had a girl friend, Vivien, for 15 years, and I go to her for friendship and advice. My sister's three children live next door, so I have a family life. It's not that I have anything against marriage. It may happen, or it may not. But I'm not actively promoting it for myself. Perhaps it is that I am concerned about relationships, like the patterns that people knit for themselves in their lives—and I like to observe groups rather than join them."

"Perhaps" and "maybe" frequently recur in his conversation. He's a man without certainties, canvassing opinions from others rather than imposing his own as dogma. It's no good bartering worldly words like "fame" with him, for he looks puzzled, like a mouse involuntarily running with a rat-pack.

"I think people resent versatility," he muses. "My chief interest in life is writing, writing for the theatre. I would die happy if I'd managed to achieve something worthwhile in that line. But they tend to say: 'An



WON'T STAND STILL

has achieved both fame and fortune. He prefers to write, and faces of Moody in *Saturday Variety* by **ROBERT OTTAWAY**

actor? What does an actor mean by writing?' They like pigeon-holes, and I don't want to be eternally cast as a pigeon. So I've been off five times recently, taken a room in the Gresham, in Dublin, and just written.

"I'd like to convey something more than mere entertainment. Of course, I like to make people laugh. But I have this feeling that, with all the problems around and the world slithering downwards, an actor who just amuses everyone on the way down is not contributing to changing the course."

He speaks of everything he's done in terms

of transition. He talked of his earlier television series, one simply called *Moody*, as being "in advance of their time. I was shown a programme that had won a prize at the Montreux festival, and it used many of the ideas I'd tried out five years before. It's difficult to experiment, because the public prefers what is safe and tried. But it's not in my nature to mark time.

"Even when I did my impersonations for *Kopykats*, I put in Alastair Sim. Everyone thought that was enterprising. Just because everyone does Cagney, or Groucho. I met

Orson Welles on the show, and he's a man who uses the money from films to support the things he really wants to do. That's my idea, too."

He keeps so many pots boiling, so many projects simmering, that he is perpetually nursing possibilities. He has been to Australia, where he hosted a late-night talk show, and was enthused about the possibilities of the Sydney clubs: "I might go back there." He was already bored with Polonius, whom he'd played for only three weeks when we met.

But his constant fixation is the clown, the perennial stage fool—and how to transform him into a character of tragedy as well as comedy.

When he toured as Captain Hook, in Barrie's *Peter Pan*, he found his performance slackening as the tour went on: "It was far easier to try for laughs, because they are more immediate and rewarding to an actor than the silence that greets emotion. That is a problem I've always felt—even as Fagin. I found myself broadening the part. And that is why it was time for me to leave."

His movies, apart from *Oliver!*, have been either bad or flops. Most he hasn't seen, and doesn't regret. He turned down many offers after *Oliver!* because he refuses to look back. He writes alone, because he gets impatient with collaboration. And he is constantly preparing himself for the ultimate Moody show—by taking singing lessons, for instance, in a studio off Baker Street.

He's like an athlete with the record always beyond his reach—or always to be broken again. For he says that it's not the destination that matters, it's the journey.

And that is really a remarkable trait in a profession that tends to assess itself in the type-size of its billing. There's no doubt that Ron Moody could have channelled himself to a fortune after *Oliver!* He has preferred to spread himself like a delta. Or, as he explained, he's against specialisation: "I want to keep myself wide open to ideas, to possibilities, to the future. I don't plan ahead." He takes a long-term view of himself, a short-term view of contracts. Which makes him an extremely agreeable man—but a high-risk area.

NEXT WEEK: Part One of The Julie Andrews Story. She started as a child performer and became the star of *The Sound of Music*



The many faces of Ron Moody. Left, in his best-known role as Fagin in the film version of *Oliver!* Above, with Millie Small (of *My Boy Lollipop* fame) in *The Rise and Fall of Nellie Brown*. (ITV, 1964).

Above right, as Alastair Sim in *Kopykats*. And right, Groucho Marx, Moody style, in his television show *Moody*



9. A double round for "Dr. Golf"
John Jacobs today. After giving another course of treatment to cure your golfing ills in *You and Your Golf*, he's back at Dalmahoy to help provide commentary on the final day of the Wills Open, which you can see in *World of Sport*. Few people are better qualified for the dual role. As a coach, his reputation is international, and even Wills contender Tony Jacklin has had occasion to seek his help. As a player, one of his finest moments came in 1958 when he beat another of today's Wills challengers in the S. African Match Play Championship: Gary Player. As a tournament commentator, who better than the man closely involved in staging it? This year he became the P.G.A.'s first Tournament Director General—and has already helped add nearly £200,000 prize money to the British professional circuit this year alone.

9.15 **You and Your Golf** ☆

JOHN JACOBS

No. 2: The Set Up

Coach John Jacobs explains and discusses the basic address position of golf, and then instructs and corrects his pupils.
DIRECTOR/PRODUCER BURT BUDIN
Yorkshire Television Production

9.40 Collecting on a Shoestring

 ☆
HUW THOMAS
BEVIS HILLIER
MARCUS LINELL

Today's guests had up to £10 each to spend on a selection of prints to add to their own collections. Their choice includes Japanese and flower prints as well as examples of early sheet music. Huw Thomas and the regular specialists Bevis Hillier and Marcus Linell look at where the money went.

See page 60

RESEARCH SUE MILLER: DESIGNER JOHN NEWTON-CLARKE: PRODUCER BIMBI HARRIS: EXECUTIVE PRODUCER FRANCIS COLEMAN
London Weekend Television Production

10.10 Tomfoolery

 ☆

What's the weather like? Before watching *Tomfoolery*, take a look at the sky. If there's anything strange happening you'll understand why when you see the Umbrella Maker on the show. He is undoubtedly responsible for whatever the weather is doing because, having asked "What good is an umbrella if there is no rain?", he goes into a series of his rain dances... and produces far more than he bargained for!

The non-stop flow of wit and fun includes a verse devoted to the courtship of Yonghy-Bonghy-Bo, Edward Lear's immortal *The History of the Seven Young Guinea Pigs*, and *The Owl and the Pussy Cat*, a cookery lesson which certainly mustn't be taken seriously and, of course, the Talking Dog and all those other animals seen regularly in the series plus plenty of riddles and non-sense rhymes.

ANGLIA 9.0 Golf; 9.30 Collecting; 10.0 Rovers; 10.25 Film—*Tarzan Triumphs*; 12.0 Sport; 5.10 Riptide; 6.10 News; 6.15 Film—*My Son John*; 8.30 Variety; 9.30 Villains; 10.30 News; 10.40 Aquarius; 11.30 Film—*Children of the Damned*.

MIDLAND 9.15 *You and Your Golf*; 9.45 Collecting; 10.10 *Life and Times of Lord Mountbatten*; 11.5 *Tomfoolery*; 11.30 *Osmond Bros.*; 12.0 *World of Sport*; 5.15 *It Takes a*

10.35 **Follyfoot** ☆

Steve

BY FRANCIS STEVENS

Steve has been dismissed from the squire's stables for something Dora feels certain he did not do.

Steve
Dora
The Colonel
Sluggie
Callie
Ron Stryker
First man
Lewis
Second man
Third man

Steve Hodson
Gillian Blake
Desmond Llewelyn
Arthur English
Gillian Bailey
Christian Rodska
Edward Underdown
Paul Guess
David Richardson
Greg Powell

CAMERAMAN CHARLES FLYNN: EDITOR TIM RITSON: DIRECTOR FREDERIC GOODE: PRODUCER AUDLEY SOUTHCOTT: EXECUTIVE PRODUCER TONY ESSEX
Yorkshire Television Production

11.5 U.F.O.

 ☆
ED BISHOP
DOLORES MANTEZ
MICHAEL BILLINGTON
GEORGE SEWELL in

Sub-Smash

BY ALAN FENNELL

A new menace appears from outer space—a U.F.O. that can fly under water and stay there long enough to threaten shipping. Commander Straker and his team retaliate...

Cdr. Straker
Col. Freeman
Col. Foster
Lt. Nina Barry
Capt. Waterman
Lt. Chin
Lt. Lewis
Pilot
Shado divers

Ed Bishop
George Sewell
Michael Billington
Dolores Mantez
Gary Myers
Anthony Chinn
Paul Maxwell
Burnell Tucker
John Golightly
Alan Haywood

DIRECTOR DAVID LANE: PRODUCER REG HILL: EXECUTIVE PRODUCER GERRY ANDERSON

12.0 **World of Sport** ☆

See panel

5.10 **Riptide** ☆

TY HARDIN
CHIPS RAFFERTY in
Sharky

Moss Andrews responds to an urgent request by a client, Lowry, to mount an expedition to a nearby resort to hunt killer sharks. The shark they meet has a name to match—Sharky. And this one is a killer, too.

Moss Andrews
Lowry
Sharky
Val
Rod
Police constable

Ty Hardin
Michael Pate
Chips Rafferty
Jeanie Dryan
Max Cullen
John Llewellyn

6.10 News

 ☆

‡ indicates Repeat

Thief; 6.10 News; 6.15 Film—*Hotel*; 8.30 Variety; 10.30 News; 10.40 Aquarius; 11.25 Film—*The Shuttered Room*.

TYNE TEES 9.15 *You and Your Golf*; 9.40 Collecting; 10.10 *Tomfoolery*; 10.35 *Follyfoot*; 11.5 U.F.O.; 12.0 Sport; 5.10 Riptide; 6.10 News; 6.15 Film—*Escape from Fort Bravo*; 8.15 Cartoon; 8.30 Variety; 9.30 Villains; 10.30 News; 10.40 Aquarius; 11.30 *Journey to Unknown*; 12.25 Epilogue.

WORLD OF SPORT

Introduced by FRED DINENAGE at 12.0



Golfers Player, Jacklin, Charles and Mr. Lu compete in The Wills Open Tournament—12.5

With all the results, scores and news throughout the afternoon.

12.5 INTERNATIONAL GOLF The Wills Open Tournament

John Jacobs and Ben Wright bring you commentary and live coverage of play on the final day of the Wills Open Tournament at Dalmahoy Golf Club, Edinburgh.

Among the top challengers chasing prize money in this £15,000 tournament are Tony Jacklin, winner two years ago and 1972 Viyella PGA Champion; Gary Player, 1972 US PGA Champion; Bob Charles, and the hat-raising Mr. Lu.

DIRECTORS TED WILLIAMSON, BURT BUDIN: EXECUTIVE PRODUCER LAWRIE HIGGINS

12.45 NEWS

12.50 ON THE BALL

The weekly pre-match soccer magazine for both fans and professionals, with Brian Moore introducing big names behind the headline stories and match day news. Jimmy Hill presents the Talk of Football slow motion study; there's news from the international scene, and another Stop the Action competition.

PROGRAMME ASSISTANTS MICHAEL MURPHY, JEFF FOULSER: EDITOR MICHAEL ARCHER: DIRECTOR BOB GARDAM

1.15 INTERNATIONAL GOLF

Latest scores in the Wills Open from Dalmahoy.

1.20 THE ITV SIX

Introduced by John Rickman at Catterick and Brough Scott at Stratford. With latest information, betting up-to-the-off, results from all meetings, replays, and analyses.

1.30 Catterick—Bedale Selling Stakes (1m. 7f. 180yd.)

1.45 Stratford—Snitterfield Selling Hurdle (2m.)

2.0 Catterick—Askrigg Stakes (5f.)

2.15 Stratford—Jubilee Chase (2½m.)

2.30 Catterick—London and Northern Securities Nursery Stakes (H'cap) (7f.)

2.45 Stratford—Stratford Races Jubilee H'cap Hurdle (2m.)

COMMENTATORS JOHN PENNEY (CATTERICK), RALEIGH GILBERT (STRATFORD): BETTING AND RESULTS PETER SCOWCROFT: DIRECTORS GEOFF HALL (CATTERICK), TONY PARKER (STRATFORD)

2.55 INTERNATIONAL GOLF

Live coverage of the play at Dalmahoy, as the leaders contest the final holes.

3.50 RESULTS, SCORES, NEWS

Half-time football scores and reports, latest racing results and the afternoon's news.

4.0 WRESTLING

from Bolton

Middleweight:

Marty Jones (Failsforth) v. John Naylor (Wigan)

Light-heavyweight:

Pete Roberts (Worcester) v. "Roughhouse" Al Martin (Wrexham)

Tag team contest:

The Judokas (Al Marquette and Eric Wilson) v. The Royals (Bert Royal and Vic Faulkner)

COMMENTATOR KENT WALTON: DIRECTOR ERIC HARRISON

4.50 RESULTS SERVICE

Football—Racing—Reports—Interviews.

GRAPHICS DESIGNER AL HORTON:

EDITORIAL ASSISTANT ANDREW FRANKLIN:

EDITOR STUART MCCONACHIE: EXECUTIVE

PRODUCER JOHN BROMLEY: DIRECTOR

DAVID SCOTT

Compiled for Independent Television by London Weekend Television

● Times are subject to change.



With the retirement of John Ford, and the death of Anthony Mann, John Sturges, who directed tonight's film, *Escape from Fort Bravo*, is probably the

greatest director of westerns still working in the cinema today. Among his credits, he can list such cowboy classics as *Bad Day at Black Rock*, *Gunfight at the OK Corral* and *The Magnificent Seven*. His new film, *Joe Kidd*, with Clint Eastwood, is just about in London. Sturges made *Escape from Fort Bravo* in 1953, using M-G-M's new colour, Ansco Color, for the first time, and produced some striking visual effects.

6.15 The Saturday Film ☆

WILLIAM HOLDEN
ELEANOR PARKER in

Escape from Fort Bravo

Vivid John Sturges Western about the daring escape of four Southern prisoners from a Union garrison in the Arizona Territory at the time of the Civil War.

Capt. Roper	William Holden
Carla Forrester	Eleanor Parker
Capt. Marsh	John Forsythe
Alice Owens	Polly Bergen
Cabot Young	William Campbell
Campbell	William Demarest
Bailey	John Lupton
Lt. Beecher	Richard Anderson
Col. Owens	Carl Benton Reid

SCREENPLAY FRANK FENTON: DIRECTOR JOHN STURGES

8.30 Saturday Variety —The Kopykats ☆

ROBERT YOUNG
with JOE BAKER
PETER GOODWRIGHT
FRANK GORSHIN
GEORGE KIRBY
RICH LITTLE
MARILYN MICHAELS
FRED TRAVELER
guests RON MOODY
ORSON WELLES

Stop the world; this is where we get off with the first of three new *Kopykat* specials. The host in this show is the guest from the previous one, Robert Young. His guests are the original *Kopykat* Orson Welles, who recites—that's right, recites *What Kind of Fool Am I?* and Ron Moody. Moody also appeared with Welles in the very first *Kopykats* show and, tonight, he teams up with regular Frank Gorshin to do an Alistair Sim/Tony Newley duet version of *Where Would You Be Without Me?*

Newcomer to the regular team is *Who Do You Do's* Peter Goodwright, who creates the novel situation of David Frost interviewing David Frost. Other *Kopykats* are Rich Little—he is also a regular guest on the new Julie Andrews show so you'll be seeing a lot of him over the next few months—who does President Nixon, Joe Baker as Peter Lorre, George Kirby as Ella Fitzgerald and Pearl Bailey, Marilyn Michaels as Lena Horne, Fred Traveler as Glenn Campbell.

The writers are Jack Burns, Bryan Blackburn, Tony Hawes and Jay Burton under the supervision of Frank Peppiatt and John Aylesworth, the music director is Jack Parnell and the music associate is Kenny Powell. See page 14
DESIGNERS BRIAN BARTHOLOMEW,
MICHAEL BAILEY: DIRECTOR DWIGHT
HEMION: PRODUCERS GARY SMITH,
DWIGHT HEMION
ATV Network Production

9.30 Villains ☆

TONY ADAMS in
Bernie

BY TONY HOARE

Bernie Owens, the thermic-lance expert, was sentenced to 15 years for his part in the Bog Robbery. After his escape, Bernie waits in a quiet seaside town and reviews his career and his marriage and considers his future.

Bernie Owens
Julie Owens
Harvey Percival
Jimmy
George
Tina
Detective
Harry
Franca
Jenny

Tom Adams
Marjorie Yates
Paul Eddington
Graham Angell
David Daker
Gabrielle Drake
Dan Caulfield
Tony Calvin
Hilary Dwyer
Mary Healey

DESIGNER COLIN PIGGOTT: DIRECTOR
ROBERT TRONSON: PRODUCER ANDREW
BROWN

London Weekend Television Production

10.30 News ☆

followed by

Weather

10.40 Aquarius ☆

HUMPHREY BURTON

How Pleasant to Know Mr. Lear

BY EDWIN ROXBURGH

with DIANA MENUHIN
YEHUDI MENUHIN
THE MENUHIN FESTIVAL
ORCHESTRA

A selection of the nonsense verse of Edward Lear newly set to music by the young composer Edwin Roxburgh and narrated by Mrs. Diana Menuhin, whose husband Yehudi commissioned the work and is the conductor of this television premiere. Among the Lear immortals in this programme are *The Owl* and *The Pussycat*, *The Dong with the Luminous Nose* and *The Akond of Swat*. Bryan Izzard's special production uses a full array of electronic wizardry to make this a television entertainment with a difference.

In part Two, the Menuhins talk to Humphrey Burton about their 25 years of cultural globe-trotting together.

DESIGNER BRYAN BAGGE: PRODUCER
BRYAN IZZARD: EDITOR HUMPHREY
BURTON

London Weekend Television Production

11.30 Journey to the Unknown ☆

PATTY DUKE in
The Last Visitor

A young girl, in need of a rest after an unhappy love affair, spends a terrifying off-season weekend at a seaside hotel.

Barbara King
Mrs. Walker
Mr. Plimmer
Patty Duke
Kay Walsh
Geoffrey Baldon

12.25 Weather and Close



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Independent Television Publications Ltd., 1972



8.30

Imagine a cast-list of almost every famous name you've ever heard of... and you have some idea of what to expect tonight when Robert Young hosts the first of a new series of *Kopykat* specials, featuring Frank Gorshin



9.30

If Bernie Owens had any illusions while he was inside prison about the faithfulness of his mistress Tina, he gets a rude awakening in tonight's story. Infidelity is an unforgivable crime. Tom Adams, Gabrielle Drake

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● The epic Spassky/Fischer confrontation has kindled a world-wide interest in chess—one of the oldest games known to man. This morning at 9.20 you can see the first of a new series of programmes which brings this "egg head's" game to life—through animation and trick photography—so that complete laymen can understand and enjoy it.

9.20

Chess Masterpieces

The Ambitious Pawn

This series presents short chess masterpieces in a novel and exciting way. Today's match is a reconstruction of the one played in Philadelphia in 1913 between Mlotkowski (white) and Deacon (black).

9.30 Harvest Festival ☆

The Salvation Army holds many of its meetings outdoors and combining this tradition with the celebration of Harvest Festival, this morning's service comes from Church Farm, Yatton Keynell, Wiltshire.

The farmyard setting is almost as it would be on a normal working day, with many of the animals free to roam. As the band and songsters of the Chippenham Corps of the Salvation Army present their first song, local children place decorated baskets of fruit and vegetables on an altar made from bales of hay.

Many of the songs associated with Harvest Festival will be sung to the accompaniment of the Salvationists' umbrellas, and Brigadier George H. Bell's sermon takes as its theme, *Ponder Anew What The Almighty Can Do*, a line from a well-known hymn.

DIRECTOR JOHN MEAD

HTV Production

10.30 Let Them Live ☆

Cheetah

The intricate balance of nature provides natural enemies for all animals. Yet, the only enemy common to all wildlife is ... man. Man the poacher kills for profit and, in several African game reserves, many of the predatory animals like cheetahs were killed off and the natural ecology became unbalanced. Predators keep herds strong and healthy because they weed out the sick. Rangers captured cheetahs to try to restore the balance, then set out to find a python and an aardvark to add to the game reserve.

☆ indicates Repeat

ANGLIA 9.30 Service; 10.30 Survival; 11.0 Golf; 12.30 Dr. Locke; 12.55 Cowboy; 1.50 Weather; 1.55 Farming; 2.30 Name of the Game; 3.55 Match; 4.45 Shot; 5.35 Black Beauty; 6.5 News; 6.15 Adam Smith; 6.45 Kingdom Come; 7.0 Stars; 7.25 Dr. in Charge; 7.55 Film—The Mob; 9.30 Shut that Door!!; 10.0 News; 10.15 Country Matters; 11.15 Department S.

MIDLAND 9.30 Harvest Festival; 10.30 Yesterday; 11.0 Tribe That Hides From Man; 12.30 Citizen's Rights; 1.0 Champions; 2.0 Soccer; 3.0 Film—The Adventures of Quentin Durward; 4.45 Golden Shot; 5.35 Black Beauty; 6.5 News; 6.15 Adam Smith; 6.45 Thy Kingdom Come; 7.0 Stars on Sunday; 7.25 Dr. in Charge; 7.55 Film—Tom Jones; 10.0 News; 10.15 Country Matters; 11.15 Spyforce.

TYNE TEES 9.20 Chess; 9.30 Harvest Festival; 10.30 Let Them Live; 11.0 Golf; 12.30 On the Buses; 1.0 Farming; 1.25 Something to Sing; 1.50 Jobs; 1.55 Football; 2.50 Film—Never Let Me Go; 4.45 Golden Shot; 5.35 Black Beauty; 6.5 News; 6.15 Adam Smith; 6.45 Thy Kingdom Come; 7.0 Stars on Sunday; 7.25 Doctor in Charge; 7.55 Film—The Devil at 4 o'Clock; 10.0 News; 10.15 Country Matters; 11.15 Strange Report; 12.10 Epilogue.

11.0 Wills Open Golf Tournament ☆

Highlights from the Wills Open Golf Tournament from Dalmahoy Golf Club, Edinburgh. Your commentators are John Jacobs, Arthur Moniford and Ben Wright and the programme is introduced by Fred Dinenage.

DIRECTORS BURT BUDIN, TED WILLIAMSON; EXECUTIVE PRODUCER LAWRIE HIGGINS
Independent Television Sport Production

12.30 On the Buses ☆

BY RONALD WOLFE, RONALD CHESNEY

REG VARNEY in

The Epidemic

with Doris Hare

Michael Robbins

Stephen Lewis

It's an ill wind that blows nobody any good, and even an ill wind can bring benefits when it's carrying flu germs ...

Stan

Jack

Sandra

Inspector Blakey

Arthur

Nurse

Olive

Mum

Eileen

Barman

DESIGNER ALAN HUNTER CRAIG;

PRODUCER DERRICK GOODWIN

London Weekend Television Production

1.0 Farming Outlook ☆

Farming news presented by Stuart Seaton. The reporter is Peter Williams.

RESEARCHERS NICK DUVAL, BOB

FARNWORTH; EDITOR DAVID THOMASSON;

DIRECTOR TONY KYSH

Tyne Tees Television Production

1.25 Calendar Sunday ☆

Men and women of Yorkshire talk.

DIRECTOR PETER JONES; EDITOR JOHN

WILFORD; EXECUTIVE PRODUCER JOHN

FAIRLEY

Yorkshire Television Production

1.55 Soccer ☆

Highlights of one of yesterday's top football league matches, with commentary by Keith Macklin.

DIRECTOR ANDY GULLEN

Yorkshire Television Production

2.50

Sunday Cinema ☆

GLENN FORD

DONALD O'CONNOR

JAMES SHIGETA in

Cry for Happy

A team of U.S. combat cameramen take up residence in a geisha house ...

Andy Cyphers

Murray Prince

Sazuki

Harue

Hanakichi

Admiral Bennett

McIntosh

Lank

Koyuki

Mrs. Bennett

SCREENPLAY IRVING BRECHER; DIRECTOR

GEORGE MARSHALL

4.45

The Golden Shot ☆

NORMAN VAUGHAN

JOAN TURNER

THE TROTTER BROTHERS

Anne Aston

Roz Early

Joan Turner has packed everything into

her career, from singer with a shattering four and a half-octave range to comedienne, from impressionist to disc jockey. But she wasn't a pop singer—until recently.

Then Joan recorded *With Love*—aiming to enter the hit parade. *Golden Shot* producer Les Cocks, Joan's ex-husband, liked the number and invited her to sing it in today's show.

With a new song and a reunion, Joan needs only to be on target when she is *Golden Partner* and her day will be complete!

MUSIC DIRECTOR JOHNNY PATRICK; SCRIPT SPIKE MULLINS, CHARLES HART;

DESIGNER ANN CROOT-HAWKINS; DIRECTOR

PAUL STEWART LAING; PRODUCER LES

COCKS

ATV Network Production

5.35 The Adventures of Black Beauty ☆

WILLIAM LUCAS

CHARLOTTE MITCHELL

with JUDI BOWKER

RODERICK SHAW in

The Hostage

BY VICTOR PEMBERTON

A desperate intruder steals into the stables of York Cottage—and *Black Beauty* is first to sense the unwelcome presence.

It's a situation fraught with danger not only for Vicky and Kevin, but also for *Black Beauty*, who finds herself held hostage by a man on the run ...

See pages 18-22

Vicky

Kevin

Jack Desmond

Amy Winthrop

Dr. James Gordon

PC Dickens

Jackson

DIRECTOR CHARLES CRICHTON; PRODUCER

SIDNEY COLE; EXECUTIVE PRODUCER PAUL

KNIGHT

London Weekend Television Production

6.5 News ☆

6.15 Adam Smith ☆

BY BEN RAE

ANDREW KEIR

Episode 14: The time has come for the final decision as to whether or not Adam Smith is the right man for the South African job. Meanwhile, Dr. Calvi's estranged wife has returned to see if there is any chance of a reconciliation.

Graham

Aitken

Adam Smith

Johnson

Mrs. Morrison

Dr. Calvi

Anna Calvi

Helen Smith

Matthew Smith

Customs Officer

SCRIPT ASSOCIATE SUSI HUSH; FILM

EDITOR JOHN LEEDS; DESIGNER DENIS

PARKIN; DIRECTOR RAY MENMUIR;

PRODUCER JUNE HOWSON

Granada Television Production

6.30

Thy Kingdom Come ☆

MICHAEL REINHOLD

CANON MICHAEL GREEN

King of Love

Continuing his search for the true meaning of "The Kingdom of God", Michael Reinhold questions Canon Michael Green, Principal of St. John's College, Nottingham.

DESIGNER JAY CLEMENTS; DIRECTOR

JONATHAN WRIGHT-MILLER; PRODUCER

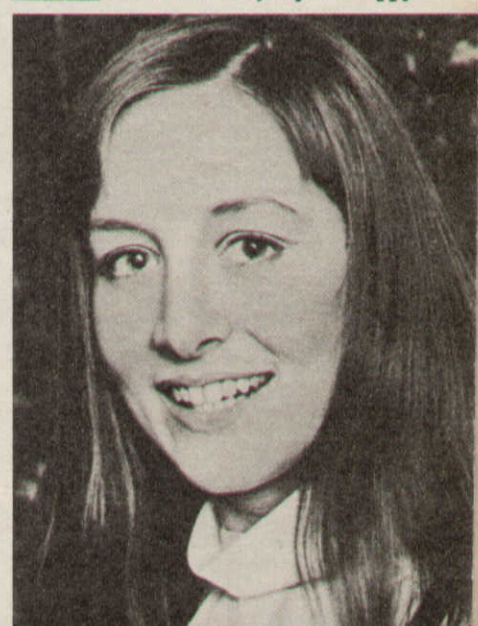
PHILIP GROSSET

ATV Network Production



2.50

Here's saki in your eye! Michi Kobi, Glenn Ford go geisha in the feature film, *Cry for Happy*



4.45

September sizzler—that's Roz Early, *Golden Shot's* current date on the *Golden calendar*



5.35

Black Beauty has an unwelcome visitor today. John Thaw plays Jack Desmond



Making her television debut in *Stars on Sunday*: Mrs. Mike Margolis-to-be. Making a return appearance on the same show: Anita

Harris. Actually, it's two for the price of one for it was Anita who, a few weeks ago, announced her engagement to her manager Mike. Not that it was a whirlwind romance; he proposed to her eight years ago. Mrs. Mike, however, could have chosen a more marriage-minded programme for her debut. The show's producer—organist Jess Yates finds that Stars keeps his wife and he apart. He had to cancel a holiday with her to start off the new series.

7.0 Stars on Sunday ☆

RAYMOND BURR
ANITA HARRIS
FRANK IFIELD
MOIRA ANDERSON
THE POOLE FAMILY

More music with a message from Anita Harris, Frank Ifield, Moira Anderson, The Poole Family plus the Doncaster Wheatheaf Girls' Choir conducted by John Barker and the *Stars on Sunday* 1,000-Voice Choir conducted by John Warburton. This week's Bible reading is by Raymond Burr.

The religious advisers are the Rev. Brandon Jackson and Monsignor Michael Buckley.

Jess Yates—stopping the donkey serenade—page 50

DIRECTOR LEN LURCUCK: EXECUTIVE PRODUCER JESS YATES
Yorkshire Television Production

7.25 Doctor in Charge ☆

ROBIN NEDWELL
George Layton Geoffrey Davies
Richard O'Sullivan in

The Rumour

BY GEORGE LAYTON, JONATHAN LYNN
with ERNEST CLARK

Eighty today—and still going strong! That's the "Doctor" series which notches up its 80th edition with a story that seems to give Prof. Loftus, at least, little

cause for celebration!

His interest in a dishy new nurse seems a little more than merely professional—and when his wife returns to work at the hospital herself, the lads' diagnosis is... Trouble!

Prof. Loftus Ernest Clark
Mrs. Loftus Joan Benham
Lady Cornford Ambrosine Phillpotts
Annabel Angharad Rees
Duncan Waring Robin Nedwell
Lawrence Bingham Richard O'Sullivan
Dick Stuart-Clark Geoffrey Davies
Paul Collier George Layton

DESIGNER BRYAN BAGGE: DIRECTOR BILL TURNER: PRODUCER HUMPHREY BARCLAY
London Weekend Television Production

7.55

The Big Film ☆

YUL BRYNNER
BRITT EKLAND
CLIVE REVILL in

The Double Man

with Anton Diffring
Moira Lister Lloyd Nolan

Agent Dan Slater learns his son has died in a ski-ing accident. He decides to investigate, and uncovers some disquieting facts...

Dan Slater

Kalmar

Gina

Frank Wheatly

Berthold

Mrs. Carrington

Edwards

Max

Gregori

Anna

Miller

General

Police Chief

Halstead

Yul Brynner

Britt Eklund

Clive Revill

Anton Diffring

Moira Lister

Lloyd Nolan

George Mikell

Brandon Brady

Julia Arnall

David Bauer

Ronald Radd

Kenneth J. Warren

David Healy

SCREENPLAY FRANK TARLOFF, ALFRED HAYES: DIRECTOR FRANKLIN J. SCHAFFNER

10.0 News ☆

and weather forecast

10.15 Country Matters ☆

Breeze Anstey

BY H. E. BATES, ADAPTED BY HUGH WHITEMORE

"He wants to smash us, smash everything. He wants to smash our life. Before he came rushing home like some lovesick boy we were happy here." Breeze makes her desperate cry to her partner Lorn when their idyllic life together is threatened by the invasion of Lorn's fiancé, Vernon, who suddenly arrives from India.

H. E. Bates's famous story is set in 1934 and tells of the deep friendship between two girls who hopefully start a herb farm together as a way of escape from the depressing Thirties.

As the girls' companionship develops, Breeze becomes gradually aware of a strange feeling for her friend, Lorn. With the arrival of Vernon their relationship reaches a crisis which threatens to destroy both their life and work together. Bates's tale of an unspoken love and its disturbing consequences was filmed on location at Wildboardclough, Cheshire. The last in the first series of *Country Matters*, it shows how revealingly Bates is able to explore the many varieties of feminine independence.

Breeze Anstey

Lorn Harvey

Mr. Harvey

Mrs. Harvey

Miss Wills

Dr. Vernon Bentley

Morag Hood

Meg Wynn Owen

Tenniel Evans

Joan Newell

Rachel Kempson

Bernard Archard

DESIGNER ROY STONEHOUSE: DIRECTOR PETER WOOD: PRODUCER DEREK GRANGER
Granada Television Production



10.15

The strange bond which unites Breeze Anstey and her friend Lorn Harvey reaches a crisis when the latter's fiancé suddenly arrives on the scene. Morag Hood, Meg Wynn Owen in the last episode of *Country Matters*

11.15 In Search of Tutankhamun ☆

BY TIM HAMILTON AND JOHN HANNAH

This dramatised television feature celebrates the 50th anniversary of the famous discovery of Tutankhamun's tomb which falls on November 23rd this year. The film recreates Howard Carter's and the Vth Earl of Carnarvon's exploits during their 16 years of excavating in Egypt. Commencing with Carnarvon's decision to winter in Egypt in 1903, it re-enacts step by step their world shattering discovery of the tomb of Tutankhamun, and culminates in the tragic death of Lord Carnarvon in a Cairo Hotel in 1923.

Filmed on location in the Valley of the Kings, using the tomb of an anonymous pharaoh, and at Highclere Castle, the seat of Lord Carnarvon, the film has an air of complete authenticity. Drawing assistance from many independent sources, the film uses, where possible, the original writings of the two principal persons and first hand reports from the period.

The objects first seen by Carter were filmed in the Cairo Museum. Also included is a gamma X-ray of Tutankhamun's death mask. This film has been made with grateful thanks to Madam Desroches-Noblecourt of the Louvre, the Vth Earl of Carnarvon, the Howard Carter Estate, and Dr. Gamal Mokhtar, Department of Antiquities, Egypt.

PRODUCER/DIRECTOR TIM HAMILTON: ASSISTANT PRODUCER JUNE A. CORBETT: ASSISTANT DIRECTOR SAYED ABDEL KHALIK: EXECUTIVE PRODUCER S. A. MORSEY

12.5 Weather and Close

☆ indicates Repeat

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7.25

Rumour has St. Swithin's in a swirl. Waring's friend Paul knows all—he wrote the story

● Delightfully dizzy Dora Bryan will be calling at your house twice this week. Today, at 3.0, she appears as Mrs. Jenkins—one of her priceless character cameos—in the romantic film comedy, *Made in Heaven*. And she'll be back on Friday at 8.0 in her own show, *Dora*!

9.30 For Schools

9.30 Finding Out—The Weather 2 *
9.48 Meeting Our Needs—Animal, vegetable, mineral *.
10.8 Evidence—Religion 2 *.
11.0 My World: Stories—Tom built a house *.
11.15 The Magic of Music—The concept of rhythm *.
11.32 The Communicators—The power of the Press *

12.0 Larry the Lamb ☆

The Tale of Captain Brass the Pirate

Another Toytown adventure.

PRODUCER HENDRIK BAKER

12.15 Common Market Cook-Book ☆

JACK de MANIO

Cannelloni (Italy)

Chef Dante Rota prepares Cannelloni.

DESIGNER MALCOLM DAWSON:

PRODUCER/DIRECTOR TONY KYSH

Tyne Tees Television Production

12.45 Corwin ☆

Does Anybody Here Know Denny?

Delicious Denny chases Dr. Corwin...

Dr. Corwin

Denny

Doc James

Nurse Mac

Bromley

John Horton

Margot Kidder

Alan King

Ruth Springford

Robert Warner

1.45 Whicker ☆

A reshewing of Alan Whicker's fascinating findings on computer dating.

RESEARCH NIGEL TURNER: CAMERAMAN

FRANK POCKLINGTON: SOUND DON

ATKINSON: EDITOR STAN HAWKES:

DIRECTOR IAN MCFARLANE: PRODUCER SID

WADDELL

Yorkshire Television Production

2.15 Bellbird

Everyone rallies when the blood bank arrives.

ANGLIA 12.0 Larry; 2.0 Yesterdays; 2.30 Afternoon; 3.0 Saint; 3.55 Romper Room; 4.20 Newsroom; 4.25 Freewheelers; 4.55 Clapperboard; 5.20 This House; 5.50 News; 6.0 About Anglia; 6.45 Opp. Knocks!; 7.30 Coronation St.; 8.0 World in Action; 8.30 Thy Neighbour; 9.0 Kate; 10.0 News; 10.30 Brian Connell; 10.55 Journey to the Unknown.

MIDLAND 12.0 Larry the Lamb; 12.15-1.10 The Saint; 2.5 Good Afternoon!; 2.30 Horoscope; 2.35 Women Today; 3.0 Film—Wake Me When The War Is Over; 4.25 Freewheelers; 4.55 Clapperboard; 5.20 Bless This House; 5.50 News; 6.0 ATV Today; 6.40 Opp. Knocks!; 7.30 Cor. St.; 8.0 World in Action; 8.30 Love Thy Neighbour; 9.0 Kate; 10.0 News; 10.30 Name of the Game.

TYNE TEES 12.0 Larry the Lamb; 12.20 Alexander the Greatest; 12.50 Edgar Wallace; 1.45 Bewitched; 2.15 Bellbird; 2.30 Cook Book; 2.59 N.E. Headlines; 3.0 Film—Went the Day Well; 4.25 Freewheelers; 4.50 Puffstuf; 5.20 Bless This House; 5.50 News; 6.0 Today at Six; 6.25 Chapelton Girl; 6.45 Opportunity Knocks!; 7.30 Coronation St.; 8.0 World in Action; 8.30 Love Thy Neighbour; 9.0 Kate; 10.0 News; 10.30 Name of the Game; 11.55 News; 12.10 Fights of the Century; 12.25 Epilogue.



3.0

She's the home help—and his wife needs help! Hungarian Marta, played by Sonja Ziemann, soon threatens the apparently ideal marriage of Basil, David Tomlinson, and Julie, Petula Clark, in the film comedy

2.30

Good Afternoon! ☆

The afternoon discussion programme with presenters Sylvia Duncan, Mavis Nicholson, Mary Parkinson, Jill Tweedie and Judith Chalmers.

ASSOCIATE PRODUCER ANDREW MCNEIL:

PRODUCER MEG TRACE

Thames Television Production

3.0 Movie Matinee ☆

DAVID TOMLINSON

PETULA CLARK

SONJA ZIEMANN in

Made in Heaven

Romantic comedy about a couple whose marriage is strained when they employ a sexy Hungarian maid!

Basil Topham

Julie Topham

Marta

Grandpa

Mr. Jenkins

Mrs. Jenkins

Miss Honeycroft

The Vicar

1st fan

David Tomlinson

Petula Clark

Sonja Ziemann

A. E. Matthews

Alfie Bass

Dora Bryan

Athene Seyler

Richard Wattis

Ferdy Mayne

SCREENPLAY GEORGE H. BROWN, WILLIAM DOUGLAS HOME: PRODUCER GEORGE H. BROWN: DIRECTOR JOHN PADDY CARSTAIRS

4.25 Freewheelers ☆

MICHAEL BARRINGTON

DONALD MORLEY

RAY ARMSTRONG

Adrian Wright Leonard Gregory

Caroline Ellis in

Vertigo I

BY RALPH WRIGHT

Colin, Steve and Jill carry out a daring raid on M.I.5 in a bid to get vital information about General Grant and Kirov.

Meanwhile Grant, finding that his Scorpio device has been stolen, immediately sets up a booby trap to get Colin and the youngsters. It doesn't work out as he planned—but Colin finds himself in even deeper trouble.

Morris

Mike

Colin

Steve

Jill

General Grant

Kirov

Donald Morley

Adrian Wright

Ray Armstrong

Leonard Gregory

Caroline Ellis

Michael Barrington

Gerard Heinz

DESIGNER JOHN DILLY: PRODUCER CHRIS

MCMMASTER

Southern Television Production

4.55 Arthur! ☆

Cartoon adventures in Camelot.

5.20

Bless This House ☆

SIDNEY JAMES

DIANA COUPLAND

Robin Stewart

Sally Geeson

Anthony Jackson in

If the Dog Collar Fits, Wear It!

BY CARLA LANE, MYRA TAYLOR

When Sally, in a do-gooding mood, provides dog Fred with shelter, Sid thinks it is time to ignore those big pleading eyes—Sally's and Fred's—and be master in his own home.

Sid Abbott

Jean Abbott

Mike

Sally

Trevor

Sidney James

Diana Coupland

Robin Stewart

Sally Geeson

Anthony Jackson

DESIGNER BERNARD SPENCER: DIRECTOR/

PRODUCER WILLIAM G. STEWART

Thames Television Production

5.50 News ☆

6.0 Calendar ☆

The regional news magazine, presented by Paul Dunstan, Peter Moth, Simon Welfare and Richard Whiteley.

DIRECTOR PETER JONES: PRODUCERS

GRAHAM IRONSIDE, SID WADDELL:

EDITOR JOHN WILFORD: EXECUTIVE

PRODUCER JOHN FAIRLEY

Yorkshire Television Production

followed by

Weather

6.25

Calendar Special ☆

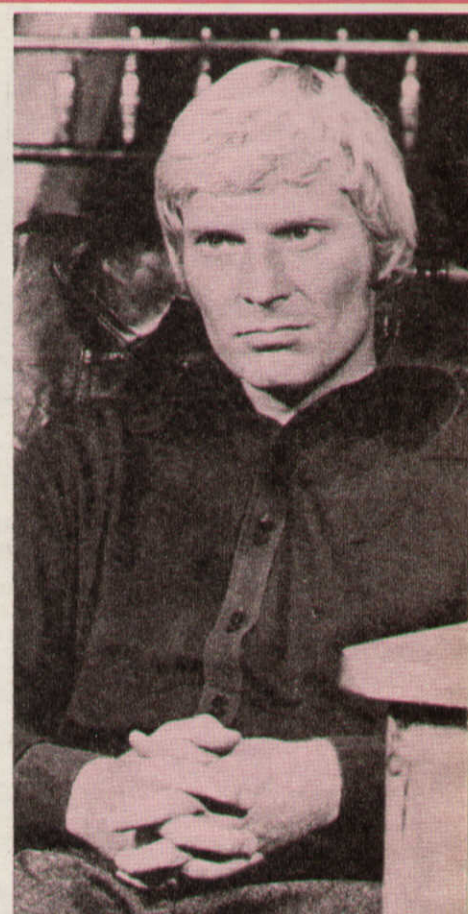
The Best of Friends

The change from school to job usually means a change of friends. But two school-leavers, Georgina and Janice, decide to get a job together in the city. Both had high hopes but very different ambitions. How did it work out? Reporter Simon Welfare.

PRODUCER/DIRECTOR DUNCAN DALLAS:

EDITOR GRAHAM SHRIMPTON

☆ indicates Repeat



4.25

Colin Wade's latest mission lands the young M15 agent in deep trouble. Ray Armstrong

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TV1



At an age when most people are content to sit and reflect on the past, Eddie Mostyn is hoping to start a new career as a comedian. For Eddie believes that life begins at 80. It was two years ago that he revived his former interest in amateur theatricals and agreed to tell a few jokes at a senior citizens' social evening in his home town of Watford. The old folk loved him, Eddie became something of a local celebrity and Opportunity Knocks! eventually accepted him for tonight's show. A veteran of the Liverpool Rifles in World War One, Eddie started acting on Merseyside soon after the Armistice and played everything from David Copperfield to Raffles before he retired.

6.45 Opportunity Knocks! ☆

HUGHIE GREEN

Are you sitting to attention? Is the TV set squared-up. Wait for it, wait for it! Right, you're ready to watch a smart and exciting turnout of new talent.

The polished young men marching out on the vote trail are the 176 (Hove) Squadron Air Training Corps Band.

Hughie, boots gleaming in the spotlight, also parades last week's winner: Hertfordshire comedian Eddie Mostyn; operatic duettists Anna Bernardin and Philip Gelling from London; and Lancashire's Sweet Chariot, an instrumental/harmony trio.

The backing music is by the *Opportunity Knocks!* Orchestra, under the baton of Lt. Col. (Ret'd) Bob Sharples, and the address for those all-important postcard votes is: Opportunity Knocks!, Thames Television, Teddington Lock, TW11 9NT.

PROGRAMME ASSOCIATE DORIS BARRY:
ASSOCIATE PRODUCER LEN MARTEN:
DESIGNER MICHAEL MINAS: DIRECTOR/
PRODUCER ROYSTON MAYOH

Thames Television Production

7.30 Coronation Street ☆

In which Lucille jumps to conclusions. This week's cast:

Ena Sharples	Violet Carson
Annie Walker	Doris Speed
Len Fairclough	Peter Adamson
Lucille Hewitt	Jennifer Moss
Maggie Clegg	Irene Sutcliffe
Betty Turpin	Betty Driver
Minnie Caldwell	Margot Bryant
Stan Ogden	Bernard Youens
Norma Ford	Diana Davies
Rita Littlewood	Barbara Mullaney
Ken Barlow	William Roache
Ernest Bishop	Stephen Hancock
Tommy Deakin	Paddy Joyce
Dirty Dick	Talfryn Thomas
Dr. Mitchell	Moultrie Kelsall

STORIES HARRY DRIVER, JOHN TEMPLE:
KAY MCMANUS: WRITER BRIAN FINCH:
DESIGNER ED BUZIAK: DIRECTOR NICK
BURRELL DAVIS: PRODUCER ERIC
FRYTHURCH: EXECUTIVE PRODUCER H. V.
KERSHAW

Granada Television Production

8.0 World in Action ☆

What makes the news? Who makes the news? The award-winning *World in Action* team get behind the headlines to bring you another hard-hitting report.

EXECUTIVE PRODUCER GUS MACDONALD
Granada Television Production

☆ indicates Repeat



8.30

Could it just be that Eddie is in the line for promotion at the factory? Jack Smethurst

8.30 Love Thy Neighbour ☆

BY VINCE POWELL, HARRY DRIVER

JACK SMETHURST
RUDOLPH WALKER
NINA BADEN-SEMPER
KATE WILLIAMS
NORMAN BIRD

There is much jubilation at the departure of Clarke, foreman of the factory where Eddie Booth and his coloured neighbour Bill Reynolds work. The management decide it will best serve their interests if they promote their most idle, difficult, loud-mouthed, bigoted troublemaker. The choice is obvious!

See pages 6-9

Eddie Booth	Jack Smethurst
Bill Reynolds	Rudolph Walker
Barbie Reynolds	Nina Baden-Semper
Joan Booth	Kate Williams
Mr. Granger	Norman Bird
Arthur	Tommy Godfrey
Jacko	Keith Marsh
Miss Bailey	Sonia Stevens

DESIGNER FRANK GILLMAN: DIRECTOR/
PRODUCER STUART ALLEN
Thames Television Production

9.0 Kate ☆

PHYLLIS CALVERT in
A Man for all That
BY ERIC PRINGLE
with NIGEL STOCK
PENELOPE KEITH
PATRICK BARR
DOREEN MANTLE

A magazine editor's life is not always as glamorous as it may seem, and Kate Graham of *Heart and Home* is beginning to come under pressure—from the clock. With continual demands upon her time and energy, she reluctantly agrees when Wenda Padbury offers to make things easier by taking over the "Dear Monica" column.

It's a move made against her better judgement, remembering the near-disastrous consequences when she took a hand in the feature once before. And there could be more trouble in store with her first assignment this time: to help a family whose home is threatened... Patrick Barr, long to be named eccentric of the year—pages 28-30

Kate Graham	Phyllis Calvert
June	Jean Rimmer
Mr. Winch	Preston Lockwood
Wenda Padbury	Penelope Keith
Ellen	Elizabeth Burger
Paul Duncan	Patrick Barr
Alfred Bates	Nigel Stock
Harriet Bates	Doreen Mantle

DESIGNER GORDON LIVESEY: DIRECTOR
PAUL ANNETT: PRODUCER PETER ROGERS
Yorkshire Television Production

10.0 News at Ten ☆

And Weather Forecast



9.0

Wenda takes over the "Dear Monica" column and her first plea for help comes from a reader who is a victim, like Kate, of a property developer. But diplomacy is not Wenda's virtue. Penelope Keith and Phyllis Calvert

10.30 The Name of The Game ☆

A Wrath of Angels

Dan Farrell backs a militant priest's efforts to improve conditions in a slum owned by a crime syndicate.

Dan Farrell	Robert Stack
Father Bernard	
Torres	Ricardo Montalban
Father Keaton	John Kerr
Maria Ward	Anne Helm
Joe Sample	Don Murphy

11.55 All Our Yesterdays ☆

BRIAN INGLIS

Twenty-five years ago in Washington there began an investigation into Holly-

wood by the Senate's Un-American Activities Committee, an event which was to herald the McCarthy period. At the height of the cold war, with Russian influence spreading across Europe, many Americans were determined to hunt every alleged Communist in their midst.

Film producer Carl Foreman was one of the men brought before the committee—the result was a blacklisting from all American film companies.

Brian Inglis talks to Foreman about this period and takes a look at his most recent film in Britain, *Young Winston*.

RESEARCH ISABEL JAMES: HISTORICAL
ADVISER PROF ASA BRIGGS: DIRECTOR
MICHAEL BECKER: PRODUCER DOUGLAS
TERRY

Granada Television Production

12.25 Weather and Close



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THE MAN WHO STOPPED THE DONKEY SERENADE

Right now, Skippy the donkey doesn't feel like singing any donkey serenade. Not even for Jess Yates of *Stars on Sunday*. Instead of a frolicking youngster getting into the saddle there is Yates with all his 14st. Yates has been appearing with the *Stars on Sunday* company on the stage at Scarborough during the summer—but is back on TV on Sunday. Skippy is still appearing on Scarborough beach...

● Look at today's clothes, with their 1940's influence, and you'll realise that fashion turns full circles. It's a phenomenon that is noticeable in Maggie's new feature, *Back in Gear*, which shows clothes down the ages. The costume in today's programme was fashionable more than 3,000 years ago during King Tutankhamun's reign, but a similar headress will soon be worn by the hostesses of a major British airline.

9.30 For Schools

9.30 Seeing and Doing—The Beaver *
9.47 Writer's Workshop—Snake * 10.7
The Communicators—The power of the press * 11.0 Figure It Out—Patterns *
11.18 Picture Box—To make you laugh—and think * 11.35 It's Fun to Read—The magic box and the policeman *
11.45 The Living Body—Nerve centre *

12.0 The Magic Ball ☆

The Story of the Nervous Baggpipes

Sam and the Magic Ball help a Scottish shepherd round up his sheep. The backgrounds are by Valerie Pownall and the dubbing mixer is Frank Griffiths.

WRITER/NARRATOR ERIC THOMPSON:
ANIMATION DIRECTOR BRIAN COSGROVE
Granada Television Production

12.15 Common Market Cook-Book ☆

JACK de MANIO

Sole Atchen (Eire)

Chef Dante Rota prepares a delicious Irish dish.

DESIGNER MALCOLM DAWSON: DIRECTOR/
PRODUCER TONY KYSH

12.45 A World of Their Own ☆

A fascinating documentary about the unique kibbutz of Ma'agan Michael. ‡

WRITER LEW GARDNER: CAMERA
RAYMOND SIEMAN: EDITOR PETER
DELFOU: DIRECTOR ROSS DEVENISH:
EXECUTIVE PRODUCER JEREMY ISAACS

Thames Television Production

1.45 Mad Movies ☆

BOB MONKHOUSE

The 1925 cinema recreated for laughs.

‡ indicates Repeat

ANGLIA 12.0 Magic Ball; 2.0 Junkin; 2.30 Afternoon!; 3.0 Houseparty; 3.15 Randall & Hopkirk; 4.10 Enchanted House; 4.20 Newsroom; 4.25 Sooty; 4.50 Maggie; 5.20 Chimp; 5.50 News; 6.0 About Anglia; 6.35 Crossroads; 7.0 Film—Ten Wanted Men; 8.30 Good Woman; 9.0 Theatre; 10.0 News; 10.30 Struggle; 11.45 Wrestling.

MIDLAND 12.0 Magic Ball; 12.15-1.10 Sea-way; 2.40 Good Afternoon!; 3.10 Horoscope; 3.15 Dick Van Dyke; 3.45 Women Today; 4.10 Enchanted House; 4.25 Sooty; 4.50 Maggie; 5.20 Jackson Five; 5.50 News; 6.0 ATV Today; 6.35 Crossroads; 7.0 Film—The Rounders; 8.30 My Good Woman; 9.0 Armchair Theatre; 10.0 News; 10.30 Subject of Struggle; 11.45 Wrestling.

TYNE TEES 12.0 Magic Ball; 12.20 Alexander the Greatest; 12.50 Edgar Wallace; 1.45 Jimmy Stewart; 2.15 Bellbird; 2.30 Kreskin; 2.59 N.E. Headlines; 3.0 Doctor Gannon; 3.55 Funny Face; 4.25 Sooty; 4.50 Maggie; 5.20 Shirley's World; 5.50 News; 6.0 Today at Six; 6.35 Crossroads; 7.0 Mystery Movie: Honey-moon With a Stranger; 8.30 My Good Woman; 9.0 Play; 10.0 News; 10.30 Subject of Struggle; 11.45 Wrestling; 12.15 News; 12.30 Yard Mysteries; 1.5 Epilogue.

2.15 Bellbird

The motor cyclists visit the blood bank.
This story's cast:

Col. Emerson
Maggie Emerson
Des Davies
Fiona Davies
Marge Bacon
Steve Kowzowski
Rhoda Greene
Roger Greene
John Quiney
Matthew Reed
Olive Turner
Joe Turner
Molly Wilson
Mike
Terry

Carl Bleazby
Gabrielle Hartley
Dennis Miller
Gerda Nicholson
Carmel Millhouse
David Phillips
Lynette Curran
Brian Hannan
Maurie Fields
Alan Hopgood
Moira Carleton
Terry Norris
Stella Lamond
Stewart Faichney
Ross Thompson

2.30 Good Afternoon! ☆

JILL TWEEDIE

The discussion programme, chaired by Jill Tweedie.

3.0 Delta

Touch of D.F.P.

Mallow is sprayed by a crop-dusting plane. Delta investigates.

Mallow
Inger

John Ovegg
Kerrily Nolan

4.0 Dr. Simon Locke ☆

The Meddler

Amy Mardon discards her crutches and risks ruining her recovery.

Dr. Simon Locke
Dr. Andrew Sellers
Amy

Sam Groom
Jack Albertson
Tedde Moore

4.25

The Sooty Show ☆

HARRY CORBETT
with Wally Wyton
and Matthew

Sweep doesn't look much like prize-winning material, but Harry and Sooty think that with a little beauty treatment he could be a champion. Nothing ambitious to start with—just a local dog show. The trouble is, Sweep doesn't appreciate their efforts to turn him into a Cruft's contender... Could they be barking up the wrong tree?

Wally Whyton seems convinced by the transformation and sings *How Much is That Doggie in the Window?*—but then he always was a wag.

Today's show also includes another edition of Double or Drop—with Wally firing the questions and Matthew the booby prizes—and music by The Sooty-Braden Show Band.

DESIGNER SYLVIA NADOLNY: PRODUCER
DAPHNE SHADWELL

Thames Television Production

4.50 Magpie ☆

SUSAN STRANKS
TONY BASTABLE
DOUGLAS RAE

Call Susan Stranks "old fashioned" and she won't be offended. For Sue is introducing a new item called "Back in Gear". Each week, she will slip into the costume of a particular period in history, and with the help of Tony and Doug, tell you how young people lived at that time.

Today, we have the Egyptian Collection. Note the clever cut of the clothes and the distinctly regal influence. Just the gear for a potter round the pyramids, this eye-catching outfit was what all the trendy young things were wearing in King Tutankhamun's days. The scribe, by the way, is Tony Bastable.

DIRECTORS DIANA POTTER, ROGER PRICE:
PRODUCER SUE TURNER

Thames Television Production

5.20 Shirley's World ☆

SHIRLEY MACLAINE
JOHN GREGSON
CYRIL CUSACK
JOSS ACKLAND in

The Reunion

BY PETER MILLER

Shirley Logan is accused of stealing the Batchworth Diamonds from an exhibition—a quarter of a million pound coup. How can she prove her innocence?

Shirley Logan
Dennis Croft
Charlie
Inspector Vaughan
Ron
Saunders
Phillips
Peters
Rodney
Shirley MacLaine
John Gregson
Cyril Cusack
Joss Ackland
Tommy Godfrey
Jonathan Elsom
Michael Collins
John Wreford
Kim Smith

DIRECTOR FRANK CVITANOVITCH:

PRODUCER BARRY DELMAINE: EXECUTIVE
PRODUCER SHELDON LEONARD

5.50 News ☆

6.0 Calendar ☆

And Weather Forecast

6.35 Crossroads ☆

David and Meg are interviewing for a new secretary for the motel. They have yet to meet Miss Kathie Lamb.

This week's cast:

Meg Richardson
David Hunter
Miss Jorkins
Vera Downend
Kathie Lamb
Roy Warwick
Miss Tatum

Noel Gordon
Ronald Allen
Rosita Mee
Zeph Gladstone
Lindsey Armstrong
John Baddley
Elisabeth Croft



5.20

Inspector Vaughan demands to search Shirley's apartment.
Joss Ackland, Shirley MacLaine

Vince Parker
Don Rogers
George Parker
Diane Parker
Wilf Harvey
Sandy Richardson
Russ Franklin
Mr. Booth
Amy Turtle
Sheila Harvey
Stan Harvey
Mr. Lovejoy
Mrs. Whitton
Derek Maynard
Mr. Lautrec
Jake Seager
Annabelle

Peter Brookes
Albert Shepherd
Harry Beety
Susan Hanson
Morris Parsons
Roger Tonge
Tony Bowers
David Lawton
Ann George
Sonia Fox
Edward Clayton
William Avenell
Jo Richardson
Brian Hankins
Ernst Walder
Mike Lucas
April Walker

WRITERS PETER LING, MICHALA CREES,
MALCOLM HULKE, IVOR JAY, PAULA
MILNE: STORY ADVISER WENDY
GREENGROSS: DIRECTOR MALCOLM
TAYLOR: PRODUCER REG WATSON
ATV Network Production

7.0 Cartoon Time ☆

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It's the sentence a large percentage of married women dread. The breadwinner assumes a "don't you dare say it" look and announces: "My mother's coming for the weekend." Clive Gibbons breaks the news to Sylvia in *My Good Woman* tonight, and soon Mum is tut-tutting into the sitting-room looking for dust—and trouble. The daunting lady is played by Margery Mason who admits: "I'm your identikit whining mum." If you remember Margery in *Family At War*, you will know what she means. But the neurotic roles and waspish wail are strictly for the screen. The real Margery is energetic and optimistic. "The only time I get worried," she says, "is if I go longer than a month without work."

7.5 Mystery Movie ☆

JANET LEIGH
ROSSANO BRAZZI in

Honeymoon with a Stranger

A beautiful young American, Sandra Latham marries a Spanish millionaire. The honeymoon night is blissful, but in the morning he has gone. She reports him missing.

Several days later a man claiming to be her husband turns up...

Sandra Latham Janet Leigh
Captain Sevilla Rossano Brazzi
Ernesto (1) Joseph Lenzi
Ernesto (2) Cesare Danova
Juanito Juan Elize
Caprio Eric Braden
Carla Barbara Steele
Sgt. Sancho Garcia
Policeman Raoul Anthony

SCREENPLAY DAVID P. HARMON, HENRY
SLESAR: DIRECTOR JOHN PEYSER

8.30 My Good Woman ☆

BY RONNIE TAYLOR

LESLIE CROWTHER

SYLVIA SYMS

with KEITH BARRON

Guest MARGERY MASON

You can choose your friends but you can't choose your relations, and although Sylvia gets on well with her mother-in-law, there are times when she gets on better without her.

Clive's mum has only come for a long weekend, but for Sylvia it's a short cut to disaster.

Clive Gibbons Leslie Crowther
Sylvia Gibbons Sylvia Syms
Philip Broadmore Keith Barron
Clive's mother Margery Mason

DESIGNER TREVOR PATERSON: PRODUCER
LES CHATFIELD

ATV Network Production

9.0 Armchair Theatre ☆

RICHARD PEARSON

VICTOR MADDERN

and PAT HEYWOOD in

A Fluid Arrangement

BY DONALD CHURCHILL

Ernie's decision to go to sea brings changes in his household which he had not anticipated.

"They all see me as a villain," says Victor Maddern—pages 70-71

Ernie Victor Maddern
Ivy Fanny Carby
Nancy Pat Heywood
Jack Richard Pearson

EXECUTIVE PRODUCER LLOYD SHIRLEY:
STORY EDITOR MARIAN LLOYD: DESIGNER

NEVILLE GREEN: PRODUCER KIM MILLS:
PETER DUGUID

Thames Television Production

10.0 News at Ten ☆

followed by

Weather

10.30 A Subject of Struggle ☆

For a few extraordinary months, one woman was at the centre of a gigantic struggle for the future of China—Chairman Mao's great proletarian Cultural Revolution.

She was Wang Kuang-mei, the wife of Mao's chief rival, President Liu Shao-chi, and one of the most important women in China. For her the political struggle, which she pursued with ruthless determination was also a bitter family crisis. As the Cultural Revolution reached its climax, she was denounced by her own children and saw her husband overthrown. Then, on April 10, 1967, she was summoned for her final struggle.

The place: Room 803, Tsinghua University Peking.

The time: 6.30 in the morning.

Her opponents: Chairman Mao's most fervent supporters, the Red Guards.

From authentic transcripts, tonight's dramatised documentary reconstructs what happened and the events which led up to that confrontation. The story of Wang Kuang-mei, a subject of struggle, a rare look at China from the inside in the midst of change. The commentator is Chris Kelly. *Ordeal of China's First Lady—pages 16, 17*

Wang Kuang-mei

Interrogators

Daughters

Liu Shao-chi

Doctor

Red Guard

Soldier

CAMERAMAN MICHAEL WHITTAKER:

SOUND COLIN RICHARDS: FILM EDITOR

GERRY DOW: ASSOCIATE PRODUCER

BRIAN LAKE: DIRECTOR/PRODUCER LESLIE

WOODHEAD

Granada Television Production

11.45 Wrestling ☆

Here is a prediction: Pablo the Gipsy has a real fight on his hands in tonight's all-action lightweight bout.

For climbing into the ring to do battle with the tassel-hatted man from Kidderminster is the son of Mr. Jackie—TV—Pablo, making his first solo wrestling appearance on television.

No need for a crystal ball to see that 18-year-old Jackie Jnr. will need all the ringcraft he's learned as a tag-team partner of his famous father. Pablo, whose Latin looks have made him the darling of the ladies, is renowned for the speed and agility that have brought him a string of successes at both light and welter weights.

Commentator Kent Walton is at the ringside in the Wryton Stadium, Bolton, to bring you highlights of the match.

DIRECTOR ERIC HARRISON

Granada Television Production

12.15 Scotland Yard Mysteries

The Drayton Case

Introduced by EDGAR LUSTGARTEN

When a human skeleton is discovered beneath the rubble of a bombed school, it is presumed to be the remains of a victim of enemy bombing. Police scientists, however, making a routine examination, prove that the bones are those of a woman who had been strangled...

12.50 Weather and Close



7.5

Star film actress Janet Leigh portrays American Sandra Latham, who finds herself honeymooning with a stranger in tonight's *Mystery Movie*. Shot entirely in Spain, this thriller keeps up the suspense until the final reel



9.0

Ernie's life-long ambition has been to hoist his spinnaker and set sail for distant shores. In a few days he hopes to realise his cherished dream. But then the lodger drops a bombshell. Richard Pearson, Victor Maddern

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MAURICE WOODRUFF PREDICTS



CAPRICORN (Dec. 21 to Jan. 19)

His: An older person may seem to be interfering in your private affairs this week, but try to realise that the person has your welfare in mind. **Hers:** This week, you may feel inclined to turn from one person to another in the romantic field. This could be disadvantageous.



CANCER (June 21 to July 21)

His: This week, private affairs can be put on a much more settled basis. So make the most of any opportunities that come your way. **Hers:** If a loved-one asks you for support, help them all you can, but don't take on too much responsibility.



AQUARIUS (Jan. 20 to Feb. 18)

His: You should take care not to upset a near-one by a thoughtless remark: it could spoil things for you. **Hers:** There may be criticism from your family regarding a new association, but if you are happy about the friendship, then carry on and all will be well.



LEO (July 22 to Aug. 21)

His: This week, be the listener and not the talker. You could hear something which will set your mind at rest regarding a colleague. **Hers:** There should be several invitations for you during this week, which will be very entertaining, and will cost you very little.



PISCES (Feb. 19 to March 20)

His: Quite a few people may ask for your help. Give it, but remember to try and deal with important matters of your own. **Hers:** You will have an active week both in the home and in the social field. You should have plenty of energy to cope.



VIRGO (Aug. 22 to Sept. 21)

His: You should guard against indiscreet talk with a relative, or you could find yourself in a spot of bother. Keep an open mind and you should have quite an enjoyable week. **Hers:** A man of whom you are very fond may pay you quite a lot of attention.



ARIES (March 21 to April 20)

His: You could feel a little disappointed over an outing. Try not to let this show, or somebody's feelings may be deeply hurt. **Hers:** Romance could begin to run smoothly once again and you may gain quite a lot of pleasure through travel.



LIBRA (Sept. 22 to Oct. 22)

His: Take care not to let a small emotional upset interfere with your working routine and concentration. **Hers:** Try to know a dear-one's plans more clearly. You may find that you will be able to plan ahead with more certainty.



TAURUS (April 21 to May 20)

His: A good week for business, and you may be given the chance to increase your income. In this connection, your dearest ambition could be achieved. **Hers:** Try not to let family ties take up too much of your time, as romance could be just around the corner.



SCORPIO (Oct. 23 to Nov. 21)

His: Towards the end of the week, there could be a happy reunion with a very dear person whom you have not seen for a long time. **Hers:** A close friend may be rather upset about a romantic misunderstanding. They would deeply appreciate your help and sympathy.



GEMINI (May 21 to June 20)

His: By having more confidence in yourself, you may form a new friendship which could hold future gains for you. This is a very good week and new doors could open for you. **Hers:** Someone once very dear to you, but with whom you lost contact, may get in touch.



SAGITTARIUS (Nov. 22 to Dec. 20)

His: Affairs could be fast-moving this coming week. Be enthusiastic, but remember that you cannot manage everything alone. **Hers:** You will feel pleased over an important personal matter which turns out more successfully than you had hoped.

Andrew Keir, who plays Adam Smith, was born on April 3, 1926—under the star sign of Aries. A typical Arien, his strong determination will ensure that he excels in anything he puts his mind to; although a tendency to be headstrong means that his actions can sometimes be too impulsive. The next three years will be important in his acting career and he will win acclaim in a role in which he plays a character much older than himself.



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enjoyment with
Rothmans
Cambridge.



EVERY PACKET

● Any race punters in the house? If so, they could probably do worse than take a long-range tip from this afternoon's £7,000 added Cheveley Park Stakes for two-year-old fillies. For the race, in the years since 1964, has provided no fewer than four winners who have gone on to score in the 1,000 Guineas, including last year's winner, Waterloo. But, even if you don't bet, the race provides an interesting insight into the form of possible Classic winners.

9.30 For Schools

9.30 My World: Real Life—The school doctor * 9.43 How We Used to Live—The small house, 10.5 It's Fun to Read—The magic box and the policeman * 10.15 The Living Body—Nerve centre * 11.0 Finding Out—The weather 2 * 11.20 Writer's Workshop—Snake * 11.40 Evidence—Religion *

12.5 The Adventures of Rupert Bear ☆

Rupert and the Rope Ladder

A lost car spanner takes Rupert into a strange adventure in which he discovers a burglar's hoard. The story, adapted by Anna Standon, is told by Judy Bennett.

SCRIPT EDITOR RUTH BOSWELL:

DIRECTOR MARY TURNER

12.20 Common Market Cook-Book ☆

JACK de MANIO

Fricassee de Veau with Dill Sauce (Denmark)

Expert chef Dante Rota demonstrates how to prepare a delicious Danish dish.

DESIGNER MALCOLM DAWSON: PRODUCER/DIRECTOR TONY KYSH

Tyne Tees Television Production

12.50 The Saint ☆

ROGER MOORE in

The Saint Sees It Through

BY IAN MARTIN

Simon discovers that a former girl friend is implicated in a smuggling ring...

<i>Simon Templar</i>	Roger Moore
<i>Lili</i>	Margit Saad
<i>Dr. Zellerman</i>	Joseph Furst
<i>Tante Ada</i>	Elspeth March
<i>Eberhard</i>	Guy Deghy
<i>John Hamilton</i>	Larry Cross
<i>Fritz Kapel</i>	Gordon Sterne
<i>Police capt.</i>	Carl Duering

PRODUCERS ROBERT S. BAKER, MONTY BERMAN: DIRECTOR ROBERT S. BAKER

ANGLIA 12.5 Rupert; 1.45 Racing; 3.40 Cartoons; 3.55 Romper Room; 4.20 Newsroom; 4.25 Big Time; 4.50 Ace; 5.20 Survival; 5.50 News; 6.0 About Anglia; 6.35 Crossroads; 7.0 Protectors; 7.30 Coronation St.; 8.0 Cade; 9.0 Van der Valk; 10.0 News; 10.30 Football; 11.25 Class by Himself.

MIDLAND 12.5-12.20 Rupert Bear; 1.45 Newmarket Racing; 3.35 Horoscope; 3.40 Women Today; 4.10 Enchanted House; 4.25 Little Big Time; 4.50 Ace of Wands; 5.20 Survival; 5.50 News; 6.0 ATV Today; 6.35 Crossroads; 7.0 Please Sir!; 7.30 Cor. St.; 8.0 Hawaii Five-O; 9.0 Van der Valk; 10.0 News; 10.30 Football; 11.25 Class by Himself; 11.55 Stories Worth Telling; 12.0 O'Hara.

TYNE TEES 12.5 Rupert Bear; 12.20 Alexander the Greatest; 12.50 The Saint; 1.44 N.E. Headlines; 1.45 Racing; 2.10 Bellbird; 2.25 Racing; 3.45 Forest Rangers; 4.15 Cartoon; 4.25 Little Big Time; 4.50 Ace of Wands; 5.20 Primus; 5.50 News; 6.0 Today at Six; 6.35 Crossroads; 7.0 Protectors; 7.30 Coronation St.; 8.0 Jason King; 9.0 Van der Valk; 10.0 News; 10.30 Football; 11.25 News; 11.40 Mod Squad; 12.40 Epilogue.



4.50

Mama Doc, the eccentric who runs a doll's hospital in today's new adventure. Pat Nye

1.45 Racing from Newmarket ☆

ITV's top racing team are at the home of English flat racing to provide live coverage of the pick of the card.

Highlight of today's meeting: the £7,000 added Cheveley Park Stakes for two-year-old fillies.

Bringing you the action as it happens are commentators Raleigh Gilbert and Ken Butler, with racing guide John Rickman and man-on-the-rails Peter Moor.

Your card:

2.0 Quy Maiden Fillies Stakes (1½m.)

2.15 Bellbird

Mike gives his version of the accident. For cast see Tuesday.

2.30 Good Afternoon! ☆

MARY PARKINSON

The discussion programme for those at home in the afternoon, presented by Mary Parkinson.

2.55 Racing from Newmarket ☆

3.0 William Hill Silver Vase (H'cap) (6f.)

3.30 Cheveley Park Stakes (6f.)

4.5 Rowley Mile Nursery H'cap Plate (1m.)

DIRECTOR CHRISTOPHER PALMER
Thames Television Production

4.15 Cartoon Time ☆

4.25 Little Big Time ☆

FREDDIE GARRITY

with June Ellis Frankie Holmes
Robert McBain Pete Birrell
and The Dancers

Announcer Ian Curry ushers Freddie and the Big Time gang into the Joke Hall of Fame once again.

MUSIC DIRECTOR BILL DAVIES: WRITER DAVID MCKELLAR: DESIGNER GREGORY LAWSON: PRODUCER ANGUS WRIGHT
Southern Television Production

4.50 Ace of Wands ☆

MICHAEL MACKENZIE

Roy Holder Petra Markham in
Mama Doc

BY MAGGIE ALLEN

Episode one: One of Mr. Sweet's col-



5.20

Will Kuluva, above as, the irascible Charlie Kingman, and Robert Brown as Carter Primus. A mission of mercy



leagues at the university disappears and the trail leads Tarot and his friends to a doll's hospital run by the eccentric Mama Doc.

Tarot

Chas

Mikki

Mama Doc

Mr. Sweet

Posy Peagram

Bobby

Professor Darian

Dr. Macdonald

Macdonald children {

Ozymandias

DESIGNER PHILIP BLOWERS: DIRECTOR

NICHOLAS FERGUSON: PRODUCER JOHN

RUSSELL

Thames Television Production

Michael Mackenzie

Roy Holder

Petra Markham

Pat Nye

Donald Layne-Smith

Wendy Hamilton

Michael Mundell

Robert Grance

Ivor Roberts

Bobby Collins

Claire McLellan

Fred Owl

5.20 Primus ☆

ROBERT BROWN

EVA RENZI in

Trapped

Part 1. Carter Primus goes to the rescue of an injured man whose blood has attracted a huge school of sharks...

Carter Primus

Charlie Kingman

Toni Hayden

Kevin Brown

Rick Harris

Alan Sawyer

Helicopter pilot

Robert Brown

Will Kuluva

Eva Renzi

Michael Ontkian

Michael Phillips

Chris Banks

George De Vries

5.50 News ☆

The latest at home and abroad.

Are you trying to smoke and save?

Invest 7½p in the Rizla CADET which comes complete with a FREE packet of Rizla papers. Tips only 4p a packet. Choose your own tobacco and you'll enjoy the best in smoking—for less than 15p for 20!



Surely it's worth a try!



It's been a bad week in a good sort of way for actress Hilary Dwyer. On Saturday, she was a gangster's moll in *Villains*;

tonight, she's a highly suspect chambermaid mixed up in a Van der Valk murder plot. Not that Hilary is complaining. She studied classical music for six years before handing in her viola and piano for what could have been a place in the longest dole queue in the country—the acting profession. Evidently, however, queueing is not for her...

6.0 Calendar ☆

The regional news magazine.

followed by

Weather

6.35 Crossroads ☆

Diane Parker is now a lady of leisure. But she is also a lady with a lot on her mind.

For this week's cast, see Tuesday

7.0 The Protectors ☆

ROBERT VAUGHN
NYREE DAWN PORTER in

See No Evil

BY DONALD JONSON
with Leonard Sachs

The Protectors probe the seamier side of Rome in a case involving a black-mailed Senator, a brutal gang and a sinister blind man.

Harry Rule	Robert Vaughn
Contessa di Contini	Nyree Dawn Porter
Max	James Bolan
Blind man	Alan Webb
Waiter	Al Mancini
Senator	Leonard Sachs
Mario	Phillip Hinton
Driver	Anthony Haygarth
Chino	Anthony Chinn

PRODUCERS GERRY ANDERSON, REG HILL;
DIRECTOR JEREMY SUMMERS

7.30 Coronation Street ☆

Efforts to save Annie and Dolores.

WRITER LESLIE DUXBURY

For this week's cast, see Monday

8.0

Jason King ☆

PETER WYNGARDE in

It's Too Bad About Auntie

BY HARRY W. JUNKIN

with SARAH LAWSON

JACK WATLING

DINSDALE LANDEN

A little old lady is the innocent cause of a girl being accused of murder. Jason King does a clean-up operation—with a vacuum cleaner.

Jason King

Mary Trevor

Geoffrey Winters

Andrew Bishop

Det. Sgt. Roddick

Det. Insp. Fields

Lady Pamela Redfield

Mr. Horner

Mrs. Bishop

Robert Trevor

Miss Howe

Mrs. Edwards

Police doctor

Photographer

PRODUCER MONTY BERMAN: DIRECTOR

JEREMY SUMMERS

Peter Wyngarde

Sarah Lawson

Jack Watling

Allen Bickford

Dinsdale Landen

Norman Bird

Fiona Lewis

Geoffrey Chater

Sylvia Coleridge

Basil Henson

Margot Field

Dorothea Phillips

Clifford Earl

David Firth

9.0

Van Der Valk ☆

BARRY FOSTER

with Michael Latimer

Susan Travers in

Blue Notes

BY GEOFFREY GILBERT

An internationally famous violinist comes to Amsterdam. But his welcome includes a bunch of dried flowers and a cryptic death threat. They are the only clues in the mystery situation with which Van der Valk is faced. See pages 18-22.

Jan Servaas

Westermann

Kroon

Van der Valk

Arlette

Josef Kettner

Nana Schneers

Barman

Brigadier Stribos

Mulhauser

EXECUTIVE PRODUCER LLOYD SHIRLEY;

ASSOCIATE PRODUCER GEOFFREY GILBERT;

DESIGNER TONY BORER: PRODUCER

MICHAEL CHAPMAN: DIRECTOR MARC

MILLER

Thames Television Production

10.0 News at Ten ☆

followed by

Weather



7.30

Annie's bright smile may be missing from the Rovers, but not for long... Doris Speed

10.30 Association Football

Highlights from one of tonight's top European Cup matches, with Brian Moore.

PRODUCTION TEAM STEVE MINCHIN,
CHRISTOPHER PALMER

Independent Television Production

11.15 A Class by Himself ☆

BY RICHARD STILGOE

JOHN LE MESURIER

PETER BUTTERWORTH

RICHARD STILGOE

Seretta Wilson in

Restoration Comedy

To get enough money to celebrate his daughter Joanna's 18th birthday, Lord Bleasham has decided to open Bleasham Hall to the public. But somehow Joanna mustn't be made aware of the fact that the people trooping around her home are paying members of the public. Keeping the secret is not easy. It could be said that the necessary redecorating is in honour of her birthday, but will she believe it?

Lord Bleasham

Clutton

Barnaby Locke

Joanna

Workmen

Vicar

Bus driver

DESIGNER DOUG JAMES: DIRECTOR/

PRODUCER DAVID BOISSEAU: EXECUTIVE

PRODUCER PATRICK DROMGOOLE

HTV Production



8.0

Nice work if you can get it. Jason King always seems to. Peter Wyngarde, Fiona Lewis

11.55 Blue Light ☆

ROBERT GOULET

CHRISTINE CARERE in

Invasion by the Stars

with FRANCIS LEDERER

CURT LOWENS

Double agent David March panics Hitler into cancelling a major invasion of England by killing his personal astrologer.

David March

Suzanne Duchard

Hausman

Adm. Lodger

Hitler

Col. Dietrich

Guard

Robert Goulet

Christine Carere

Francis Lederer

Charles H. Radilac

Jason Wingreen

Curt Lowens

Peter Hellman

12.25 Weather and Close

A place in the sun-Hickie Borman Summer'73



Put yourself in our place - over 50 resorts, holidays from 7-28 days. All-jet flights from London, Manchester, Glasgow. Your first step to a 'Place in the sun'. Ask your Travel Agent for the colourful programme or send the coupon.

TVT/21/9

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A place in the sun
Hickie Borman 73



1848 WAS A GOOD YEAR FOR GHOSTS

by ALAN KENNAUGH

WRITER RONALD PEARSALL sits at his typewriter in his cottage at Lustleigh, Devon, and as far as business interests go he keeps a perceptive eye on the future. But his heart is in the past — a past which involves such things as searching for pictorial sheet music and mechanical antiques, and keeping a check on Victorian ghosts.

Pearsall, 44, who appears during the current series of *Collecting on a Shoestring*, admits he would have liked to have lived in the 19th century. "It was a fascinating age. In some respects it's so near to us but it's also so far away."

Pearsall will be talking about pictorial sheet music and showing some examples on *Collecting on a Shoestring*. "They go back to the 1820s when photography was developing and the golden age was between 1860 and 1880," he says.

"The illustrated music was mainly for music hall songs. Pictorial illustrations on classical music was, at that time, considered a bit vulgar. There are some large collections in the country but generally people are only just discovering the pleasure of collecting them."

Pearsall has just published a book, *Victorian Sheet Music Covers* (published by David and Charles, Newton Abbot). And he gives this advice to collectors: "Poke around in second-hand book shops and junk shops for the best buys. You can buy some sheet music for £8. But prices can go up to £50."

Pearsall likes to interest people in collecting. "Sheet music doesn't take up a lot of room, but you have to make space when it comes to collecting antiques."

One of Pearsall's interests doesn't need space. He studies the occult world of the 19th century. "Some weird and wonderful things happened around 1848. I have even located pictures of ghosts, but I fear a lot of cases were frauds. Myself, I keep an open mind on spiritualism and seances."

PORTRAIT OF A MATERIALIZED SPIRIT



"JOHN KING."
MEDIUM—CHARLES E. WILLIAMS



Six examples from Ronald Pearsall's collection of illustrations. *The Love Birds* (right)—a cover for a set of piano waltzes—is 120 years old

● It's hard to believe that the fantastically life-like puppets you will see in the new series, *Diane's Panda Party*, had papier mache ancestors. For these super amalgams of fibre glass, fur fabric and foam rubber show little resemblance to their forbears. Puppeteer Roger Stevenson has produced a new generation of models for the series. Eyes move, eyebrows raise, hands grasp—these creations of the '70's do everything but talk. Working with a staff of six in his Southport workshop, Roger ensures that detail is accurate for camera close-ups. All the puppets' ties are lined—they cost seven guineas a time—and the shirts have real buttons and buttonholes. Look out for the witch—she is more than three ft. tall and weighs 15 lbs. Then there's Chester Crow. "Chester has 20 strings," says Roger, "and working him is like playing a cross between an upright and a grand piano!"

9.30 For Schools

9.30 Stop, Look, Listen—Ambulance*. 9.42 The Time of Your Life—Big Spender*. 10.0 Picture Box—To make you laugh—and think*. 10.19 My World: Stories—Tom built a house*. 11.0 Flashback—A cotton weaver. 11.22 Seeing and Doing—The beaver*. 11.40 How We Used To Live—The small house. 12.2 People Work Here—Livestock.

12.22 New Series

Diane's Panda Party ☆

DIANE MEWSE
ROGER STEVENSON'S PUPPETS

"A spectacular 26-part variety show using puppets," is how director David Millard describes this new series. And you are all invited to join in the festivities, for the party is designed to suit all ages and all tastes.

There are little hedgehogs to charm the youngest member of the family, Tom Cat Jones to sing for the teenager, music hall stars, comedians, pandas, and a whole host of others with a universal appeal.

That impresario of the string scene, Roger Stevenson, is in charge of the puppets, which have been specially made for the series, and Diane Mewse introduces the show and links the items.

PUPPET SETTINGS BRIAN GARRETT:
DESIGNER CHRIS GEORGE: DIRECTOR DAVID MILLARD: EXECUTIVE PRODUCER JESS YATES

Yorkshire Television Production

12.30 Common Market Cook-Book ☆

JACK de MANIO

Holsteiner Schnitzel
(Germany)

Jack de Manio and chef Dante Rota make this tasty German dish.

DESIGNER MALCOLM DAWSON:
PRODUCER/DIRECTOR TONY KYSH

Tyne Tees Television Production

1.0

A Far Better Place ☆

The islands of St. Kilda revisited. ‡

RESEARCH CHRISTINE FOX: CAMERAMAN FRANK HODGE: SOUND STAN CLARKE: FILM EDITOR MIKE TAYLOR: WRITER/DIRECTOR TOM STEEL: EXECUTIVE PRODUCER JEREMY ISAACS

Thames Television Production



1.55

Way out in front . . . ITV's racing team report all the action from Newmarket . . .

1.55 Racing from Newmarket ☆

A return visit to Newmarket for more live coverage from another top class card.

Big race of the day is the 106-year-old Middle Park Stakes, with £8,000 added to the stakes. Like yesterday's Cheveley, the Middle Park is rated among the top events in the two-year-olds' calendar.

2.0 Alington Maiden Plate (6f.)

2.15 Bellbird

Joe's visitor from the oil company makes a proposition.

For cast see Tuesday

2.30 Good Afternoon! ☆

MAVIS NICHOLSON

The discussion programme for those at home in the afternoon, introduced by Mavis Nicholson.

2.55 Racing from Newmarket ☆

3.0 Bentineck Nursery H'cap Plate (5f.)

3.30 Middle Park Stakes (6f.)

4.5 Milbourne H'cap (1½m.)

4.20 Cartoon Time ☆

4.25 Funky Phantom ☆

Pigskin Predicament

Augie gets involved in a football match for charity. Mrs. Throckton van Cleef, a rich matron, intends to donate the proceeds to a worthy cause. But during the match, thieves steal her jewels and hide them in a dummy football. Unfortunately for them, they drop it on the field as they are trying to escape—and the players end up kicking round a fortune . . .

4.50 The Best of Junior Showtime ☆

BOBBY BENNETT
MARJORIE PHILLIPS
MARK CURRY

There's fresh air a-plenty today as *Junior Showtime* gets outdoors to explore a Country and Western theme.

The hoe-down opening sees the show off to a flying start, and then you can enjoy the comedy of Michael Kirkby, who sings *Old MacDonald Had a Farm*; the powerful voice of Angelina Ricci with *On A Clear Day*; classical guitarist Philip Woodhead; a piano duet by Nicola Shepherd and Andrea Woolfit, and singer-dancer Karen Berry who presents *When You're Smiling*.

Fancy footwork is by The Franks



5.20

The Hollies have been described as "a group's group," and in the sixties tied with The Beatles for top pop honours. Tony Hicks, Terry Sylvester, Bobbie Elliot, Bern Calvert, Mikael Rickfors bounce back this afternoon

School of Dancing and The Showtime Singers and Dancers. The dance adviser is Jean Pearce and music associate is Charles Smitton.

DESIGNER CHRIS GEORGE: DIRECTOR DAVID MILLARD: EXECUTIVE PRODUCER JESS YATES

Yorkshire Television Production

5.20 The Dave Cash Radio Programme ☆

DAVE CASH
Hilary Pritchard
Guests LULU
JIMMY RUFFIN
MUNGO JERRY
THE HOLLIES
RALPH McTELL

The famous baths of Bath are one of ‡ indicates Repeat

the locations for this week's swinging show. They provided the background to Jimmy Ruffin as he sings *Forever My Love*. Then we move to the Thames Embankment to catch Lulu singing *Oh Me, Oh My* and, next, to London's Playboy Club where she performs her number *Eli's Coming*. Dave Cash's other guests are Mungo Jerry, The Hollies and Ralph McTell.

DIRECTORS TOM CLEGG, RICHARD W. JACKMAN: PRODUCER RICHARD W. JACKMAN: DESIGNER KEN JONES: ASSOCIATE PRODUCER DEREK CLARK: EXECUTIVE PRODUCER PATRICK DROMGOOLE

HTV Production

GOOD BOY CONSUMERS ASSOCIATION



'RAVEN', Crufts 1972 Supreme Obedience Champion Bitch, Founder Member of the Good Boy Consumers Association, trains and keeps fit on Good Boy.

Dogs are happy and well behaved when they get Good Boy regularly. The added vitamins and minerals keep dogs alert and in peak condition, in a way they enjoy.



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Reward him with a "Gold"—every member of the Good Boy Consumers Association is awarded this high quality gilt medallion for his collar, complete with his details deeply engraved on the back. Collect the special medallion vouchers from Good Boy drums (9½oz. and above) which give full details. Look for them in your usual pet food retailer, Boots, etc.



Made by Armitages of Nottingham — the Firm that cares for your dog.



The Crossroads team spent several months researching paraplegia and took professional advice before deciding to show Sandy Richardson as a paraplegic in Crossroads. And their decision has brought strong viewer reaction. Most praise the sympathetic handling of a distressing situation, but a few are critical. What do you think?

5.50 News ☆

6.0 Calendar ☆

The regional news magazine, followed by

Weather

6.35

Crossroads ☆

Miss Tatum finds she is making mistakes at the Post Office. The village gossip, Mrs. Witton, is quick to point them out to her.

For this week's cast, see Tuesday

7.0 The Thursday Film ☆

SEAN CONNERY
JOANNE WOODWARD
JEAN SEBERG in

A Fine Madness with Patrick O'Neal

An hilarious comedy, with a few sinister undertones, which casts Sean Connery as Samson Shillitoe, a frustrated poet who cleans carpets for a living but has never lost his unerring way with the ladies.

One receptionist after another falls for his Irish charm until he meets Lydia, bored, sophisticated wife of the very psychiatrist on whose couch Mrs. Shillitoe is trying to get Samson...

Samson Shillitoe Sean Connery
Rhoda Shillitoe Joanne Woodward
Lydia West Jean Seberg
Dr. Oliver West Patrick O'Neal
Dr. Vera Kropotkin Colleen Dewhurst
Dr. Menken Clive Revill
Miss Walnicki Sue Ane Langdon
Mrs. Fish Kay Medford
Mr. Fitzgerald Jackie Coogan
Mrs. Tupperman Zohra Lampert
Daniel K. Papp John Fiedler
Dr. Vorbeck Werner Peters

SCREENPLAY ELLIOTT BAKER: DIRECTOR
IRWIN KERSHNER

ANGLIA 12.0 Panda Party; 1.45 Racing; 3.40 Jimmy Stewart; 4.10 Sean; 4.20 Newaroom; 4.25 Giants; 5.20 Dave Cash; 5.50 News; 6.0 About Anglia; 6.35 Crossroads; 7.0 Sale; 7.30 Film—How to Murder a Rich Uncle; 9.0 Mother Makes Three; 9.30 This Week; 10.0 News; 10.30 Cinema; 11.0 Avengers.

MIDLAND 12.0-12.15 Diane's Panda Party; 1.45 Newmarket Racing; 3.35 Horoscope; 3.40 Women Today; 4.10 Enchanted House; 4.25 Land of Giants; 5.20 Dave Cash; 5.50 News; 6.0 ATV Today; 6.35 Crossroads; 7.0 Film—Who Killed the Mysterious Mr. Poster?; 8.45 Popeye; 9.0 Mother Makes Three; 9.30 This Week; 10.0 News; 10.30 Cinema; 11.0 Odd Couple; 11.30 Film—True as a Turtle.

TYNE TEES 12.20 Diane's Panda Party; 12.35 Tutankhamun; 1.25 Alexander; 1.54 N.E. Headlines; 1.55 Racing; 2.10 Bellbird; 2.25 Racing; 3.45 Forest Rangers; 4.15 Cartoon; 4.25 Woodbina; 4.50 Junior Showtime; 5.20 Dave Cash; 5.50 News; 6.0 Today at Six; 6.35 Crossroads; 7.0 Film—The Young Ones; 9.0 Mother Makes Three; 9.30 This Week; 10.0 News; 10.30 Sportstime; 11.0 Police Call; 11.5 Cinema; 11.55 News; 11.50 Division Four; 12.45 Epilogue.



7.30

Socking it to the psychiatrist. Irish poet Samson Shillitoe — a characterisation which took Sean Connery well outside his James Bond image — makes his feelings plain in tonight's film, A Fine Madness



9.0

Simon's romantics cause much consternation back at home. Barbara Witrylak, Robin Davies

9.0 ... And Mother Makes Three ☆

BY RICHARD WARING

WENDY CRAIG

Richard Coleman

Valerie Lush

Robin Davies

Peter Hughes in

David Parfitt

Christine Steer

Barbara Witrylak

Girl Talk

"Girlie" magazines in Peter's room, his gift of wild flowers to a young lady, and Simon's involvement with several girls, convince Sally that her sons are sex mad.

To cap it all, David Redway suggests that the boys meet his daughter at the weekend.

Sally feels the time has come for a heart to heart chat, but the talk of love and babies leads the boys to the wrong conclusion.

Sally Harrison
David Redway

Auntie

Simon

Peter

Pamela

Christine

Mr. Medhurst

Chritchley

Milton

Davis

Wendy Craig

Richard Coleman

Valerie Lush

Robin Davies

David Parfitt

Christine Steer

Barbara Witrylak

Peter Hughes

Nicholas Hawell

John Sanderson

Stephen Butler

DESIGNER DAVID FERRIS: DIRECTOR/
PRODUCER PETER FRAZER-JONES

Thames Television Production

9.30 This Week ☆

The reporting team of Jonathan Dimbleby, Peter Taylor, Denis Tuohy and Peter Williams bring you the background to one of the week's big stories.

DIRECTORS DAVID GILL, VANYA KEWLEY, TOM STEEL, PETER TIFFIN, TERRY YARWOOD: PRODUCER JOHN EDWARDS

Thames Television Production

10.0 News at Ten ☆ and weather forecast

10.30 Cinema ☆

With the film *The Concert for Bangladesh* going the rounds, Clive James looks at rock-music movies.

The programme features many of the "immortals" of the rock scene, including The Beatles, The Rolling Stones, Bill Haley and Elvis Presley, and clips from *Woodstock*, the film which showed a rock festival in vibrant close-up.

RESEARCH NORA WATTS: DIRECTOR
RICHARD GUINEA: PRODUCER ARTHUR TAYLOR

Granada Television Production

11.0 Department S ☆

PETER WYNGARDE in
The Perfect Operation

BY LESLIE ARBON

Department S swings into action against a spy ring when a surgeon is interrupted during a brain operation and a mystery man takes over.

Jason King

Stewart Sullivan

Annabelle Hurst

Curtis Seretse

Walker

Allison

Agatha Pollen

PRODUCER MONTY BERMAN: DIRECTOR

CYRIL FRANKEL

Peter Wyngarde

Joel Fabiani

Rosemary Nicols

Dennis Alaba Peters

Cyril Luckham

Ronald Radd

Jean Marsh

11.55 Something to Sing About ☆

IAN CAMPBELL

Power to the People

Whether the target is nuclear war, pollution or apartheid, protest songs attack the status quo...

HISTORICAL ADVISER KEITH NIELD:

RESEARCH NADINE WOOD: SCRIPT EDITOR

DAN DOUGLAS: PRODUCER DONALD

SHINGLER

ATV Network Production

12.25 Weather and Close

‡ indicates Repeat

Drive it!

£21.35 a week



This is the Army's Stalwart — a go-anywhere, all-wheel-drive, 5-tonner. You could learn to drive it. Join for just three years, and you get a choice of over 30 trades, including driver, with starting pay of £19.53 a week, and a rise to over £21 a week after training.

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ARMY

● In 1930 the islanders of St. Kilda, 110 miles off the west coast of Scotland, reached the end of their tether. They gave up battling with nature and begged the British Government to evacuate them. What drove them to such despair? How have they fared since? Watch *A Far Better Place* at 12.45.

9.30 For Schools

9.30 Figure It Out—Patterns*. 9.50 Flashback—A cotton weaver*. 10.15 The Magic of Music—The concept of rhythm*. 10.32 People Work Here—Livestock. 11.0 My World: Real Life—The school doctor*. 11.13 Meeting Our Needs—Animal, vegetable, mineral*. 11.33 Stop, Look, Listen—Ambulance*. 11.45 The Time of Your Life—Big spender*.

12.0 Happy House ☆

ROD HULL

Rod tells Emu the story of *Jack and the Beanstalk*, has a struggle with a cow, and is bombarded with everything under the sun by Emu and the Giant. But there are happy smiles in the end—for Emu at least!

DESIGNER JOHN PLANT; DIRECTOR ANTHONY PARKER

Thames Television Production

12.15 Common Market Cook-Book ☆

JACK DE MANIO

Lasagna Verdi (Italy)

Jack de Manio and chef Dante Rota explain how to prepare Lasagna Verdi.

DESIGNER MALCOLM DAWSON;

PRODUCER/DIRECTOR TONY KYSH

Tyne Tees Television Production

12.45

A Far Better Place ☆

Another chance to see this memorable film about the remote St. Kilda islands. ‡

RESEARCH CHRISTINE FOX; CAMERAMAN

FRANK HODGE; SOUND STAN CLARKE;

FILM EDITOR MIKE TAYLOR; WRITER/

DIRECTOR JEREMY ISAACS

Thames Television Production

1.45 Mad Movies ☆

BOB MONKHOUSE

The golden age of the cinema recreated.

DIRECTOR JEFF INMAN; MUSIC MALCOLM

MITCHELL; EXECUTIVE PRODUCER

HENRY HOWARD

ANGLIA 12.0 Happy House; 2.0 Mad Movies; 2.30 Afternoon!; 3.0 Theatre of Stars; 3.55 Romper Room; 4.20 Newsroom; 4.25 Skippy; 4.50 Magpie; 5.20 Primus; 5.50 News; 6.0 About Anglia; 6.35 Crossroads; 7.0 Glamour 72; 8.0 Please Sir!; 8.30 Dora; 9.0 Holly; 10.0 News; 10.30 Film—Wages of Fear.

MIDLAND 12.0-12.15 Happy House; 3.15 Jokers Wild; 3.30 Horoscope; 3.40 Women Today; 4.10 Enchanted House; 4.25 Forest Rangers; 4.50 Magpie; 5.20 Flintstones; 5.50 News; 6.0 ATV Today, Sports Report; 6.35 Crossroads; 7.0 Sale of the Century; 7.30 Protectors; 8.0 The Adventurer; 8.30 Dora; 9.0 Holly; 10.0 News; 10.30 Film—Term of Trial.

TYNE TEES 12.0 Make a Wish; 12.15 Alexander the Greatest; 12.40 Hitchcock; 1.20 Danger Man; 2.15 Bellbird; 2.30 Yoga; 2.59 N.E. Headlines; 3.0 Alcatraz Express; 4.25 Merrie Melodies; 4.50 Magpie; 5.20 Elephant Boy; 5.50 News; 6.0 Today at Six; 6.35 Crossroads; 7.0 Please Sir!; 7.30 Cade's County; 8.30 Dora; 9.0 Holly; 10.0 News; 10.30 Film—She Didn't Say No; 12.20 News; 12.35 Epilogue.

2.15 Bellbird

Joe's future looks rather unsettled.

For cast see Thursday

2.30 Good Afternoon! ☆

SYLVIA DUNCAN

The discussion programme, introduced by Sylvia Duncan.

3.0 Danger Man

PATRICK MCGOOHAN in

Whatever Happened to George Foster?

BY DAVID STONE

with ADRIENNE CORRI

BERNARD LEE

John Drake wages a lone battle against one of the most powerful men in Britain, a ruthless millionaire tycoon . . .

John Drake

Pauline

Lord Ammanford

Certhia

Lady Ammanford

Stranger

Nanny

Sir Joseph Manton

Secretary

Charlie Hewitt

Police Sgt.

Miss Jones

Airport clerk

Ginger

Mrs. Foster

PRODUCER SIDNEY COLE; DIRECTOR DON

CHAFFEY

Patrick McGoochan

Adrienne Corri

Bernard Lee

Jill Melford

Joyce Carey

Colin Douglas

Patsy Smart

Richard Caldicot

Redmond Phillips

Jack Bligh

Michael Collins

Dorothea Phillips

Sonia Fox

Jeremy Ranchev

Barbra Leake

4.0 Skippy ☆

ED DEVEREAUX in

A Work of Art

Skippy befriends a famous wildlife painter and makes an unexpected sale when a politician and his wife visit the park. ‡

Matt Hammond

J. Carrington Nash

Mark Hammond

Sonny Hammond

Senator

Woodleigh-Smith

Mrs. Woodleigh-Smith

Ed Devereaux

Tony Ward

Ken James

Garry Pankhurst

Howard Vernon

Margaret Christensen

4.25 The Merrie Melodies Show ☆

Cartoons with all your old favourites.

4.50 Magpie ☆

SUSAN STRANKS

TONY BASTABLE

DOUGLAS RAE

More film of *Magpie's* summer trip to Canada is included in today's programme, with Tony Bastable visiting Alberta's Heritage Park.

An authentic reconstruction of an early 20th century prairie settlement, the Park contains many relics of the days when the West was still being tamed.

There's a working replica of SS Moyie, a paddlewheeler once used on the Kootenay Lakes in British Columbia, and Locomotive 4076, the type of engine which the Canadian Pacific Railway drove across the new frontier.

Not being content just to look at this slice of history, Tony took to wheel and water, as you can see.

5.20 Elephant Boy ☆

Child of Ganesa

A wounded elephant runs amok. Chief Warden Carl Bergen realises, sadly, that he may have to shoot it . . .

Carl Bergen

Elephant Boy

Sue Fraser

Uwe Friedrichsen

Esrom

Jan Kingsbury



3.0

John Drake knows how to handle a woman. But he's got a masculine and tougher task in hand as he battles against one of the most powerful men in Britain. Drake tries to outwit him. Patrick McGoochan, Adrienne Corri

5.50 News ☆

6.0

Calendar ☆

The regional news magazine.

followed by

Weather

6.35 Crossroads ☆

Amy Turtle is worried about Mr. Booth. Where does he get to every Monday? What is his big secret?

For this week's cast, see Tuesday.

DIRECTOR JACK BARTON

‡ indicates Repeat

7.0 Please Sir! ☆

DERYCK GUYLER

with NOEL HOWLETT

JOAN SANDERSON

ERIK CHITTY

RICHARD DAVIES in

A Rather Nasty Outbreak

BY TONY BILBOW

A new master arrives . . . ‡

Georgie Duffy

Cromwell

Miss Ewell

Price

Potter

Smith

Dix

Richard Mottau

Noel Howlett

Joan Sanderson

Richard Davies

Deryck Guyler

Erik Chitty

Glynn Edwards

DESIGNER ANDREW GARDNER; DIRECTOR

HOWARD ROSS; EXECUTIVE PRODUCER

MARK STUART

London Weekend Television Production

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Imperial Furn., 84 Freeman Street

Smarts, 155/161 Freeman Street

Lincoln

Co-op, Silver Street

Scunthorpe

S. & G. Stores, 36/40 High Street

NOTTINGHAMSHIRE

Arnold

The Simpson Store, 155/7 Nottingham Road

Beeston

Midland Ideal Homes, 55 High Road

Hucknall

Midland Ideal Homes, 16 High Street

Mansfield

Cantors, 58/60 West Gate

Co-op, Queen Street

Newark

D. A. Clarke, 14 Barnbygate

Co-op, 25 Kirkgate

Nottingham

Cavendish, 63 Long Row

Retford

Co-op, Carolgate

Worksop

Boldry's Ideal Homes, 38/52 Gateford Road

YORKSHIRE

Barnsley

Co-op, Market Street

Bradford

Cavendish, 50/54 Westgate

Co-op, Sunwin House, Sunbridge Road

J. N. Mould, 9 Duke Street

Woodhouse, 38 Darley Street

Brighouse

Oliver Hinchcliffe, 6/8 Bradford Road

Castleford

Co-op, 78 Carlton Street

Doncaster

Cavendish, 40/44 Silver Street

Co-op, Danum Store, St. Sepulchre Gate

Eyres, 44 High Street

Joseph Peck, Cleveland Street

Goldthorpe

D. Broadhead, 1 Barnsley Road

Harrogate

Co-op, Victoria House, Station Parade

Huddersfield

H. Brown, 109 Bradford Road

Hull

Cavendish, 43 Paragon Street

Co-op, 38 Jameson Street

Hammonds, Paragon Square

Woodhouse, 55 Jameson Street

Keighley

Co-op, Hanover House

Knottingley

D. Broadhead, Hill Top

Leeds

Cantors, 21/23 King Edward Street

Cavendish, 135 Briggate

Cavendish, 28 New Briggate

Hemingways, 125 Vicar Lane

John Peters, Lands Lane

Middlesbrough

Ronald Goodman, 99/101 Linthorpe Road

Mytholmroyd

Russell Dean, Burnley Road

Rotherham

Cantors, 35 Effingham Street

R. Foster, 117/119 Effingham Street

Joseph Peck, 7 Bridgegate

Shipley

Co-op, Market Square

Wakefield

H. Gibson, 89 Kirkgate

J. H. Taylor, 60 Northgate

Wombwell

D. Broadhead, 71/75 High Street

York

Co-op, Railway Street

Webbs Furniture Store, 6/9 Corn Market

Woodhouse, 6/7 High Ousegate

SCHREIBER



It had to happen: in tonight's Holly, Paul Moriarty and William Gaunt as Holly's husband and friend respectively, come to blows. And, it also had to happen, that during the outdoor fight scene, one worried onlooker called the police. "It did look good, though," says Moriarty. "There was I with Bill Gaunt over a car and Brigit Forsyth in floods of tears." What worried Bill, however, was that the long arm of the law didn't arrive until he was thoroughly beaten up. "As it was, the presence of the cameras convinced them I wasn't a candidate for the next assizes."

7.30 Cade's County ☆

GLENN FORD in

Homecoming

with EDGAR BUCHANAN
VICTOR CAMPOS

Cade's wartime friend comes home with a contract to kill him...

Sam Cade
J. J. Jackson
Arlo Pritchard
Rudy Davillo
Joannie Little Bird
Pee
Courtney Vernon
Larry Greer
Charlie Morell
Marion Greer
Vic
Police Lieutenant
Ginny Lomax
Host

Glenn Ford
Edgar Buchanan
Taylor Lacher
Victor Campos
Sandra Ego
Peter Ford
Darren McGavin
Richard Andres
H. M. Wynant
Jean Fowler
Ralph James
Myron Healey
Loretta Swift
Mario Machado

8.30 New Series

Dora ☆

BY TOM BOYD, STANLEY SEGAL,
JESSICA TAYLOR

DORA BRYAN
with IVOR DEAN
FANNY CARBY
TIMOTHY BATESON
and MOYRA FRASER in
Conversation Piece

A new comedy series starring Dora Bryan as a hard-up widow with a young son to bring up.

Every Mum wants to help at the school bazaar, but in this first episode, Dora lets herself in for more than she has bargained for.

Dora Bryan
Ronnie Page
Julius Cannon
George Rogers
Hilda Rogers
Lady parent
Boy with trombone
Fred
Workman
Mrs. Bratsby
Fumble stallholder
Woman
Glad
Flo

Dora Bryan
Peter Clarke
Ivor Dean
Timothy Bateson
Fanny Carby
Maggie Maxwell
Paul Hennen
John Lyons
Shane Shelton
Moyra Fraser
Nicolette Roeg
Carol Gillies
Pat Ashton
Deddie Davies

DESIGNER ANDREW GARDNER: DIRECTOR
GRAHAM EVANS: EXECUTIVE PRODUCER
MARK STUART

London Weekend Television Production

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Independent Television Publications Ltd., 1972

9.0 Holly ☆

BY ROBIN CHAPMAN

BRIGIT FORSYTH
DAVID BURKE
WILLIAM GAUNT
PAUL MORIARTY

Episode Five: Holly has told David why their marriage can never be the same again. She belongs to Tom now and Tom is in prison charged with manslaughter and abduction. Holly has left David, but they will meet again at Tom's trial—where he will be the chief witness for the prosecution...

Holly Elliot
Tom Prentiss
Gordon Godolphin
David Elliot
Judge
Jonny Myerson
Debs Myerson
Mike Underwood
Det. Sgt. Wilmo
Det. Inspector
Court official
Prosecution counsel
Defence counsel
Tom's solicitor
Mr. Malahide
Nurse
Landlady
Hospital porter

Brigit Forsyth
David Burke
William Gaunt
Richard Butler
John Glyn-Jones
Michael Hawkins
Aideen O'Kelly
Peter Birrel
Ray Lonnen
Roger Hammond
Bill Horsely
David Graham
Malcolm Hebdren
Raymond Mason
Graham Armitage
Hilda Braid
Rita Howard
Gerry Samuels

DESIGNER ALAN PRICE, TIM FARMER:
DIRECTOR BRIAN MILLS: PRODUCER
MICHAEL COX
Granada Television Production

10.0 News at Ten ☆

Full coverage from ITN.

followed by
Weather

10.30 The Friday Night Film

CONNIE STEVENS
DEAN JONES
CESAR ROMERO in

Two on a Guillotine

Cassie Duquesne reads of the death of her father who, in his time, was one of the world's great illusionists. Duquesne, whom she hardly knew, has vowed to return from the grave and prove his conviction of life after death.

When his will is read, Cassie finds she is to inherit the whole estate—if she occupies the Duquesne mansion for seven nights, during which time Duquesne's spirit will return.

She agrees—and lets herself in for a week of terror...

● A film thriller directed by William Conrad, who turned to the other side of the camera after 18 years as a Hollywood actor, mostly playing villains. One of his most memorable roles was as one of *The Killers*, in the Burt Lancaster film of the same name.

Melinda Duquesne
Cassie Duquesne
Val Henderson
Duke Duquesne
Buzz Heridan
Dolly Bast
Carl Vickers
Ramona Ryerdon
Carmichael

Connie Stevens
Dean Jones
Cesar Romero
Parley Baer
Virginia Gregg
John Hoyt
Connie Gilchrist
Russell Thorson

SCREENPLAY HENRY SLESAR, JOHN KNEUBUHL: PRODUCER/DIRECTOR
WILLIAM CONRAD

12.20 Weather and Close



8.30

Dora is in for a bizarre time when she decides to help out at the local school bazaar...

STRAIGHT FROM THE MAKERS DAWMET MONEY SAVERS! BETTER-MADE HOUSEWARES

No one can beat us for price!

SAVEff's

100ft of P.V.C. Washing Line
SPACE-SAVING
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Sensational value for money! This price is absolutely unbeatable—compare with other advertisers and High Street Stores! Just look at these 5 star features!

■ New design bearings need no oiling!
■ All steel frame—zinc plating for extra weather protection, cannot rust!
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■ Complete with base socket!
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How's this for a real wash day miracle—a quick dry space saver that holds as much as 100ft of washing in one small area. No more ugly washing lines, no more wasted space...

Guaranteed for 2 years!
Buy now—and save yourself money!
Bargain Price for a limited period only!
Full money refund if not delighted.

Special quotations for quantity orders.

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WORTH £7.00
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Mounted on plastic coated steel legs with swivel castors

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so lightweight it can be carried anywhere, so safe, you can step up with confidence, so strong, it can stand up to the roughest treatment.

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+66p P&P

WORTH £7.49

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NEW IMPROVED

Playback

looks at TV topics that set you talking

NEW INTERROGATION TECHNIQUES, PLEASE

HAVING read in *Playback* that another series of *New Scotland Yard* is on the way, and assuming that writers are at work on it now, may I appeal to them (and to Ted Willis and all other writers of crime series) to drop the hard-man-soft-man interrogation routine as practised so extensively by Kingdom and Ward in the last *New Scotland Yard* series.

This was a good and revelatory gimmick at one time—the bullying copper and his friendly, fatherly “You can talk to me, son” partner, swopping over at intervals, but every television viewer now knows it and is bored by it. If the police have not yet invented a new technique, then it’s time they did.

P. HARKER
Plymouth, Devon.

It is time they did, according to the *Police Review*, weekly news magazine of the British police. In a recent editorial it declared: “Interrogation techniques in the service are limited to about four different approaches and the great majority of officers adopt only one or two which they have developed by habit.”

“There is the ‘Leave him alone and let him sweat it out for a few hours’ method; secondly, the rigid, authoritative investigator followed by the decent chap who feigns friendship (hard-sell, soft-sell) which has worn thin and no longer hoodwinks the experienced criminal.”

“The ‘Think about your poor old mum’ (or wife and kids) is elementary but still one of the best—it appeals to the manliness of the subject. Finally, the ‘We can prove it but do yourself a favour and get it off your chest’ approach, ‘the judge will think the better of you’.”

“Policemen are very ready to blame failures in interrogation on the fact that they are ham-

pered by the Judges’ Rules, but they should recognise that lack of training and experience is a major factor. An investigation may go irretrievably wrong from the outset because a first interrogation is conducted in the wrong way. It is a matter to which those responsible for detective training should give their early attention.”

PULLING FACES IN THE MIRROR



I WAS worried when I found my 11-year-old daughter pulling strange faces at herself in my dressing-table mirror. She told me she was working on an impersonation of Hylda Baker.

My daughter has succumbed to the *Who Do You Do?* bug. The programme has become something of a cult with children in these parts and my daughter spent a great part of the summer holidays in my bedroom contorting her features at the mirror.

I regret to say her “act” still seems to need more work on it. *Who Do You Do?* has a lot to answer for!

MRS. J. R. WREN
Bromley, Kent.

Janet Brown, who has impersonated Hylda Baker, Katharine Hepburn, Cleo Laine and others in *Who Do You Do?* is the mother of two children and is married to actor Peter Butterworth.

She says: “I just have to hear a voice and I can take it off. It’s the same with music. I hear a tune and I can play it immedi-

ately. I never spend hours in front of the mirror practising. I’d be put off then as I wouldn’t think I looked anything like the person I’m doing.”

LAG IT-OR LOSE IT!

I WAS rather surprised that in your answer to Mrs. Gale of Tottenham (*TVTimes*, August 17) you made no mention of the need to have her hot water tank lagged, if she is leaving her immersion heater on all the time. I have found that the cost of a hot water tank jacket (approximately £2) is more than recouped. Without the insulation provided by one, there will be a tremendous heat loss resulting in the high bills Mrs. Gale experienced.

KEN PITCHER
Moseley, Birmingham

Good thinking. Thanks to Mr. Pitcher and other readers who wrote making the same point.

SUFFER NOT A WOMAN TO TEACH

PLEASE may I inquire how the Rev. John and Deaconess Pat Wilkinson bring their views on women ministers (*Playback*, August 10) into line with God’s Holy Scriptures? I refer to Paul’s first letter to Timothy, Chapter 2, verses 11-14, and also to Paul’s first letter to the Corinthians Chapter 14, verses 33 and 34.

Their counsel appears to put a limit to female congregational authority.

G. W. HAUGHTON
Warrington, Lancs.

Paul wrote: “Let the woman learn in silence with all subjection. But I suffer not a woman to teach, nor to usurp authority over the man, but to be in silence... Let your women keep silence in the churches: for it is not permitted unto them to speak.”

This was written almost 2,000 years before *Women’s Lib*.

GRATEFUL THANKS

WILL YOU kindly convey our grateful thanks to Mr. Michael Bentine for his views in *TVTimes* about the death of his son Stuart. This article gave our family much more strength to bear the sad loss of our only daughter who was killed in the Trident air crash at Staines, Middlesex, in June this year.

MR. AND MRS. F. J. ROOST
Taunton, Somerset.

Bentine talked to *TVTimes* writer David McGill about Mike, Phil and Albert, his televised concert from the Royal Albert Hall, saying that it was his tribute to his 21-year-old son, who died in an air crash last year.

GRUNTS AND GROANS BUT NEVER A WORD



WE FOLLOW the fortunes of our wrestling heroes on television and see them registering every kind of emotion—yet one dimension is missing. Normally, we never hear them speak—and you can’t tell what their voices are like from grunts and groans!

So we don’t know whether they are rumbling light, flat, sexy, educated or inarticulate. I’d love to hear the colourful Adrian Street on a talk show because I cannot make up my mind whether he would sound like Tom Jones or Danny La Rue.

MISS S. TAYLOR
Walsall, Staffs.

A *TVTimes* writer who accompanied Street when the wrestler

visited a women’s hairdresser to have his hair dyed purple (to match his boots) says: “I would say his voice was a mild-tone and it reminded me of Adam Faith as Budgie. He chatted-up the women clients as easily as Budgie might have done and they seemed to find his voice attractive.”

WHY NO LIGHTS TO CATCH A THIEF?

SINCE being a guest in a studio audience not long ago I am puzzled about why studios apparently need such powerful lighting for their cameras when big stores seem to be able to install cameras to watch for thieves where there is very little light.

Could I be right in thinking that some of the shopkeepers are bluffing and that it is the “Closed circuit television cameras are watching you” notices that are the deterrent, rather than that the TV system catches thieves?

LESLIE MOWBRAY
Bath, Somerset.

A security expert says: “It must be admitted that some stores rely on the deterrent effect. A company at Rickmansworth, Herts., is selling, for £25, dummy cameras that pan from side to side in a menacing way and flash a red light from time to time, but don’t actually do anything else.”

“But plenty of other installations are genuine. They do not need as much light as TV studios because they are not working in colour, and while it is true that the level of lighting has been a problem in the past, and the quality of pictures has been poor, manufacturers are now making very sensitive low light-level cameras, and some are now coupled to video tape recorders. So be warned!”

Send your letters to: *Playback*, *TVTimes*, 247 Tottenham Court Road, London W1P 0AU.

A NEW TELEVISION WORD GAME

Devised by Eric Linden

We’ve given you a start by filling in the first answer of this new-style Double-Crossword. Now you start at No. 2 and proceed to the centre, always writing the answers clockwise. The end of one answer forms the start of the next in every case. Solvers’ tip: if you get stuck, go on around the square, fill in what you can solve and leave

Double-take

the links to last. Puzzlers using A clues will also have to work out how many letters are involved in each answer. For the B clues, the number of letters is given in brackets. Score 3 points for every correct A clue; 1 point for every correct B clue; deduct 5 points for every incorrect or unsolved clue. Expert’s score 45. Answers next week.

CLUES A

1. Sainly Irish figure minus a small river seen with the columnist on Monday (2 words)
2. Gang-ster David from Glamorgan?
3. There’s nary a change from this musical type
4. Question-able replies that need to be right for those where *The Sky’s The Limit*
5. Shakespearean race track for Saturday’s worldly sports man

6. Command sometimes merit

7. *Coronation Street*’s county type? ...

8. ... and although her colleague started in temper she turned out to be a lovely goddess

9. One more than the clue is needed for such timings (3 words)

10. The programme it advises has a limit but its knowledge is all embracing

11. Keeping day by day chronicles would Pepys

have been the ITN equivalent of his time?

12. Nightly shiners on the first day for some in musical form (3 words)

13. It may turn up underground

14. Green flower girl ...

15. ... and her singing colleague can be pictured (2 words)

16. After the M1 and K2 I am in the ace magical programme

17. One field for Aussie singer in 12

CLUES B

1. English actor in *Kate* this week (7,4)

2. Welsh seaside town and island: *Fenn Street* Gang’s Abbott (5)

3. Pop singer Barry (4)

4. Replies (7)

5. — upon Avon. *World of Sport* race course (9)

6. Edict (5)

7. Eileen, *Coronation Street*’s Mrs. Bishop (10)

8. *Coronation Street*’s Sutcliffe (5)

9. Main ITN programme (4,2,3)

10. Mine of information on all subjects (13)

11. Diary writer (7)

12. Jess Yates’ show specialising in religious music (5,2,6)

13. Sweet potato (3)

14. Cheeky cockney. Miss Rose (6)

15. *The Sky’s the Limit* pictured singer (6,6)

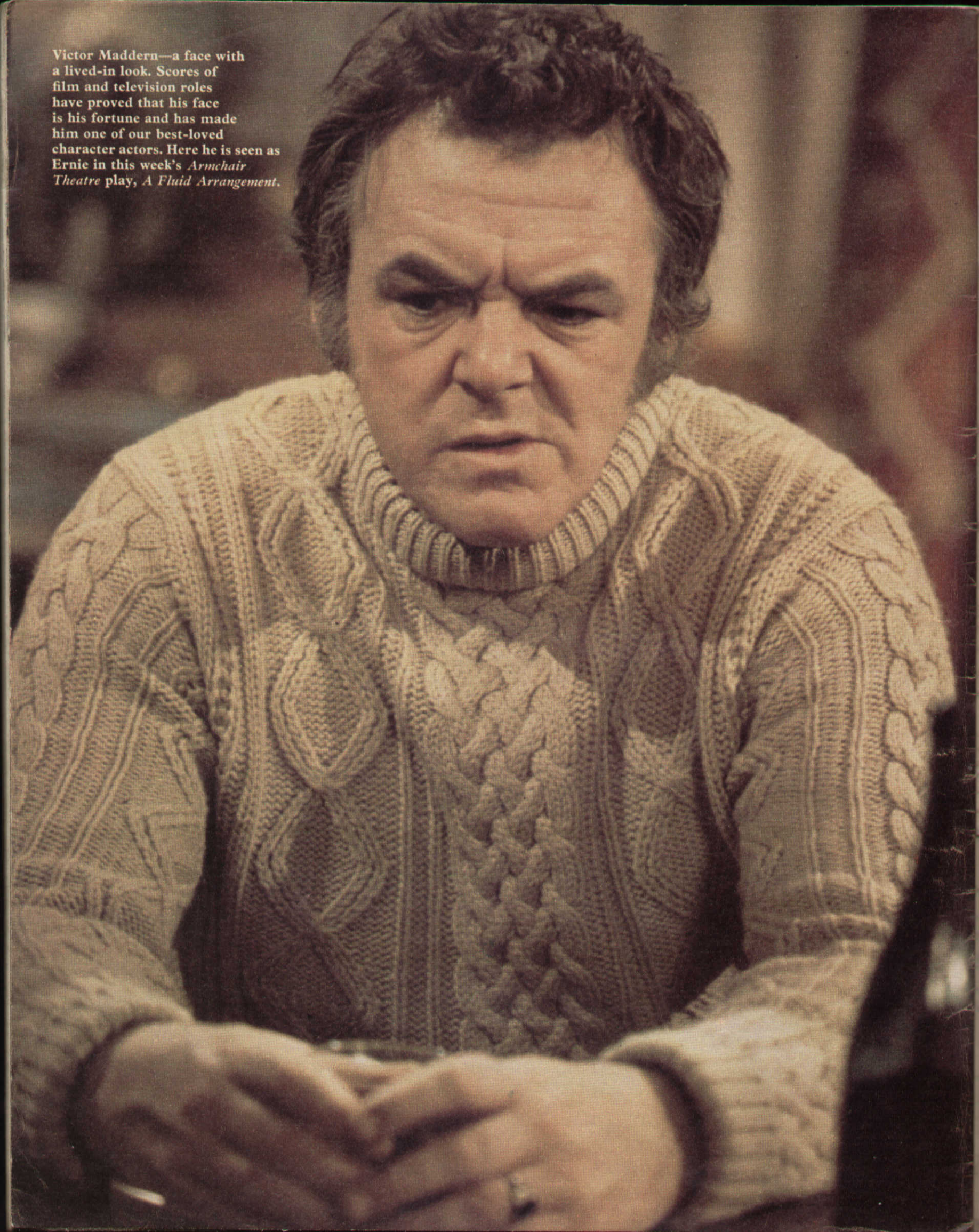
16. Petra Markham’s role in *Ace of Wands* (5)

17. Australian singer Frank (6)



Answers to last week’s Double-Take: 1. Charlie Drake. 2. Kenneth Farrington. 3. Tony Bastable. 4. Leslie Crowther. 5. Heroine. 6. News Reader. 7. Eric. 8. Richard Shaw. 9. World Champion. 10. One man show. 11. Howard. 12. Warder. 13. Deryck. Pictured last week: Richard Shaw.

Victor Maddern—a face with a lived-in look. Scores of film and television roles have proved that his face is his fortune and has made him one of our best-loved character actors. Here he is seen as Ernie in this week's *Armchair Theatre* play, *A Fluid Arrangement*.



'THEY ALL SEE ME AS A VILLAIN' SAYS THE FAILED MUSHROOM GROWER DEDICATED TO ACTING AND REARING RABBITS

by KEN ROCHE

ONE WAY to get on the wrong side of Victor Maddern just now is to mention mushrooms. They are definitely a poisonous subject. Down on his farm in South Ockenden, Essex, he has four warehouses full of the things—and all are rotten.

"Disease got at them and I doubt if there are enough good ones to make a decent bowl of soup," he said.

"Cost me twenty grand that little project. But it's no use moaning. I'm going in for breeding rabbits next. They're the coming things."

Maddern, veteran of 200 films and as many television performances, is not, however, contemplating financial ruin.

"I've been constantly working for the past 25 years and I hope it's not going to stop."

He also has a sweet little business printing film scripts which he started 17 years ago.

"My agent said to me: 'I've just seen your latest film and you were terrible. Never take another part until you've read the script first.' A few days later he offers me another part and says 'take it.'"

"Not until I've seen the script,"

I say. 'That's what you told me.' Anyway, it appeared that I would have to wait three weeks before I could get a copy.

"When I got home, I asked Joan, my wife, how long it would take to copy a script. She typed out a page, did some arithmetic and we worked out that we could reproduce a complete 100-page script in 24 hours. We've been doing it ever since. Last year our turnover was £65,000."

The mushroom disaster apart, life has been good to Maddern. Although he did have one career disappointment.

"I went to the States to make a TV series called *Fair Exchange*. The American producer, full of high hopes, said it would run for five years at least. We had a quick count-up and worked out that by the end of that time we'd have lived like lords and still come home with half a million quid—tax paid. The first thing I did was buy a bloody great Cadillac.

"The series didn't work out that way and we came back to Britain—me, the wife, our four daughters, the Cadillac and a dollar bill. And I had to give the dollar as a tip, too."

Maddern was born 44 years ago in Seven Kings, Essex.

"I'm not really the cockney people seem to think I am. I wasn't a real Michael Caine-type cockney. More of a rural one."

Maddern's father died when Victor was evacuated to Reading, Berkshire, in 1941. His mother remarried but when he came home he didn't get on with the new set-up, so at 14 he left to go into digs.

"I'd always been interested in the stage. It started when I was three and joined the Band of Hope. We did a show and I was a wicked ogre in a play called *The Fairy King*. I was a great success. They all booed and hissed me, so I must have been good."

When Maddern told his mother he wanted to act she told him to forget it.

"Only people whose parents were on the stage could be actors, she said. But I knew I had something. For one thing, I could make people laugh."

At the same time that he left home, he also left school and joined a shipping firm. On the first day he was sent to see the boss — Sir Philip Runciman — given a mug and a

threepenny piece and told to get some coffee. Next morning the coffee was waiting on the boss's desk — provided but unasked for.

Sir Philip told him he was the first boy to do that for 40 years. "Anytime you want anything, ask me," he said.

But at 14 Maddern looked more like 22 and with the war still on people seemed to think he should be in the forces.

"Then I got a white feather through the letter box. It played on my mind, so I went to Sir Philip and asked if I could go to sea on one of his ships."

For three years he was at sea. "I hated it and in the end I packed it in. My mother said I had to get some kind of a job and to stop moping about the house."

He went to the Rehabilitation Advice Bureau and just before his interview he picked up a Royal Academy of Dramatic Art pamphlet. Behind the desk was Margaret Diamond, herself an actress. When she saw the pamphlet she advised him to try for a scholarship.

He sent off the required guinea and eventually passed the audition. But, for a scholarship, he had to pass another. He passed this too, but Sir Kenneth Barnes, the principal, said it was a choice between he and another young man who, if he didn't get the scholarship, would have to return to South Africa.

"He said if I let the other fellow have the place, I could go next term. Well, I was delighted with that and so the other fellow got in.

"Two years later I learned that he was Laurence Harvey. I've never told him that story."

Maddern's entry into R.A.D.A. was accompanied by an incredible stroke of cheek. He went to a further education college and offered his services as a drama coach.

"After my very first day at R.A.D.A., I went off in the evening and taught a class of people what I had just learned myself. After all, it was all fresh with me, wasn't it?"

He taught drama for seven years, long after he left R.A.D.A., and was already picking his way in films when he met this beautiful girl. "I talked to everyone in the class but her. I was besotted with her."

It was Joan. To marry her he went to the people who had given him his first film break — the Boulting

Brothers. "I want another job," he said to John Boulting.

"John expressed horror that I wanted to get married, but he sent me off to interview for another film.

"I went into the office and sitting behind one of those old-fashioned telephone switchboards was this snotty-nosed little blond-haired kid.

"The boy told me to take a chair and after a while he put his head round the corner of his switchboard and said in broad cockney: 'Ere, 'ow do yer git in this acting lark then?'

"I said I went to R.A.D.A.

"He said: 'Wos Rarda?'

"So I told him.

"And he said: 'Wot do I do? 'Ow do I go abaht it?'

"So I told him and he went all quiet and thoughtful.

"'Yer,' he said, 'I fink I'll do that.'

"I'm glad he took my advice. He was Michael Caine."

It was John Boulting who gave Maddern his first part — as a soldier in *Seven Days to Noon*, but gradually casting directors began to notice him. One thing Maddern feels he can well do without is stardom. "It would terrify me. I simply don't have that kind of ambition.

"I don't want the problems of being a star, I'd much rather be as I am and, frankly, I'm much happier pottering around my farm.

"I've got one of the happiest marriages in showbusiness. And look at my four lovely daughters . . ." (They are Julie, 21 and married, Gillian, 19, who at 16 was dancing at the Moulin Rouge in Paris, Vickie, 17, who has already started acting and Sara, 13).

"The only thing that chokes me at all, apart from mushrooms, is that people are too ready to identify me with villains.

"I'm really just an ordinary bloke, dedicated to acting . . . and rearing rabbits . . ."



Victor Maddern's Cadillac is a relic of the past but rabbits, he says, are the coming thing.