

5p **TVTimes**

FEB 3-9
Yorkshire

**MARGARET
LOCKWOOD
IS A WOMAN
AT
THE HEART OF
JUSTICE**



SPECIAL
ISSUE
**IT'S THE
WEEK
THE GIRLS
TAKE OVER**



TVTimes YORKSHIRE

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**IT'S THE
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MARGARET EDWARDS WRITES: *This week, Peter Jackson has handed me the Editor's chair, and—though it has been a hot seat—it has made a refreshing change from chief-subbing the features. I and my female colleagues (conferring, below) have produced a magazine reflecting women's attitudes on just about everything: women in television, written by Elizabeth Cowley; a memorable marriage proposal that was received by Natasha Pyne; and the winning—and winsome—ways of footballers, by Rachael Heyhoe, captain of the England Women's Cricket Team. Nemone Lethbridge asks why there aren't more women barristers, like Harriet Peterson in Justice, and, believing that no family magazine is complete without fiction, we've included a charming story for children written by Wendy Craig. (Incidentally, we would like to hear readers' views on a regular fiction spot in TVTimes.) But it was never our intention to exclude men altogether—we couldn't do without them. So we interview Richard Morant; Fashion writer Jill Whiffing changes Jack Smethurst for the better; and Katie Boyle helps the "weaker sex". We couldn't win them all, though. Cookery Editor Kathie Webber found that bachelor Keith Drinkel could cater very well for himself without feminine help.*

Which, somehow, makes him more interesting.



P.S. from the Editor

Here's hoping you all enjoy our female take-over—but not too much! Otherwise, I might find it difficult to get all these women out of my office next week.

Another lucky seven

SEVEN MORE TVTimes readers have switched to colour for 1973 as winners of our Starry Eyes Competition. They are: Mrs. Pickavance,

Margaret Road, Liverpool; Mrs. M. Morgan, Twickenham, Middlesex; Mrs. A. Shimin, Liverpool, 25; Mrs. S. E. Lewis, Wolverhampton; Mrs. J. Emmerson, Kings Lynn, Norfolk; Mrs. Judson, Silsden, Yorks; Mrs. M. Proctor, St. Budeaux, Devon.

Each of these readers is now the proud owner of a superb 22in. Bush colour TV set worth £323, including installation and guaranteed for a year.

Woman writer Alix Coleman has produced this week's TVTalk. Woman photographer Penny Tweedie took our cover picture.

The girls take over TVTimes to mark a week in which two women, Brigid Segrave and Liz Kustow, produce a remarkable documentary series, *No Man's Land* (six complete programmes devoted to the woman's point of view, starting Saturday). And Margaret Lockwood returns on Friday as woman barrister Harriet Peterson in a new series of *Justice*, which she talks about in a story on page 5

Two stars who care about tomorrow

KENNY LYNCH and Harry Fowler's jolly round-up programme for kids—Southern TV's *Get This* on Wednesdays—is this week mostly given over to environment and conservation. Model Celia Hammond and the well-known Spike Milligan (both shown right) talk about their respective activities for the cause. Celia, on the council of Beauty Without Cruelty*, says too many women want fur coats too much to listen, so she hopes she gets through to the children. "Mind you, I kept the facts about trapping animals toned down. I didn't



dwell on the horrors, which I would have done in a programme for adults."

Nearly seven years ago, when Celia started campaigning, she would rather have worn a tweed coat than a fake fur. Now she has two or three imitation fur coats.

Spike Milligan, with Peter Scott and Harry Secombe, is a president of the Wild Life Youth Service*. This incorporates the Panda Club, which organises beneficial outings

like pony treks and nature courses. The W.L.Y.S. recently put up some money to buy aircraft for the control of game parks. "I tell children they're responsible for the future," says Milligan. "Children don't smoke, drink, drive. They have access to really important natural things."

*Beauty Without Cruelty, 49 Upper Montague Street, London W.1.
*Wild Life Youth Service, Marston Court, Manor Road, Wallington, Surrey.

Films on Yorkshire

SATURDAY (morning): **It's Only Money** (Jerry Lewis, Zachary Scott, Joan O'Brien). 1962. Jerry Lewis in zany form, under the capable control of director Frank Tashlin. Watch out for the Attack of the Lawn Mowers. It's one of the funniest visual sequences in any Lewis comedy.

SATURDAY (evening): **The Secret Partner** (Stewart Granger, Haya Harareet). 1961. Thriller about a blackmailed businessman, which keeps the surprises coming to the last reel.

SUNDAY (afternoon): **Kisses for My President** (Fred MacMurray, Polly Bergen, Eli Wallach, Arlene Dahl). 1964. Comedy about the first woman to be elected President of the United States.

SUNDAY (evening): **The Ambushers** (Dean Martin, Senta Berger, Janice Rule, James Gregory, Kurt Kasznar). 1967. Dean Martin again plays Matt Helm, the singing super-spy,

in Helm's third screen adventure, all adapted from the best-selling books by Donald Hamilton. There are some really breathtaking location shots filmed in and around Acapulco in Mexico.

MONDAY: **Foxfire** (Jane Russell, Jeff Chandler, Dan Duryea). 1955. Anya Seton's novel adapted mainly as a vehicle for the talents of La Russell, who doesn't sit too easily in the leading role. But Jeff Chandler is ideally cast as the dedicated mining engineer she marries, while Dan Duryea

supplies all the acting class. THURSDAY: **Mask of the Avenger** (John Derek, Anthony Quinn). 1951. Typical of director Phil Karlson's all-action films of the Fifties, this has Quinn in the days when he was better known for swarthy villainy—and there's a surprise ending.

FRIDAY: **It** (Roddy McDowall, Jill Haworth). 1967. The latest appearance on our screens of a version of the classic legend concerning the Golem, the figure of clay which can come to life. And does, of course.



The Golem, a clay statue which comes to life, pounces on Jill Haworth in Friday's late-night horror film, *It*.

Edited by
ALIX
COLEMAN



Uncrowned queen of sorrow strikes back

GWEN WATFORD'S air of despairing inquiry is reasonably celebrated; what isn't always clear these days is where a glance from those telling black eyes is leading. For too long, Miss Watford, above, was uncrowned queen of sorrow, although for years she has kept her hand in with lighter parts in the Belgrade Theatre's summer season at Coventry.

She says Coventry is all right because they know there, about her being funny. But other audiences often don't, and the fact that she's trying to make them laugh can take 10 minutes to sink in.

She supposes it is because she has a sad face and her roles have been sad for so long. But she does love playing sophisticated funnies. For fans who reckon that Gwen Watford is possibly the most perfect high-style comedy actress in television today, Tuesday's *Love Story*, *A Face of Your Own* should prove a treat.

A Face of Your Own is about a mother and daughter both falling for their new lodger, "with the mother enjoying a much lower realisation of the possibilities of a relationship," she says: never one for a shout where a murmur will do.

This doesn't mean she has quite abandoned her beautifully-played dumps. To see them, hurry to the Greenwich Theatre where she is currently Masha in Chekhov's *Three Sisters*.

Jane Lapotaire waiting for baby

A DELICATE condition but hardly a delicate air: Jane Lapotaire (left), who appears in Sunday's *Country Matters*, laughs and crochets and waits for baby, due in a few weeks. She lives, and has done for three years, with Roland Joffe, television director and National Theatre producer Jane Lapotaire and Roland Joffe aren't married, don't want to marry and don't think theirs is a very original idea these days.

Jane Lapotaire has been married once before, to someone outside showbusiness (no children), and says she didn't enjoy it. Her reflections on her present, chosen situation are full of warmth and good sense. "I'm not saying Roland and I will never get married, and I'm not advocating the abolition of marriage, I'm not even saying I'm right. But I know it's what I need at this particular stage in my life. It's easier for people to drift into marriage without thinking, than to stay unmarried without thinking.

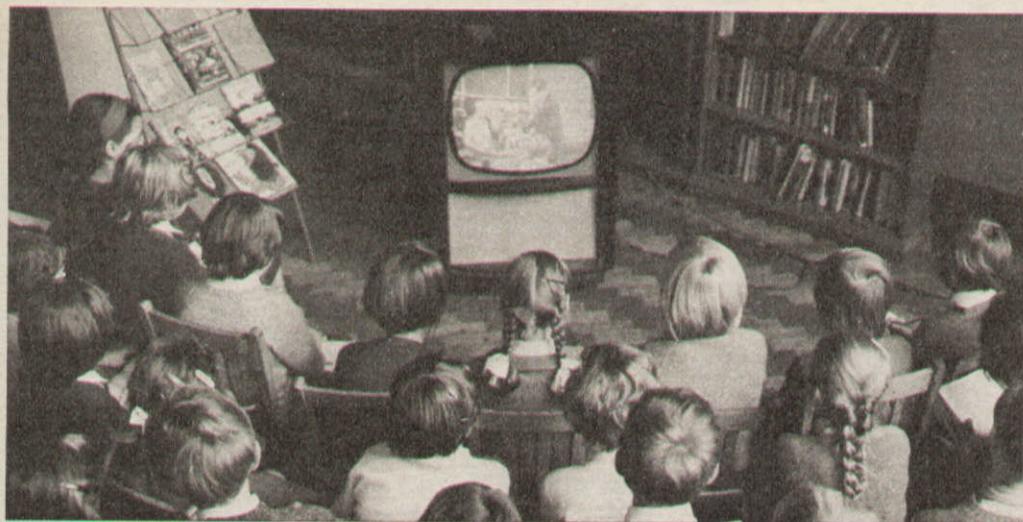
"This isn't a planned child, and had I been 22 I might have had an abortion. But I'm 28, and I've come to a point in my own spiritual state where I've been growing towards this idea of having a baby. The most important thing is that its parents love each other very much.

"I haven't gone into this lightly. I studied the legal aspects of giving the child Roland's surname, and also what would happen if we split up. Both our names on the birth certificate is evidence enough for me to file a paternity suit if necessary; you can't go around in rose-tinted spectacles when you're 28.

"How will I explain to junior? I'll let you know when junior asks.

"I'm not doing this for selfish reasons. It's a challenge. And I really enjoy challenges."





Don't just sit there, learn something

EDUCATION programmes are many, and rich in content. Every slot is filled, from mathematics for five-year-olds to social health and education for the 15-18 age group. Granada TV's series, *The Facts are These*, which includes items on contraception and venereal disease, received the accolade of a complaint from Mrs. Mary Whitehouse nearly a month ago.

But who watches schools programmes? In our decentralised country the viewing time a State school can give depends on its timetables, and on the amount of equipment some 260 local education authorities are prepared to provide. Both BBC and ITV have their league tables of the helpful and unhelpful. (Private schools make their own arrangements; grammar schools, particularly, seem wedded to the printed word.)

Proof of a proper seriousness towards schools broadcasts is ITV's willing co-operation with the BBC over swaps of long-range plans and draft timetables.

Most schools have a television set, but only one set to a large establishment is hardly all that useful. In terms of tele-

vision education, the future appears to lie with video-tape recording. Broadcasting hours are rigid, but a school with V.T.R. can record and play back any time.

For several years, ITV and BBC have been sore about the fact that programmes they put out haven't been taken up for a lack of facilities. Last September they started a project to improve the use of schools broadcasts. Responsive local authorities have provided 120 schools with enough equipment to use transmissions systematically. Teachers in the project schools are keeping progress diaries, and a report will come out in the summer of next year.

Perhaps the report will ram home what educationists have been pointing out, unheard, for so long: that for the first time in the history of education here is a teaching medium common to school and home. Out of that box comes what children swallow in the evenings; a way of learning not unfamiliar to them that could be shared if a mother watching a schools programme one afternoon knew that her child was learning from it.

No one in television is try-

ing to say that good classroom teaching is not best. What they do say is that a programme like the one from Yorkshire TV's *My World* series, which followed an express train's journey to Scotland, can stretch the imaginations of four to six-year-old students as classroom teaching cannot.

Half the time, programmes are directed at staff as well as pupils. ATV's *Figure It Out*, a 10-part mathematics programme for the seven to nine-year-olds, is also a refresher course for older teachers.

Essentially, all these education broadcasts are highly advanced, finely designed bridges to join a child more easily to our complex adult world. Without machinery for learning they will stay uncrossed. Which is why the Independent Broadcasting Authority would like to see all primary schools with colour television and secondary schools with V.T.R.

And never forget the luck of the draw. A class of 10-year-olds trooped dutifully into their TV room for a lesson in new maths, but teacher got the day wrong and they Watched with Mother instead!

Not so much a chat show, more a new approach



MICHAEL SCOTT has the sort of reliable good looks that could probably get him into Parliament if ever he chose to stand. Not that he has plans at the moment; he's busy running *Open Night* (Sundays), a democratically-orientated discussion (as opposed to chat) show, which he cheerfully calls a very fractured programme.

Before settling to its present form, *Open Night* consulted various opinion poll organisations as to how many souls constituted an accurate cross-section of the public. The pollsters said 200 would be best but 100 would do. So, with 700 people on the show's files as potential audiences, Scott leads his chosen band each week: all of whom are there for their ability to argue.

Large, disputative groups don't always make a chairman's life easy. Says Scott: "When someone puts his hand up, or stands up, I can't know what he wants to say until he has said it. And then you can be taken miles down river when you were climbing the waterfall.

"This is where the ethics of *Open Night* come in. If some of the panel turn out to be discussing irrelevancies, it still isn't fair to shut them up. Clearly, one has to try to stop

the dominating ones, or the bores."

Once link-man for *Cinema*, a job he says he got out of before he turned into a strip of Celluloid himself, Scott has watched what he calls the development of a healthy, questioning attitude towards television over the past 10 years. It rejoices him to sense that part of the result means politicians are going to have to re-think their attitudes to-

“I get letters criticising programmes, telling me what frightful things I've said”

wards their TV spots. He says, dryly, that slightly more honest postures are needed. "Anyone on television is anxious about his image, and this goes for our panels, too. It can be harmful."

He always finds *Open Night* elating, even when it hasn't worked as well as he had hoped.

"I get letters criticising programmes, telling me what frightful things I've said. *Open Night* mail tends to be quite perceptive. People get irritated, and I'm very sympathetic to their reasons. There is some disorder." He says he's not interested in ritual fire-dances, by which he means interviewing movie stars or sociologists with predictable responses. "An intelligent person can anticipate many talking situations on television." Scott admits he'd much rather be a link-man who can say, "Excuse me, I've lost the thread," than feel he has to keep up the professional poise of someone who mustn't be caught out.

Teachers say...

HUMANITIES: ATV's *The Time of Your Life*. "As the programme developed, all kinds of skeletons were released from various gloomy cupboards. Lively discussion ensued and the quality of the children's responses was far better than we could have stimulated in any other way."

BIOLOGY: Granada TV's *The Living Body*. "Television is among the best aids available to the biology teacher... films and animated diagrams lead to an immediate interpretation of the facts."

A GENERAL VIEW: "I select programmes by the standard of imaginative production. Tough apprentice students became interested in ballet by seeing slow-motion shots comparing a footballer's movements with a ballet-dancer's; girls were fascinated by techniques of bridge-building because the drama of a collapsing bridge introduced one programme."

Ted & Vic

By Bryan McAllister

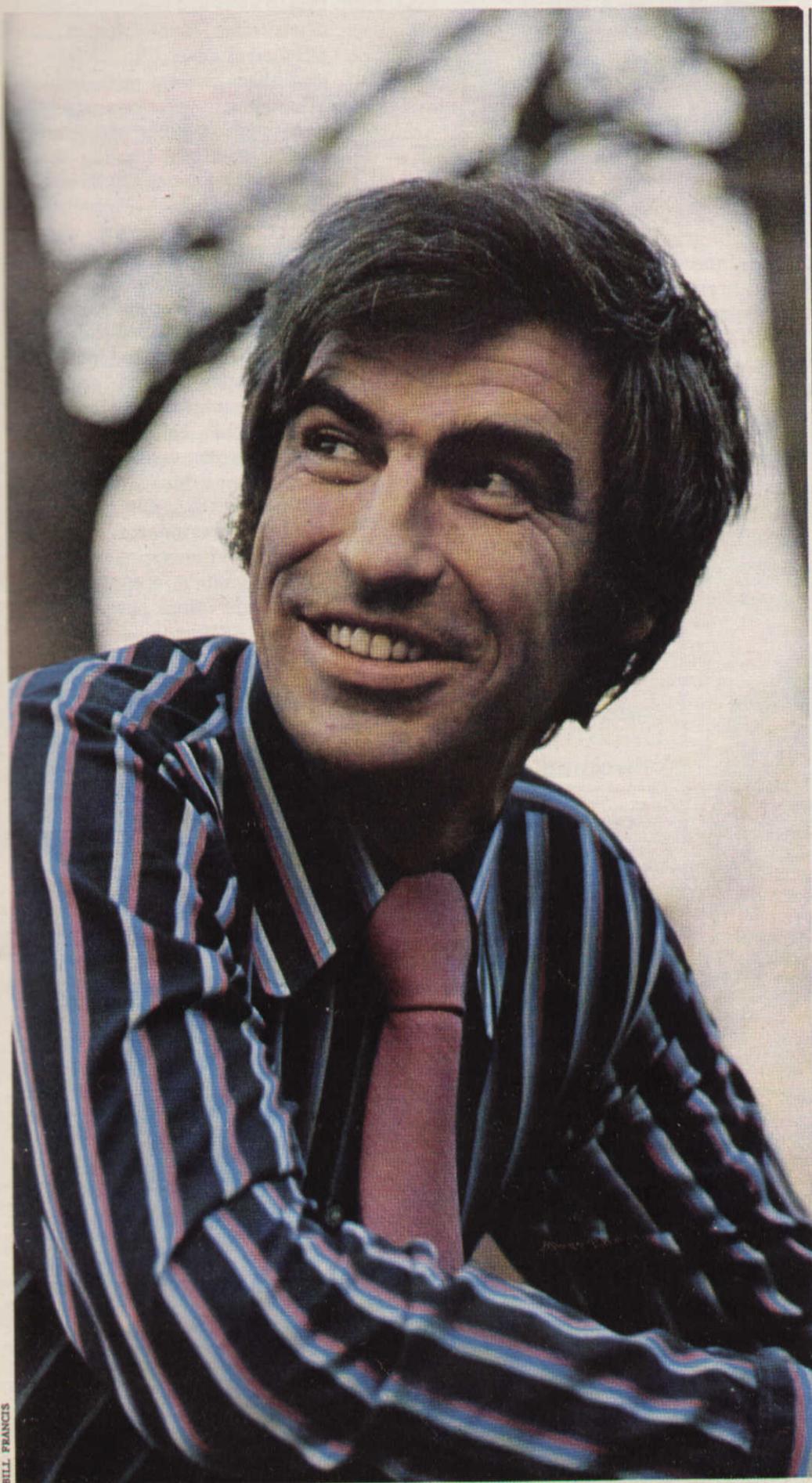


"It hasn't been the same since we were converted to North Sea gas"

Talk



Margaret Lockwood: mother and star for 31 years



BILL FRANCIS

MARGARET LOCKWOOD, this week's cover star, busy working on the second series of *Justice* (returning Friday), says everyone learned a lot from the previous 19 episodes. "I think we've made Harriet much more human. Before, she was a



KIPE TERRY

lawyer who happened to be a woman. Now she's nearer a woman who happens to be a lawyer. We've made more of the romance. The average woman loves to see a bit of love, judging by the letters that come in, and never mind about Women's Lib."

Never mind, indeed, for Margaret Lockwood at least. As she says, when you've been working for yourself from an early age, a breadwinner with family dependants, the liberated woman simply has to evolve.

Margaret Lockwood has never looked a weak lady, not even in her downiest days, and she doesn't look one now. Oh yes, she says, smiling her cheerful, edgy smile, she's certainly strong-willed, as was her mother before her. And so is her daughter Julia (above).

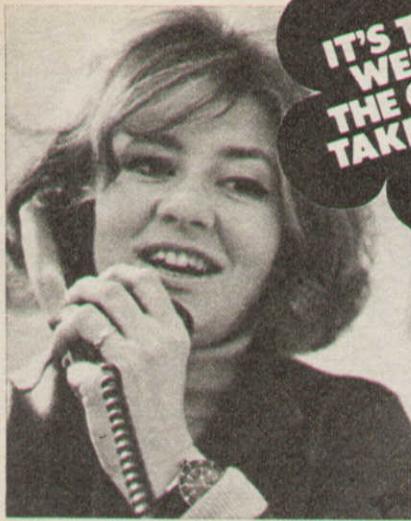
Which is probably why Margaret Lockwood viewed the recent marriage of her pretty 31-year-old daughter to actor Ernest Clark (60 next week and Professor Loftus in *Doctor at Large*) so calmly. (As well as being strong-willed, she is very calm.) "Julia could never have been bothered with a young man's ego. There would just have been a terrible explosion. She

needs someone who is gentle, which Ernest is, as well as a tower of strength."

About two years ago, the then unmarried Julia Lockwood had a son, Timothy, the name of whose father she considers strictly her own business. Her mother backs her. "I don't see why you shouldn't keep your private life completely to yourself. I've always hated personal publicity. The Press print things and then hold up their hands in horror at what they've printed."

Mother and daughter are friends as well as relations. Margaret Lockwood observes Julia both coolly and affectionately.

"My daughter," she says firmly, "is completely scatterbrained and overspends. If I mislay a hair-grip I'm worried until I find it. She quite airily leaves purses on the Underground. My dolls were intact for 20 years. Within a week she'd broken them all. Ah well," she sighs, deeply, "I'm sure Ernest will cope."



IT'S THE WEEK THE GIRLS TAKE OVER

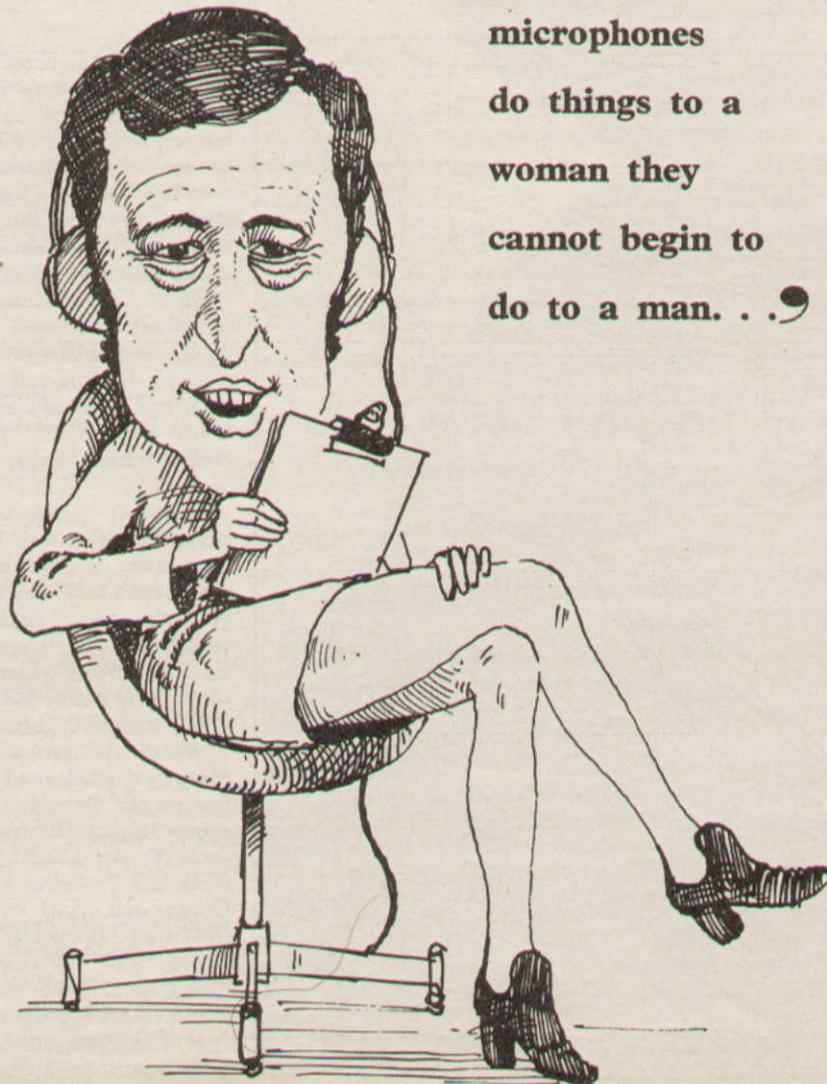
SO WHY CAN'T WE HAVE A FEMALE DAVID FROST?

IT'S OFTEN BEEN asked before, but never answered satisfactorily. *Why aren't there more women in television?* Even after nearly four years of mounting pressure from various female militant groups, there are still no women squaring up to the box to give the national news. There are still no female equivalents of David Frost, Alan Whicker, Reginald Bosanquet, Eamonn Andrews, Hughie Green, Humphrey Burton, Russell Harty, Bob Monkhouse, Dave Allen or the brothers Dimbleby.

There are women in the top executive television posts but you can number all of them on the fingers of one hand. At the production level, men outnumber women 10 to one and, as far as I know, there are still no female film camera(men) or assistants, sound recordists, lighting assistants, studio cameramen, boom operators, film projectionists or tape and telecine operators. Female documentary producers are such a rare breed that when two of them—Brigid Segrave and Liz Kustow—club together to produce something like ATV's *No Man's Land* it inspires the Editor of *TVTimes* (male) to hand over an entire issue to the "women-folk." Why?

Where women have succeeded, they have done as well as the men. Brigid Segrave and Liz Kustow are both established as successful TV directors in a field dominated by men. And their six-part documentary series, about women, for women and largely made by women, examines marriage, work, education, women as seen by the media, deserted wives and widows, and women and sex. Brigid and Liz see the series as some kind of a breakthrough. "It's

In a week when Brigid Segrave and Liz Kustow produce the first of their documentary series, *No Man's Land*, the womenfolk of *TVTimes* present their own special issue. Such a take-over of a magazine predominantly run by men is unique. But ELIZABETH COWLEY (above left) wonders why this should be so. And why are there so few women in top TV jobs? Elizabeth (guest Features Editor for this week) is the exception. During an impressive TV career, she has been producer of *Today* and assistant editor of such programmes as BBC's *Tonight* and of *Not so much a programme . . .* At the same time, she looks after husband Michael Barnes, producer on *Horizon*, and two young daughters



● Cameras and microphones do things to a woman they cannot begin to do to a man. . . ●

the first time that there have been six complete programmes devoted entirely to the woman's point of view shown in evening viewing time. And it's about time, too! Normally, women's programmes are the poor relations, tucked away at a time in the afternoon when only women can watch, and devoted to trivial subjects like cookery and fashion. While men's interests such as motoring and other sports automatically get peak viewing time."

Why are women's interests so often disregarded? Perhaps because there are not enough women in top TV jobs to safeguard our interests. Why not?

Women—if the pressure groups are to be believed and I think they are—certainly want the jobs. Is it discrimination from the primarily male hierarchy of employers, as Women's Lib believes? Or does the failure lie with the women themselves? I think it's a mixture.

Where neither BBC nor ITV openly discriminate against women (their favourite excuse is: "Women don't apply for the jobs"), how often have I heard them ask: "Why should we hire a girl and train her up in the almost certain knowledge that she will leave us to get married?" Sociologist Isobel Allen, on Robin Day's recent *Talk-In* on Women's Lib, put it like this: "Young women have babies at the point where their colleagues, the young men, are going forward and getting the promotions—the jumping-off points for the top jobs."

Top jobs in most industries are held by men seemingly for this very reason. Television, staffed as it is largely from the universities and Fleet Street, is certainly no exception. As long as our society believes that women, because they have the babies, must also be the ones to stay at home and look after them—it seems women must accept inferior working positions to men.

Interestingly, Dr. Margherita Rendel on the same programme, suggested an alternative: "Some men might appreciate the chance of staying home and looking after the children," she said. "Why shouldn't a husband and wife both agree to do part-time jobs and maintain the family in that way?"

It's a marvellous idea but one

MIMI TERRY

which would need such a radical change in society as it stands now, I just can't see it happening in our lifetime.

But apart from family considerations, how far is our failure in TV our own fault? Well, when a woman enters television today, she is entering a man's world and she knows it. So, to conform with what a man expects, what does she do? Assume a tough "masculine" attitude, play the political game? Or go to the other extreme and get her decisions across by being "charming" or "sexy"? The hardest way of all seems to be to find the confidence simply to be herself—although all the successful TV women I know have "made it" by doing just that.

Says ex-ITN reporter Jacky Gillot: "TV is full of fatuous male producers who can't shake off the notion that to be a woman you have to be good-looking—and dim. Males who hire this type of woman get exactly what they deserve, and then wonder why women don't get on.

"Yet women who do get on are not trusted by men. They're regarded as a threat."

Jacky says she was lucky at ITN. "I asked from the start not to be treated differently from the men—not to cover just fashion shows and cervical smears—and they agreed. But then I had to say: 'I'm a wife and mother so please may I work part-time?' They were fair about that, too, but it does make one see their point when it comes to hiring women."

TV employment chiefs put it another way. "In our experience," said a BBC man, "women start out as reporters gamely enough but soon get fed-up with the time they have to spend away from home, often in war zones and unpleasant conditions. They feel guilty about their obligations to their family, too, and can't be single-minded about the job."

What about studio work for women, then?

Why no female Frosts or Andrews? According to journalist and TV interviewer Caroline Nicholson: "Cameras and microphones do things to a woman they cannot begin to do to a man... they show up every mannerism, affectation, bulge, line and hair in a fiendishly discriminating way

and people react out of all proportion. It's the price we pay for attracting attention merely by being female..."

Having appeared, and caught sight of myself on a monitor, I agree with her entirely. I'm not slim—but the screen added a stone. My voice (another common criticism of women) is not particularly high—but on the play-back it screeched.

Jeanne Le Chard, recalling her early days as a reporter on *World in Action*, said: "I did the interviewing and commentary but my voice was taken off the sound track and a male voice dubbed in. No, I didn't query it then. I took it for granted."

I know what she means. Women are often so grateful to be accepted at all that they fall into the roles their male producers assign them too eagerly. They must be "feminine," so they're afraid to push their own opinions (that's "masculine"). They're afraid to be acid, or even witty (that's rude").

The Englishman is notoriously old-fashioned about his woman. You only have to watch the most popular commercials or pick up the biggest circulation magazines to see her in her classic role, popping into an apron to clean up the sink or wash the old man's shirts. The British in general are much slower to let their women sparkle than the Americans, or even, curiously enough, the French, the Czechs or the Swedes—all of whom employ more women on television than we do. So—no female clowns holding their own shows together, like America's Phyllis Diller or Goldie Hawn... not today, thank you.

What about tomorrow? At present, the cards are stacked against women in TV on all sorts of counts. They seem to be taken on, for the most part, either as "tokens"—like the Negro on American TV—or because they're "good with children or dogs or old ladies." But it is a fact that 51 per cent of the adult population in this country has different needs, a different life-style and a different, often sharper, more honest approach to life than men, and the day *must* come when we women get fair representation on this all-powerful medium.

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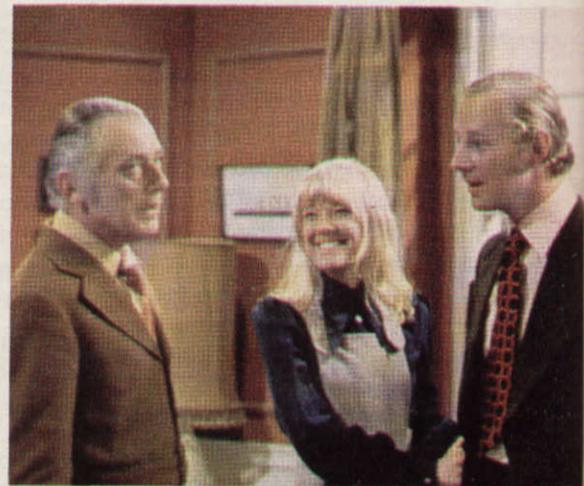
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IT'S THE
WEEK
THE GIRLS
TAKE OVER

Conventions like proposals and weddings still capture the imagination. Her wedding ceremony was a sumptuous affair at Christ Church, East Sheen. Her wedding — to actor Paul Copley — took place in a register office.

POPPING THE QUESTION



Natasha Pyne enjoys domestic bliss in *Father, Dear Father*, with Patrick Cargill and TV husband, Jeremy Child. Left: with real husband, Paul Copley.

THE wedding was undoubtedly the most outstanding non-event of 1972. The bride wore a long, multi-coloured tapestry dress — not, alas, that anybody really noticed. There was almost nobody there.

Natasha Pyne, quite simply, eloped. The first her mother knew, the marriage had taken place—at Leeds Register Office with a fastidious attention to anonymity. No photographs, no relations, no reception.

One hundred years ago, one need have looked only at their widely differing backgrounds for a plausible reason. She is of an old county family with rather lordly European connections.

Her husband, Paul Copley, is the son of a Yorkshire painter and decorator.

She traces herself back directly to the sister of the Empress Eugénie, wife of Napoleon III. Her father was a military attaché, much of her childhood was passed in the British Embassy in Rome, then at private school in London.

He left school and got a job as a clerk. He then switched to acting and has worked almost exclusively in repertory in the North, notably at the Leeds Playhouse.

She has just finished in the seventh series of *Father, Dear Father*: one of the most successful overseas-selling comedies made in Britain. He says

of most women. Last year, Natasha Pyne was married . . . twice. The first But that was fiction: a scene for the series *Father, Dear Father*. Her real after he had proposed in a transport cafe car-park by CATHERINE OLSEN

...AT A TRANSPORT CAFE



Natasha met Paul in the play *Lulu* at the Leeds Playhouse. Says Paul: "I was stunned by this vision." With them, above, is actor Robert Brown.

candidly: "I've done a small part in *Coronation Street* which isn't worth mentioning, a children's programme in Yorkshire and a play which hasn't been released yet."

But the respective mothers—both fathers are dead—heartily approved the marriage (when they got to hear of it). In fact, the in-laws wish only that they had got around to meeting each other.

So why the secrecy? Two years ago, Natasha became engaged to actor Ian Liston, who at one time played her boyfriend in the *Father, Dear Father* series—there was certainly no reticence then. In the six months before they broke it off, they seemed rarely away from a camera.

Even the announcement of the engagement was organised in a Press office, and timed to coincide with Ian's 21st birthday. A cake, champagne and the Press were duly laid on and one newspaper was so ungracious as to suggest that the whole thing was just a publicity stunt—presumably to attract viewers to the programme.

Anyway, the division between personal and public life seemed to become more tenuous.

When the engagement finally broke down, Natasha had cooled considerably

on the idea of marriage in general, and to an actor in particular. She said later: "Though I have been in love, nothing would tempt me to rush into marriage."

Getting together with Paul Copley she describes as an "amazing happening." And then 10 months later, after she had finished filming on her television marriage and considered her own, Natasha decided this was one time when she was not prepared to face the "hoo-ha."

"I thought about all the fuss a family wedding entailed. I suddenly just wanted to avoid it. I wanted it to be quiet and very personal. And I wanted this to be one day when I was not posing for a camera.

"Our mothers knew we wanted to get married. They didn't know when, that's all. Everybody gets on well, and everyone is on good terms."

As it was, Natasha and Paul are still surprised that the wedding took place at all. Paul, at 28, said the only responsibility he wanted was keeping his Mini on the road. "Certainly not a wife. I was rather footloose. I had nothing against marriage especially. It's just that I didn't consider it had anything for me."

Today, they live in Natasha's flat in St. John's Wood, London. All spare money goes into a building society. They are almost conscientiously ordinary. They sit, listening to music, wearing identical jeans embroidered with braid. On their fingers are identical gold wedding bands.

They giggle a lot and their conversation tends to an *in banter*. And from time to time they look at each other in a way that makes one feel an intruder.

He says in a bluff Yorkshire accent: "We first met when we were rehearsing for the play *Lulu* at Leeds last year. I was so stunned by this vision of loveliness I had to ask her for a cigarette, although I'd given up cigarettes three months before."

Natasha said: "Half of me would avoid him like the plague. The other half was dying to talk. This went on for about a week. It was like being 16 again. To make it worse, *Lulu* is pretty outrageous. He was playing somebody who was supposed

to be procured for me. The scenes where I had to romp all over him were absolutely awful, though none of the other sexy bits in the play embarrassed me at all."

At the end of a week, he offered her a lift to a party and from then they considered themselves a pair. Natasha was still rather sensitive and reluctant to consider marriage. Later she flew to Leeds, after breaking from television rehearsals to see him in a first night. Afterwards, they drove to a transport cafe. They got out of the car, wedged between two lorries, and he took that moment to suggest they find a register office and get married. "I was so shattered I pretended I hadn't heard. So he asked again."

THEY celebrated her acceptance over sausage, egg and chips; and married, in fact, four weeks later. For Paul it has meant moving to London (for the first time) to find work as an actor. Inevitably, there are moments when *she* is the breadwinner.

She says: "He wants to take responsibility for household bills, which I find rather nice. However, I am used to keeping a certain independence, so we have come to an arrangement: to go halves on everything. We share the housework and cooking although at the moment, I am the one who is out of work and he is appearing in a stage production."

Of Natasha, he says: "She was different from what I expected a TV lady to be. I thought she would be all fox furs, but she was just normal."

Of Paul, she says: "All other actors I have known seem to come out of the same mould. He is an individual."

Of the future, they are equally confident. Natasha has a surprising tough streak—she never went to a drama school but worked from the time she was 15 years old, because her father, disapproving of the stage, said if she wanted to be an actress she must make it on her own.

But Natasha says her career comes second to marriage.



Gold. It took Dick Turpin for a ride.

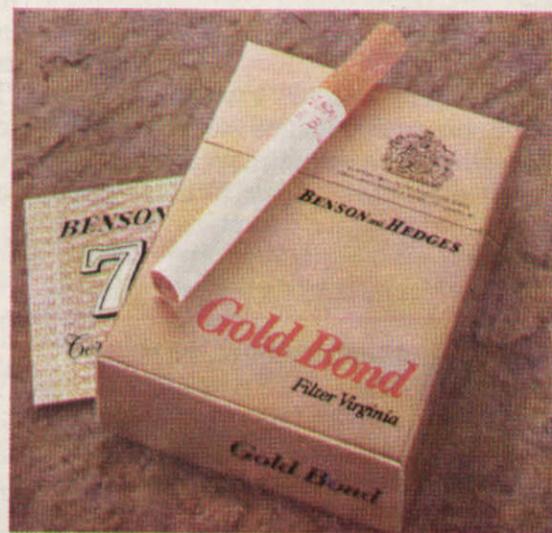
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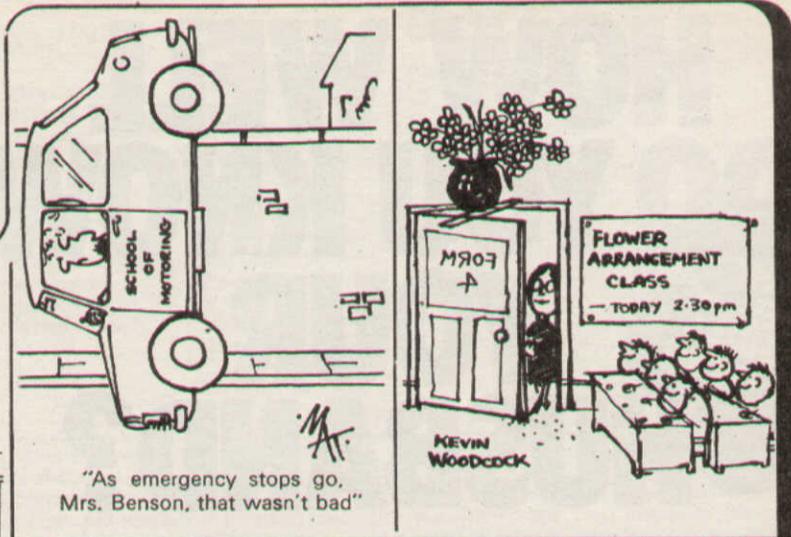


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IT MAKES ME LAUGH



Diana Coupland, in her second week as guest cartoon editor, gives her choice a definite feminine flavour.

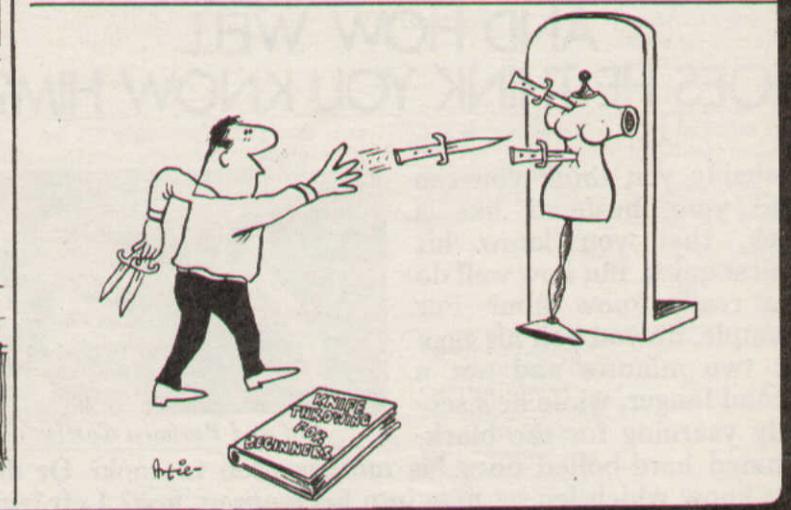


"As emergency stops go, Mrs. Benson, that wasn't bad"

KEVIN WOODCOCK



"It's not dandruff, it's greenfly!"



Artie

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TVTFI

HOW WELL DO YOU KNOW YOUR HUSBAND?

IT'S THE WEEK THE GIRLS TAKE OVER

AND HOW WELL DOES HE THINK YOU KNOW HIM?

Probably you think you can read your husband like a book, that you know his oddest quirk. But how well do you really know him? For example, do you boil his eggs for two minutes and not a second longer, while he's secretly yearning for the black-rimmed hard-boiled ones his mother used to cook? Or do you know which leg he puts into his trousers first? Left leg? Right? And how well does your husband know you. Is he detecting each and every little white lie you never think twice about telling? This week, we put the *Mr. and Mrs.* quiz to three well-known women personalities and their husbands: Lulu, married to Maurice Gibb of the Bee Gees; Barbara Castle, married to journalist Ted Castle; and Mary Whitehouse and her husband, Ernest Whitehouse, now retired



Ted and Barbara Castle



Maurice Gibb and Lulu

from the family sheet-metal business. Before the quiz all felt they knew their partners extremely well. After answering the questions and hearing their husbands' replies, Barbara Castle was the least surprised. Lulu was flabbergasted. At times, she and Maurice gave radically different replies to the same question. At others, she felt Maurice knew her better than she knew herself—"who wants that!" Mary Whitehouse, who went back to teaching art when her three children went off to university, would only admit to there being a shade of difference between her replies and those of her husband. We suggest you try the quiz out on your husband and discover for yourself just how well you know him: you could be in for some shocks. . . . But first see the contradictions in the answers here. You can then compare their ratings with those of you and your partner.

RULES: Each of you must answer your allotted set of questions. Then swap questions and try to imagine the other's replies. Don't do it verbally. It's too easy to cheat that way.



Mary and Ernest Whitehouse

QUESTIONS TO WIFE:

1. What colour pyjamas did your husband wear on his wedding night?

LULU

I don't remember him wearing any.

MARY WHITEHOUSE

I haven't the remotest idea. Probably striped.

BARBARA CASTLE

He didn't wear any. He spent his wedding night in a full suit of clothes . . . with me on a train going to Cornwall.

2. What kind of fish does your husband like best?

He doesn't.

Mackerel.



He adores salmon, but he likes halibut and smoked haddock very much.

3. What is your husband's favourite term of endearment—darling, dear, sweetheart or something else?

Honey.

Darl'.

None. We don't darling each other. He does have a pet name but if I told you it'd be a giveaway.

4. Which page does your husband turn to first in the morning newspaper?

The front page, probably.



He's very methodical, starting with page one and going straight through to the end.

Being a journalist he reads the front page and news first.

5. How is your husband's memory—good, bad or indifferent?

He remembers all the things I said to him when we first went out together, but if I ask him now for something he gets angry if I tell him not to forget.

Mixed.

Excellent about people and general knowledge. Appalling about things he should do for the home. He'll say: "I'll do that," but he very rarely does.

6. If your husband heard a strange noise in the house in the middle of the night what would he do?

I just turn over, but he keeps guns at the bedside and he would shout down to our dog Sandy and if it barked indicating all was OK, he'd go down.

I'd hear the strange noise and he'd go on sleeping. When you live in old cottages like ours you hear a lot of strange noises. If it were loud enough, he'd investigate.

He'd get up and investigate.

7. What is your husband's most annoying habit?

I can't think of any, except perhaps not eating enough. He'll order food and then not eat it, or at best nibble at it. That worries and annoys me.

He doesn't always answer when he's spoken to. Tends to be a bit pre-occupied.

Pretending he doesn't forget things when he does.

8. What does your husband argue about most with other men—sport, religion, politics or women?

Sport. Being an Arsenal supporter, he argues about football.

Politics—or religion. He's not very interested in following football.

Politics.

9. How would you describe your husband at breakfast time?

Very cheerful.

Quiet but very bright and pleasant.



Remarkably good-tempered.

10. How did your husband propose and will he remember?

He asked me a few times but I said "No". Then we fell out, but got back together again. We went to see a romantic film and decided after that.

There wasn't a formal proposal. I don't really remember, and I doubt very much that he would. It seems to me that it just happened.

I can't remember and I'm sure he wouldn't. I think he just kept talking and eventually we accepted that we would marry.

IF YOUR HUSBAND WERE ASKED, WHAT WOULD HE REPLY?

1. Does your wife believe in ghosts? If so, why?

LULU

He knows I can't sleep after seeing a horror film. So he might say I believe in spirits but not in ghosts.

MARY WHITEHOUSE

I think he would say I believe in extra sensory perception, which I do, but I don't believe in ghosts.

BARBARA CASTLE

"No," he would say, "but she believes in the little people."

2. What is your wife's best quality—gentleness, generosity or common sense?

For his birthday on December 22, I bought him a disc with the inscription: "I am allergic to penicillin." So he might say common sense.

Very common-sensical. But I wouldn't like to judge myself from his point of view on that one.

"Common sense," I should think he would say.



3. What is for your wife the most important day of the year and why?

I don't know what he'd say to that. I don't know myself.

I don't have a most important day. I have many. Our wedding anniversary, family birthdays, Christmas Day...

Christmas, most probably, because of the family.

4. What did your wife's mother like most about you?

My mother always said she wanted him to be her son-in-law. We laugh now, but I was furious at the time.

She would say that he was like a son to her, that she loved him, that he was very caring and gentle towards her.

Well, my mother liked him for his kindness. But I don't know what his reply would be.

5. What in your wife's opinion is the ideal number of children for a family to have?

I used to say hundreds. Now I think two, which is what I think he'd say.

Four.



Three.

6. Love, honour and obey is a well-known phrase in the marriage service—which does your wife observe best?

I don't know about obey. He'd probably say honour.

Love or honour, but not obey. You should have asked him which I do worst not best.

Love. Because I'm damned sure he wouldn't say I obeyed. And honour's assumed in love.

7. How would you describe your wife at breakfast time?

Disgruntled. Very busy. Jumping out of bed and running hither and thither. "On the phone," is what he'd probably say.

He'd answer that by saying: "Much as I am for the rest of the day."

No more impatient than she is any other time of the day.

8. What sort of job would your wife make of milking a cow?

I wouldn't like to milk a cow.

He'd say I'd get all mixed up between the tail and the udder, but that I'd be slightly better with a cow than a car.

He thinks I'm a duff at gardening though good at cooking. And milking being "out-of-doors" I think he would have said I'd miff it.

9. What would your wife say if you said you were going out with the boys to a striptease show?

He would say that I'd get annoyed. What I'd say would be: "Oh, well, if that's what you want to do, but it's a bit silly isn't it?"

That I didn't believe it. Or that I'd be struck dumb. In fact, I'd look at him, and think he'd gone a bit mental.

She wouldn't give a damn.

10. What would your wife say if you volunteered for a flight to the Moon? Would she think you brave, irresponsible or plain silly?

Brave. But I'd wonder what was wrong with him. He'd think I'd say he was mad, or: "What do you want to go up there for?"

Wholly in character. Given half the chance he'd be off to the Moon. He's very interested in astronomy. So I'd think him brave.

Plain silly.



QUESTIONS TO HUSBAND

1. Does your wife believe in ghosts? If so, why?

MAURICE GIBB

She believes in many things, but I'm not sure whether she believes in ghosts as such.

ERNEST WHITEHOUSE

My wife has been trying to lay ghosts of one kind or another for years. She may believe in them.

TED CASTLE

She doesn't.

2. What is your wife's best quality—gentleness, generosity or common sense?

Common sense. She's also very generous but most of what she does is based on common sense. In a crisis she knows what to do right away.

From the family point of view, her generosity is the quality which is uppermost

Generosity. I have always accused her of having much more compassion than pity. She can't see any living creature in pain or distress.

3. What is for your wife the most important day of the year, and why?

Her birthday. No, Christmas. She shops around madly and enjoys it immensely.

Quite likely Christmas Day when as many as possible of our families have a get-together.

Christmas Eve. She loves acting hostess especially to children. It's becoming more of a children's day. We have all our children here.

4. What did your wife's mother like most about you?

That I look after her daughter the same way as her daughter looks after me. They call me "big son-in-law".

She always said I was the best son-in-law she had—but she only had one.

The fact that I loved her daughter.



5. What in your wife's opinion is the ideal number of children for a family to have?

Three. Perhaps two. No, I'll stick with three.

She would say it's up to the individual married couple to make up their own minds. If forced for an answer she would tend towards the larger number.

Two.

6. Love, honour and obey is a well-known phrase in the marriage service. Which does your wife do best?

Definitely not obey. I'm no ringleader, anyway. There are some things in which she'll obey me but mainly, she loves and honours.

Love, without a doubt.

There's no obeying in it. Love. She couldn't obey if she tried. I don't get a red rose on my breakfast plate each morning but she tries to meet my wishes.

7. How would you describe your wife at breakfast time?

A pain. She could pick a fight for no reason at that time of the day. She's a sleeper, you see. It takes a good hour for her to come to.

Very charming. She's not given to moodiness normally.

Always in a tizzy.



8. What sort of a job would your wife make of milking a cow?

Terrible. She wouldn't have the first idea. I've milked cows, but she just wouldn't try. She'd say: "Ugh! No, thank you."

Absolutely hopeless. She wouldn't know where to start. Which end even. For instance, until recently she thought the propeller drove the car.

Awful. In spite of being utterly devoted to animals she's got no idea of the mechanics of anything. Milking would bewilder her.

9. What would your wife say if you said you were going out with the boys to a striptease show?

She'd tell me to have a good time. Or she'd say: "O.K. see you later." Or: "You're daft, but go on."

She wouldn't say anything. She'd come down on neither side.

She would say: "You must tell me what it's like and what the attraction is."

10. What would your wife say if you volunteered for a flight to the Moon—would she think you brave, irresponsible or silly?

Brave. As long as she felt I'd thought hard enough about it and realised the consequences if something failed. To travel that far and back is the ultimate.

Utterly irresponsible. But if it were my job, she'd think me brave. If they issued such an invitation and I accepted, she'd think I was crazy.

Utterly mad. Rather stronger than plain silly.

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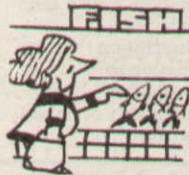
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HOW WELL DOES HE KNOW YOU? continued

IF YOUR WIFE WERE ASKED, WHAT WOULD HER REPLY BE	MAURICE GIBB	ERNEST WHITEHOUSE	TED CASTLE
1. What colour pyjamas did your husband wear on his wedding night?	He doesn't like pyjamas.	She will say that she doesn't remember.	She won't remember.
2. What kind of fish does your husband like best?	He doesn't like fish.	Herrings. 	Salmon and kippers.
3. What is your husband's favourite term of endearment—darling, dear, sweetheart or something else?	Honey. 	Dear.	M'dear.
4. Which page does your husband turn to first in the morning newspaper?	First.	Yes, she'd know I turn to Peter Simple's page first (<i>Daily Telegraph</i>). Then the finance page. Then to the centre pages.	Page one.
5. How is your husband's memory—good, bad or indifferent?	Good.	Bad. Terrible, in fact. No doubt about that one.	Fantastically good on some things, but bad on others.
6. If your husband heard a strange noise in the house in the middle of the night what would he do?	Get up and find out what it is, which I've done before. Slightly scared, but she knows I'd go and have a look.	Get up and go to investigate. It has happened enough times she ought to know.	Ring for the police. 
7. What is your husband's most annoying habit?	Drinking. She drinks now and again, but I sometimes drink a little too much. And then I'm obnoxious.	Probably something about eating. Asking for something special, and after that not wanting it.	Forgetting little domestic requests.
8. What does your husband argue most about with other men—sport, religion, politics or women?	Religion. It's simply something someone believes in and it's not up to anyone to fight over it. I'm a Christian—full-stop. I believe in God.	Politics. Though "discuss" might be a better word than argue.	Politics.
9. How would you describe your husband at breakfast time?	Placid. Very easy. I just sit there, have a cup of tea and leave the dramas to her.	His normal cheerful self, of course. 	Equable.
10. How did your husband propose and will he remember?	I do remember, But I didn't propose, she did. She said: "Why don't we get engaged?" And I said: "Yes, we can always break it off."	I think she will say that I remember. I do, of course. Quite clearly.	She'll think I don't remember and she'd be right.

HE CLAIMS to be the first from his country who isn't a "professional" Australian. "In fact, I don't think people notice my accent," said Clive James. "I'm just another talking head."

James was brought up at a time and place when the local cinema programmes were changed twice a week. Rarely did he miss a film. "I saw them all, and have been in love with films ever since. I even went to see the children's Saturday shows."

Like most youngsters from his home town near Botany Bay, New South Wales, his favourites were westerns.

In spite of his continuous love of films, they by no means dominate his life. He rates his prime interest as book reviewing. He also has a Sunday television column . . . "which means I spend a lot of time in front of the box as well as doing *Cinema* on it."

He likes Morecambe and Wise and cartoons. What he cannot stand are competition programmes.

He also dislikes imported American detective programmes. No matter who plays the central figure, they all come out looking the same, he says.

It isn't easy sorting out precisely what profession James is in. *Cinema* apart, he reviews TV in *The Observer* every Sunday, reviews books for *The Times Literary Supplement*, writes about Rock in a new pop magazine. He is also putting together a book or two from his reviews and features, writing songs, and is looking forward to the issue of a new L.P. of songs he has written. In general, he keeps a neat balance between the very different worlds of TV, films and pop on the one hand, and high-brow reviews of poetry on the other.

To make life a shade more complicated, for a man whose various occupations take place in London and Manchester, he lives in Cambridge.

After going to Sydney University (where, not surprisingly, he worked for the film society) James spent a year on a magazine before going to Pembroke College, Cambridge, to research English poetry.

"After a while, I decided that wasn't really my scene, but I liked it there anyway."

His wife Prue is also Australian. They met in Italy, and then again in

CINEMA'S MAN

doing his bit to make life complicated

by KEN ROCHE

Clive James is that straight-from-the-shoulder, no-nonsense Australian who knows precisely what he likes when it comes to *Cinema*. As its presenter, he has built up a reputation for sensitive, terse criticism—laced with a strong sense of humour

Cambridge. Apart from coping with Clive and a two-year-old daughter, Claeuwen, Prue is a teacher at Bedford College, London.

"It means we both have to commute, but I rather like the train," says James. "We have a tiny crash pad in London, just a room with a bed and typewriter, so I don't have to go up and down every day."

How did he begin the voyage from the remote creeks of higher scholarship to the mainstream of popular television and journalism? He came up via speaking at the Cambridge Union, articles in newspapers and magazines, and finally got his first TV break on *Up Sunday*.

At various stages in our conversation, James told me that serious book reviews were the most important thing to him; then, that the books were; and then that his songs—lyrics by James, music by Pete Atkin—were the big thing.

Whatever he happens to be doing, discussing, planning, thinking about, at any moment is the most important thing to him.

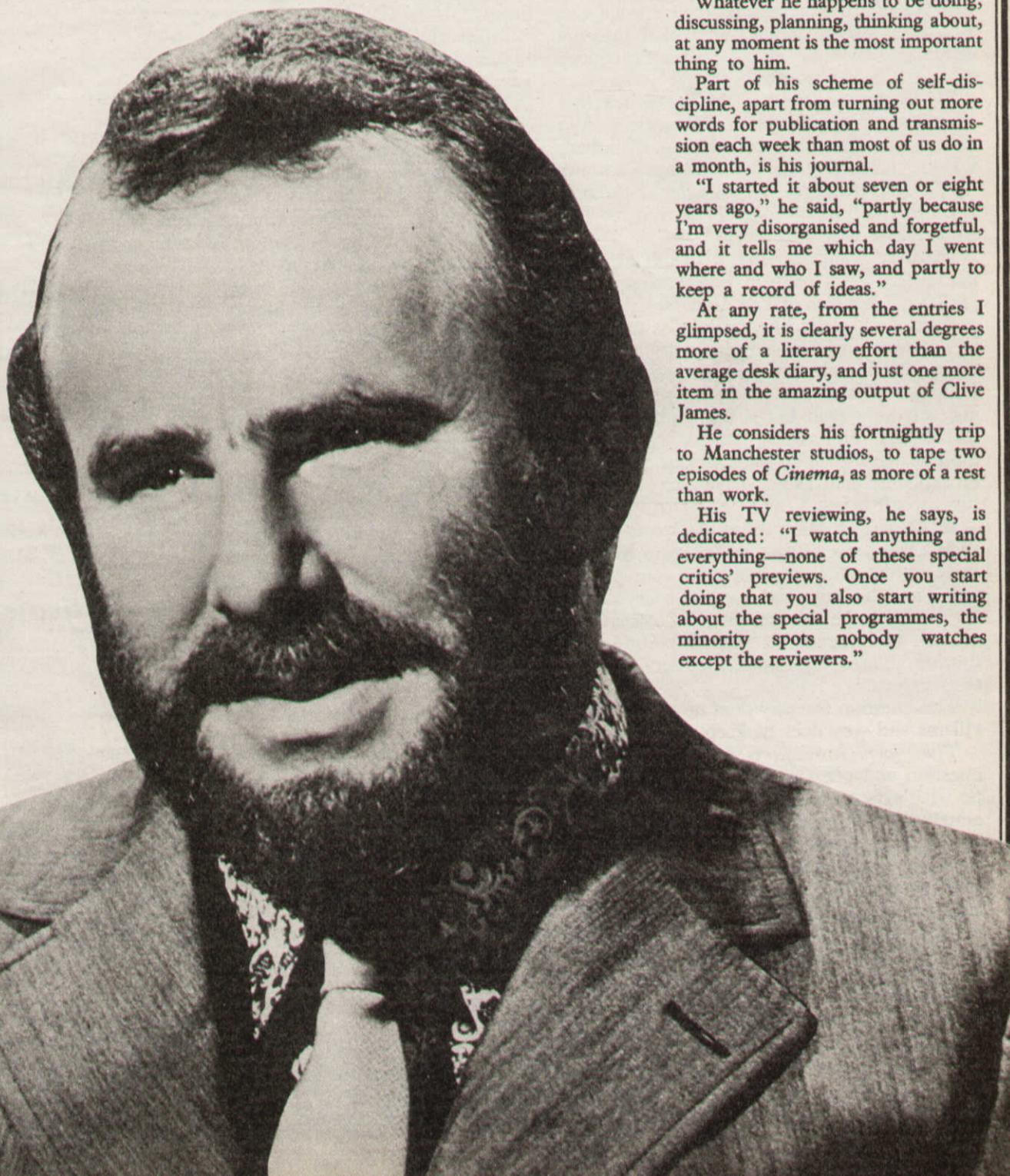
Part of his scheme of self-discipline, apart from turning out more words for publication and transmission each week than most of us do in a month, is his journal.

"I started it about seven or eight years ago," he said, "partly because I'm very disorganised and forgetful, and it tells me which day I went where and who I saw, and partly to keep a record of ideas."

At any rate, from the entries I glimpsed, it is clearly several degrees more of a literary effort than the average desk diary, and just one more item in the amazing output of Clive James.

He considers his fortnightly trip to Manchester studios, to tape two episodes of *Cinema*, as more of a rest than work.

His TV reviewing, he says, is dedicated: "I watch anything and everything—none of these special critics' previews. Once you start doing that you also start writing about the special programmes, the minority spots nobody watches except the reviewers."



You don't happen to know," he inquires, playing more for time than the humble effect, "what it's for, do you? I mean why are viewers interested in me?"

We like a modest young man. So we explain that Richard Morant (son of the actor Philip Morant, who played John Tregorran in the radio series *The Archers*) is currently reckoned to be something of a hot property, popping up like burnt toast all over our televisions; tipped, as they say, for stardom and so on and so forth. TV series don't seem complete without him—*Tom Brown's Schooldays* (he was that rotter Flashman), *Callan*, *The Protectors*, *Woodstock*, and *The Rivals of Sherlock Holmes* on Monday.

But as Richard Morant, playing the young husband and father in his own home, looking sufficiently angelic to be taken for someone hiding something nasty in his woodshed, he is more resigned than impressed.

He says, with an air of one who might possibly be contradicted: "I don't happen to think that actors are more special than anyone else who does any other kind of work." Into the ensuing silence he adds: "But, of course, people do need heroes, don't they?"

He is unaccustomed to the Press. Not that they haven't taken a kind of interest in him before. First there was the wedding, then there was the christening, and it was always the same:

Melissa, daughter of Douglas Fairbanks Jnr. marries son of John Tregorran of The Archers.

Melissa, granddaughter of Douglas Fairbanks Snr. gives birth to Joseph, a grandson for John Tregorran of The Archers.

What he'd really like, he says, is to be the sort of actor who is ever so witty with the Press, but doesn't actually say anything. Like Laurence Harvey or someone, who doesn't give anything away but is frightfully amusing at the same time. Only, lamentably, he can't quite manage it. "You ask a serious question," he explains, "and I feel I have a responsibility to answer it as best I can."

What sort of question might match up to such a fine sense of duty? Well, says Morant, there's always the one people are forever asking. The fans write and ask him every day of the week and he answers them all by hand on account of it being his responsibility—since they've gone to the trouble of sending him their letters.

The question is: why does he keep playing villains and why does he keep getting killed?

That, says Morant, is a very interesting question and one that he often asks himself. So what's the answer? "God," he says considerately, "I'm blown if I know." And even if he did know, he adds, he wouldn't be sure if it was the truth or not.

We ponder the principle of truth, sincerity and responsibility while the infant Joseph toddles round with his tuggy-tooter and displays a spot of Fairbanks' athleticism all over his father's legs. Philosophically, we don't get very far. We do establish, however, that playing villains and getting bumped off can make an actor feel very uncomfortable.

It brings back the odd trauma. He remembers, as a little boy, being taken on a Christmas family treat to see his own father in *Toad of*

Toad Hall at Stratford. He sat with his four brothers and sisters and they all cried their eyes out because Daddy was playing King Weasel and they couldn't stand the sight of him being a baddie.

So it makes you think. And when you come right down to it, of the past seven TV parts he has played, five have ended in horrible deaths. Which, according to Morant, can be a terrible strain on a chap.

He explains: "It's quite a responsibility, entertaining people with violent death. I'm always playing some freaked-out psychopath intent on killing someone and finishing up with a harpoon or something through my chest, and spluttering.

"I don't like to keep on visualising my own death so cheaply . . .

"I mean, it's all right just once or twice, but all the time . . .

"I must say, it just doesn't make me feel very happy . . .

"It's definitely time I started turning stuff down . . .

"And why do they always choose me?"

We're almost on the point of his giving up acting altogether when Melissa, husky and chirpy and lightly pregnant, comes in with coffee. "Who wants cream?" she says, and stays to tell us she is not interested in Women's Lib because she has a lovely, lovely time and goes out and has lots of fun, so she doesn't need "anything like that." She adds that she was jolly pleased to give up acting and get married because she hated acting anyway. She cheers us all up.

Morant becomes more phlegmatic. Violent death is not so bad when it's Shakespeare, he says, because, well, Shakespeare's deaths have "more to them." When he's older, he'd like to play Macbeth, and perhaps even Othello and certainly—oh! certainly—Iago. But if not, too bad, he can always make beds.

Make what?

"Make beds, wooden beds, beds to sell to people who want wooden beds."

Making things and selling things, he says, is enormously satisfying and just as interesting and important as doing anything else, even playing psychopaths, rogues, villains and loonies and getting his head blown off all the time.

Not that he hasn't enjoyed his bit of success. Nor that he doesn't, albeit furtively, nurse fantasies about being a film star—or "working in films" as he puts it.

"There must be a little part of any actor," he confesses, as though to dastardly irresponsibility, "which moves one to hanker after fame and fan clubs and being recognised in the street as oneself rather than as the characters one plays." But he'd hope to be a Humphrey Bogart sort of star. He would go to premieres in an old raincoat or better still, not turn up at all. Then, when he was interviewed, the resulting report would turn out to be the sort of thing he'd like to read about himself. Nothing serious, just terribly amusing.

Meanwhile, he wonders, now playing more for the humble effect than for time, couldn't we just make this one up for him? Like, sort of, couldn't we make it seem interesting? Give him a few witty lines?

Well, we tried.

COOL APPROACH FROM A RED HOT PROPERTY



Richard Morant's mother was an actress, his two sisters are actresses, and he is married to Melissa Fairbanks, daughter of Douglas Fairbanks Jnr. With so much feminine influence, it is perhaps hardly surprising he became an actor—and one who is in constant demand. SALLY VINCENT attempts to discover why he is such a "hot property", and you can see Morant on Monday in *The Rivals of Sherlock Holmes* . . .





COLOUR PICTURES BY DERRY BRASS



Richard Morant — the man most likely to be seen in a TV series — is carving out quite a reputation for himself. His wife Melissa and son Joseph (with him, above) can testify that Morant is rather an angelic person—despite his bullying ways as the unpleasant Flashman (left): news which will be a relief to his female fans. On Monday, he appears in *The Rivals of Sherlock Holmes* with Aideen O’Kelly (far left).

IT'S THE
WEEK
THE GIRLS
TAKE OVER

WHEN I WAS called to the Bar in 1956, I appeared to be beginning a lunatic enterprise. There were about 2,000 practising barristers.

Of these only 80 were women—of whom only a handful made a living. The rest eked out their existence by lecturing, journalism, ghost-writing (as I did myself) or reading newspapers for libel as they went to press.

There were no women judges, no recorders, and only one woman Q.C.—the renowned Rose Heilbron.

There was one Metropolitan stipendiary magistrate, the formidable Sybil Campbell. Most chambers operated a strict rule—*No women, no black men.*

The position now is better, but women are a long way from achieving equality. Of the 2,700 or so barristers in practice in October 1971, (the last time figures were published) 167 were women.

There is a woman High Court Judge, Mrs. Justice Lane, enormously respected, the model of all a judge should be: cool, impartial and wise, and described by a leading City of London solicitor as "absolutely marvellous, like one of the Ancients in *Back to Methuselah*."

There is still only one practising Q.C., Miss Heilbron, but there are four women circuit judges and two women Metropolitan stipendiary magistrates. The fourth circuit judge, Mrs. Suzanne Norwood, was appointed only last month.

Jean Southworth, one of the first women to make a really good living in the legal profession, now prosecutes for the Board of Trade, which means she handles complex financial and commercial fraud, requiring a first-class brain and application.

The young and highly attractive Ann Curnow has just been appointed Treasury Counsel at Middlesex Sessions, which led to the popping of a number of champagne corks in Women's Lib circles.

But there are still no women in the Court of Appeal, no women Law Lords, and one High Court judge on a bench of more than 70, which hardly looks like equality.

What are the reasons for this? Women have done relatively well in journalism, broadcasting and in the aca-

TAKING THE LAW INTO OUR OWN HANDS

What are the difficulties, problems and irritations when a woman moves into a sphere which is essentially a man's world? Such frustrations face Margaret Lockwood, this week's cover star and the woman at the heart of the new series of *Justice* which begins on Friday. As Harriet Peterson she has taken the major step of moving to London from a northern circuit, which produces emotional, social and family conflicts. NEMONE LETHBRIDGE, who has now left the Bar, writes on problems of being a woman in what is considered primarily a man's world



Rose Heilbron is still the only woman practising as a Q.C.

democratic world. It is difficult to see why the law still remains largely a closed shop.

Mrs. Margaret Puxon, an extremely able and successful divorce practitioner (and also, incidentally, a doctor, gynaecologist, wife, mother and grandmother) has this to say about it:

"The Bar is a difficult profession for women. The unpredictable timetable, the physically hard work—you think on your feet for hours on end—the travelling and the constant pressure are difficult to combine with women's present-day responsibilities."

Everything that Mrs. Puxon says is perfectly true. The Bar is the kind of profession you can't play at.

Social life is virtually impossible, because one is always having to break dates. Work has to come before everything. And because partnerships are forbidden, you are on your own, so that an illness or some family crisis could be a disaster.

So it is a profession which is only possible for the childless, or for those, like Mrs. Puxon, whose children are grown-up.

I suppose, technically, a tough-minded woman could hand over small children to a nanny and carry on with the job, but I have never met a mother ruthless enough to leave a child at home with rheumatic fever while she went to preside over a matrimonial case at a magistrates' court.

Even so, there are plenty of women whose private lives make it perfectly possible to dedicate themselves wholeheartedly to the profession. But in spite of this they do not seem to be making the grade.

The reasons for this are various: the difficulty of getting into good chambers; the difficulty in getting a fair share of the work when one finds chambers; and the fact that clerks (who act as barristers' business managers) are unwilling to nurse a girl the way they would a man.

Perhaps the greatest enemy of all is women's own lack of self-confidence. The *camaraderie* of the Bar is largely a myth (although plenty of port is still drunk after dinner). Few women are happy to go it alone, however able or well-qualified they may be.

This is why so many of them will try it for a year or two and then sink with relief into a niche in the Civil Service, industry or one of the universities.

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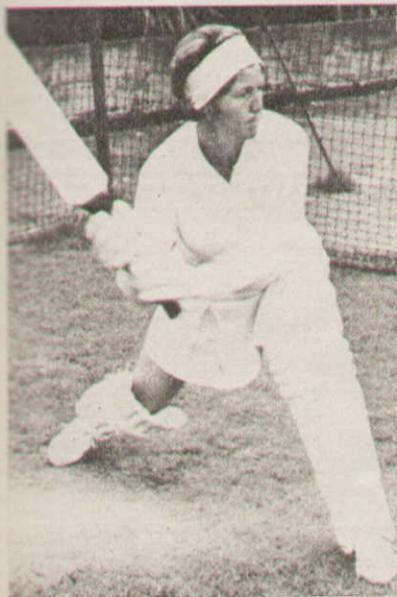
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TV11



Rachael Heyhoe, now Mrs. Derrick Flint, is ITV's first woman sports reporter: with ITV's *World of Sport*. She has played cricket for England since 1960, has been captain since 1966 and was awarded an M.B.E. for services to women's cricket in 1972; the first woman to receive such an honour. This summer, she leads England in the first women's cricket World Cup. Rachael is a former hockey international and will be one of the commentators for the *World of Sport* coverage of the women's England v. Ireland hockey international on March 10. Who better to give the woman's point of view on sport? So we asked Rachael to take over Jimmy Hill's column this week.

IT'S THE WEEK THE GIRLS TAKE OVER



My pet hates: LONG HAIR LOVE-INS AND LOUTS

LOVE and hate football. Which seems as good a way as any to start off as deputy for Jimmy Hill and move from the substitutes bench out on to the middle of the park. (That is the commentators' popular phrase which I hate!) Middle of the park—I ask you! A park is usually a quiet, peaceful area surrounded with elegant lawns and flowers.

I would hardly compare the peace and tranquillity of West Park, Wolverhampton, with the swaying, heaving mass of humanity who support the Wolves from the Cow Shed end—a more rural version of the Liverpoolian Kop, presumably named the Cow Shed because the supporters are so dissatisfied with many of the Wolves' performances that they do nothing but stand and moo.

I have been following football ever since I was knee high to a corner flag. When I was eight, I had a "real leather" Size Three football for Christmas, and I was most hurt when my brother refused to get up at three o'clock on Christmas morning to have a kick around on the lawn.

In those early days, I used to play "up front" for my brother's football team—but that was no sophisticated description of my playing position on the field. I was neither a striker, a mid-field player, a ball-winner nor one of the back four. It was simply a case of "stick Lizzie on the left wing—she's out of the way there." Then my pre-match tactical talks: "If in doubt, kick it out!"

None of us had ever heard the term "sweeper" in those days. If we had, we would have thought it only something for cleaning the carpet.

Having followed the game for many years, I've noticed that the hair has got longer and the shorts shorter. I often wonder if the strictures of the Factories Act might be applied to the length of some footballers' hair—because I'm sure it constitutes a danger.

There isn't yet a clause in the



referees' handbook to justify the fact that they should not only inspect the studs before kick-off, but they should also measure the length of hair. Any transgressors with hair over a certain length should be forced to wear a hairnet or a grip.

Shorter hair would mean less wind-resistance and faster running. I'm sure it would be less of a nuisance over the eyes, while trying to focus on a centre floated across the penalty area.

Several of my football hates relate to the players. I cannot stand the great histrionics linked with the "Dying Swan"-type injuries: you know, the sort that turn the prostrate *rigor mortis* to a sprinting burst after the ball—and all cured with a rub-a-dub-dub of the sponge, the cure-all of most footballers.

I often wonder why no medical

practitioners put in a bid for that sponge, because it certainly seems to work miracles in the twinkling of an eye or the lightest dab of the trainer's hand.

You must have all noticed how many times a player writhing in agony, if ignored, more often than not recovers when he discovers that his Oscar-winning performance has failed to gain recognition.

I hate the "love-ins" which footballers seem to enjoy whenever a goal is scored. Good Heavens above, the scoring of goals is what the players are on the field to do, so why these paroxysms of delight? Very Freudian. Just think what would happen in everyday life if footballers' kissing habits were catching. Could you see a surgeon rushing to his anaesthetist and giving him a great bear-hug,

merely because he was successful in not allowing the patient to go blue on the operating table?

Or can you imagine a solicitor in court, sweeping his barrister off his feet because he successfully defended his case. Of course not! Each are professionals carrying out their job and any culminating triumph is kiss-proof in their world.

So why do footballers act in such a way?

No, give me the pleasant modesty of rugby internationals—All Blacks and all—who trot modestly back to the centre after scoring, eyes lowered and almost shunning even the most gentle pats on the back from teammates.

I hate exorbitant transfer deals which offer five per cent of the fee to a player merely if he doesn't "ask" to be transferred. This golden carrot on a six-figure transfer fee must surely act as a lure to a talented player. In a comparatively short playing career it is very tempting to move clubs with the added bonus of a £5,000 percentage of the £100,000 transfer fee. I'm sure this doesn't breed loyalty to a club—the sort which existed in the "good old days."

It amazes me that some clubs can spend £200,000 on a player and yet cannot provide decent, hygienic, comfortable facilities for their spectators.

Jimmy Scouler, manager of Cardiff City, recently wrote an article blaming television for falling gates. Come off it, Mr. Scouler! Football clubs have got to sell the game to the public. It's no use buying a world-beating goal-getter if you have to watch him from a cold and draughty stand with the added pleasure of a half-time visit to lavatories which would have made conditions on Boer War battlefields look more sanitary. Not that I was there at the time, but I have been to spend a penny at some football grounds and left my business unattended because of the appalling conditions in the ladies' "powder-room."

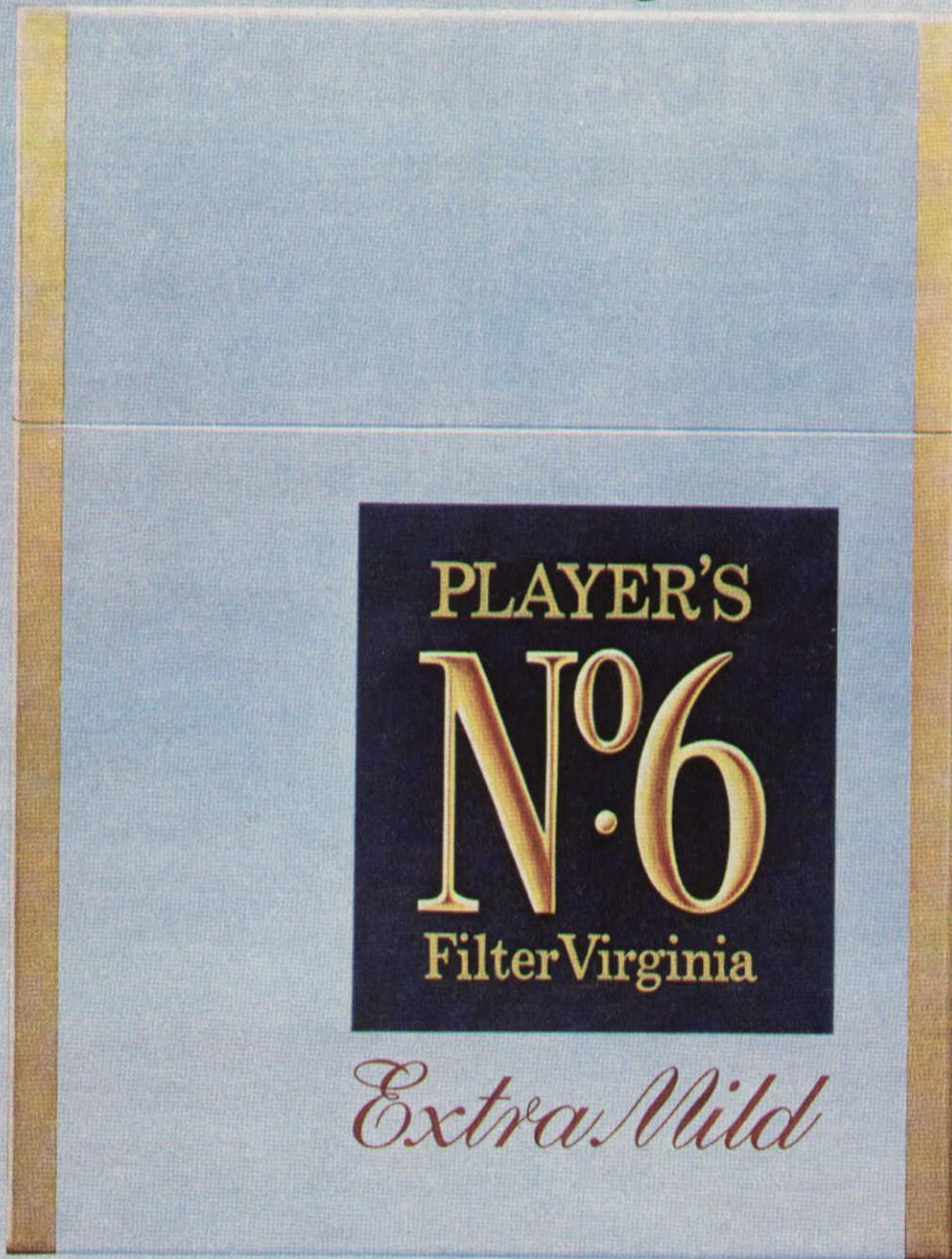
And how about that inviting drink at half-time? I have suffered a scramble to a narrow hatch in a dark, damp corridor under the stand, eager for my cup of coffee. "Sorry, duck, no more coffee." (Obviously you have to be there 20 minutes after the kick-off if you want such a luxury.) So there is the choice of pre-cooked tea out of an enamel jug or that body-building Bovril—all of which are stirred with the same communal spoon. Yuck!

Football clubs in this country could take a leaf out of American sport presentation. A visit to a baseball match is a pleasure: acres of parking space surrounding the grounds; every facility for eating and drinking, with usherettes walking up and down the aisles selling tasty snacks and drinks; entertainment at half-time (much more attractive than "copper-baiting," which is an ill-spent pastime carried out by some of the yobboes at English football matches); public address/continued on page 23

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My pet hates *continued*

systems which really work, unlike many which are effective only if you happen to be outside the window of the announcer's box and you are adept at lip-reading; and full seating at grounds with plenty of knee-room and cushions for hire.

I hate some crowds, but I love others. Who could fail to have been moved by the roaring patriotic chant of the packed Wembley Stadium, when England played West Germany in the final of the 1966 World Cup? But I hate some of the obscene songs which are sung. Not that I'm a prude—don't get me wrong—but when fools in the crowd start doubting the parentage or morals of the referee (to the tune of *My Darling Clementine*) or use other profanities, then I get wild.

I'm sure crowd behaviour has something to do with falling gates. I know many parents will not allow their young children to go to matches for fear of them getting hurt in the crush. But in the "good old days," when I was about 12, we had no qualms about going to Molineux to watch my black and gold idols. I was short (in fact, still am) and I had to carry my own building brick on which to stand. I bet a pound to a penny, I wouldn't be allowed inside a ground with that brick in my hand nowadays—all the authorities would assume that it would end up by being hurled on to the pitch.

I love some referees—my favourite is Roger Kirkpatrick who trips across the mud in the best *Nutcracker* trad-



Clubs in this country should study facilities at American grounds

ition. And then, I admire the huge Jack Taylor (another Wulfrunian like me) who hovers over any wrongdoers like a menacing vulture. I like Gordon Hill (the players' referee), whose control, leaves no doubt in the players' minds as to who is boss.

I have one or two feminine theories about football which might help to boost its image. Let us have a freeze on transfers and put any spare money into providing seating for all. This would eliminate an enormous amount of trouble within the pushing, shoving crowds and make police control much easier. Even Wembley can seat only 45 per cent of a 100,000 crowd.

Hands up all those who felt sorry for Norwich the other month when they were thwarted by a match abandonment against Chelsea, with six minutes to go, when leading 5-2 on aggregate? I feel it would have been

kindler to allow the teams just that six minutes for the replay.

Yet, despite my several grumbles, I still think that football is one of the best entertainments. I love the roar which greets the teams as they emerge, clean, spruce and glistening with embrocation from the tunnel; I love the sort of chanting which doesn't send Mary Whitehouse or Lord Longford rushing to the phone—but my last little hate, and this is just for the attention of the commentators, is this phrase "slotted the ball home." How thin do they think the football is and how narrow do they imagine the eight-yard wide goal is?

P.S. Who is Georgie Best?

NEXT WEEK: Jimmy Hill is back, with his assessment of the Joe Bugner v. Muhammad Ali match.

GOLFING WIDOWS —BEWARE

FOURTEEN club golfers (men only, we're sorry to have to report in this particular women's issue) can win the chance to take part in the first-ever Tournament of the Stars, being staged by *TVTimes* at Marbella, Southern Spain, between March 19 and 23. As our guests, they will fly out to Marbella, stay at the Andalucia Plaza Hotel, and play at the fabulous Nueva Andalucia championship course—pairing off with 14 top TV golfers in a highly colourful foursome tournament for a handsome trophy.

Stanley Baker, John Alderton, Dickie Henderson, Charlie Drake, Michael Medwin, Kenny Lynch, Ed Stewart and Jimmy Hill are some of TV's golfing enthusiasts who are already planning to take part.

We now need to find, as partners-to-the-stars, 14 club golfers (one from each ITV region). To qualify, you must submit—by way of your club secretary—a card from a club competition between February 1 and 25, 1973, recording three or more net 2's. The sender of the card with most 2's within each region will win the prize of a place in the three-day Tournament of the Stars. (In the event of any ties, John Jacobs, ITV's golf expert, will adjudicate, taking into account the length of the holes, the players' handicaps, etc.)

Send your card as soon as possible (reaching us by March 1 at the very latest) to: ITV 2 Golf, *TVTimes*, 247 Tottenham Court Road, London W1P 0AU, indicating on the back of the envelope your local ITV area (as on our cover) and enclosing your full name and address, age and handicap—plus a daytime telephone number.

The Tournament of the Stars is firmly fixed for March 19 to 23 so please do not enter if you cannot be free to fly to Spain on March 19, returning on March 23. MORE DETAILS NEXT WEEK.

Dr. Winstanley— the TV Doctor answers your questions.

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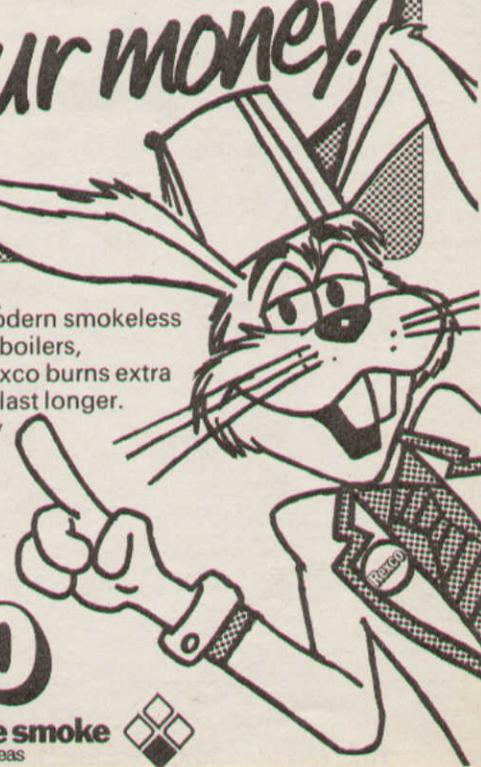
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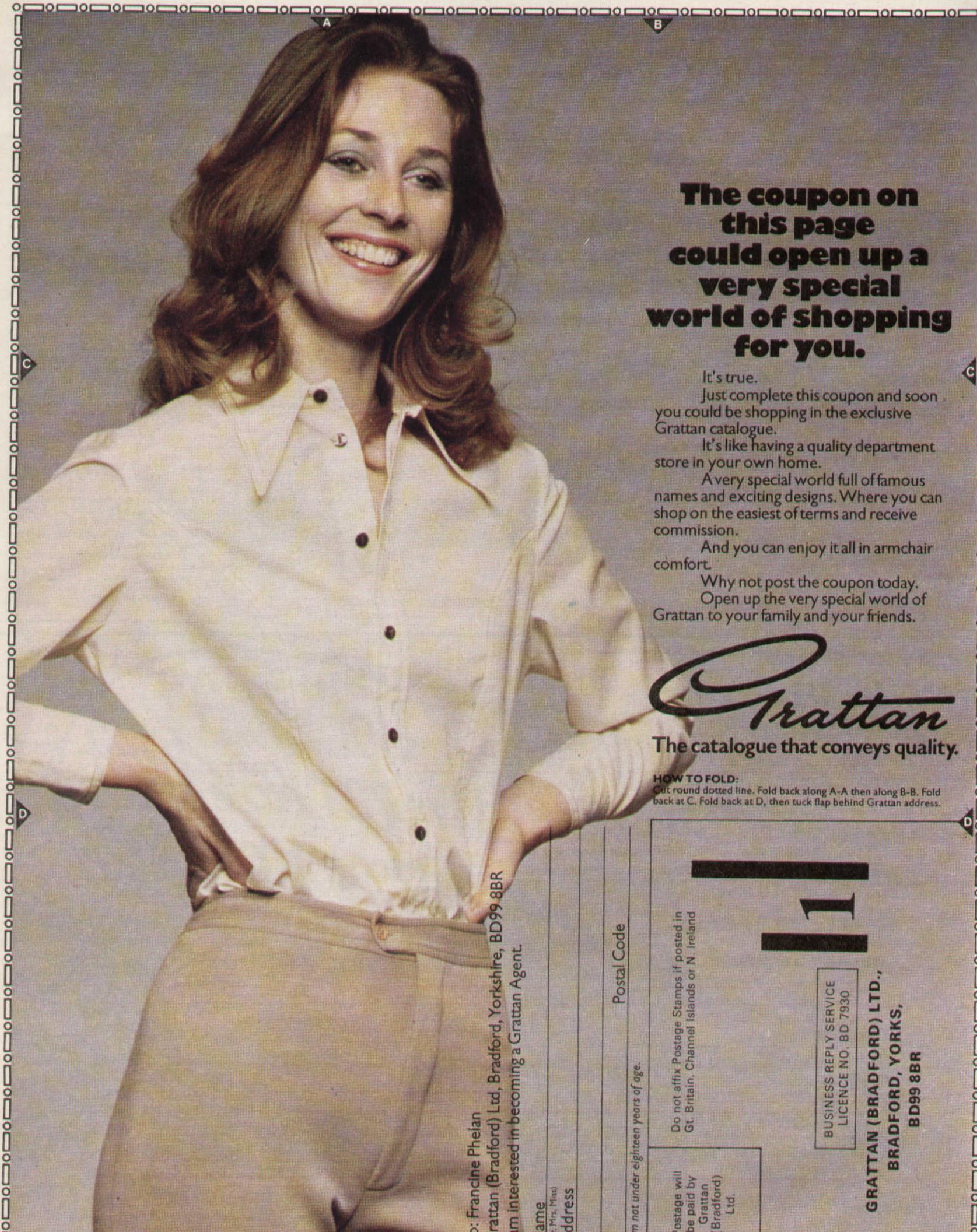
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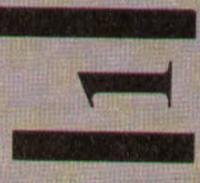
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12.40 ON THE BALL

Cup day in England and Scotland. Brian Moore introduces some of the stars involved in the top ties; and Jimmy Hill adds his "inside" expertise. More cash prizes in Stop the Action and another youngster chasing a place at Wembley in the Penalty Prize competition.

PRODUCTION TEAM MICHAEL MURPHY, JEFF FOULSER: EDITOR MICHAEL ARCHER: DIRECTOR BOB GARDAM

1.5 INTERNATIONAL SPORTS SPECIAL—1

Downhill ski-racing from St. Anton. COMMENTATOR EMLYN JONES

1.20 THE ITV SEVEN

Introduced by Ken Butler at Kempton and John Rickman at Ayr.

1.30 Kempton—Spring H'cap Hurdle (2m.)

1.45 Ayr—Annbank H'cap Chase (2m.)

2.0 Kempton—Fairmile H'cap Chase (3m.)

2.15 Ayr—John Player Hurdle Championship (Qualifier) (2m.)

WORLD OF SPORT

Introduced by **DICKIE DAVIES** at 12.35

2.30 Kempton—Stone's Ginger Wine H'cap Chase (£4,175) (2½m. 90yds.)

2.45 Ayr—Spittal Hill H'cap Chase (3m. 110yds.)

3.0 Kempton—Scilly Isles Beginners' Chase (2m. 170yds.)

RACE COMMENTATORS RALEIGH GILBERT (KEMPTON), JOHN PENNEY (AYR); BETTING AND RESULTS PETER SCOWCROFT; DIRECTORS JOHN P. HAMILTON (KEMPTON), TED WILLIAMSON (AYR)

3.10 INTERNATIONAL SPORTS SPECIAL—2

Amateur Boxing: U.S. v U.S.S.R.

From Las Vegas the two most powerful sporting nations in the world clash in the first of five events to be seen on World of Sport.

Olympic Gold Medals in Munich in the middleweight, light-welterweight and featherweight divisions was yet another demonstration of the two nations' world supremacy in the ring. But which team is the greatest?

COMMENTATOR REG GUTTERIDGE

3.50 RESULTS, SCORES, NEWS

4.0 WRESTLING

from Gravesend. HEAVYWEIGHT: Les Kellett (Bradford) v. Pete Curry (Salford). MIDDLEWEIGHT: Reg Trood (Kensington) v. Peter Rann (Camden Town, London).

LIGHT-HEAVYWEIGHT: Ivan Penzecoff (Bolton) v. Tino Salvatore (Italy). COMMENTATOR KENT WALTON: DIRECTOR JOHN SCRIMINGER

4.50 RESULTS SERVICE

GRAPHICS DESIGNER AL HORTON; EDITORIAL ASSISTANTS; ANDREW FRANKLIN, TONY MCCARTHY; EDITOR STUART MCCONACHIE; EXECUTIVE PRODUCER JOHN BROMLEY; DIRECTOR JOHN SCRIMINGER
Compiled for Independent Television by London Weekend Television
Times are subject to change.



9.15 Skilful Rugby ☆

CARWYN JAMES
RAY WILLIAMS
Ruck and Maul

What is the difference between ruck and maul? Why is it important to win ruck and maul ball? How do you win rucks and mauls? What do you do with the ball when you win it?

This programme with Carwyn James and Ray Williams answers these and other questions.

SCRIPT RAY WILLIAMS: CAMERAMAN MIKE REYNOLDS: FILM EDITOR VIV GRANT: DIRECTOR/PRODUCER EURYN OGWEN WILLIAMS
HTV Production

9.40 New Series

Getting Your Money's Worth ☆

JANE PROBYN
with Dorothy Meade
Kenneth Reid
Michael Thomas

1: Bedrooms

How does the householder get his money's worth in 1973? This first of a series, introduced by Jane Probyn, offers ways of making the most of household wares which can be expensive.

On average you spend 25 years of life asleep in bed. Kenneth Reid advises on selecting a bed, and Dorothy Meade suggests ways of making the most of available bedroom space.

DESIGNER GERRY ROBERTS: PRODUCER DICKY LEEMAN
ATV Network Production

10.10 The Osmonds ☆

Yukon
The Osmonds fly to the Yukon and, by curing a baby polar bear that is ill, the brothers help an arctic village.

10.35

Elephant Boy ☆
The Tyrant

A new chief warden is coming to the game reserve to take over—and he has a reputation as a tyrant.

Karl Bergen Uwe Friedrichsen
Toomai Esrom
Ranjit Peter Ragell

11.5

Jerry Lewis in ...

JERRY LEWIS
ZACHARY SCOTT in
It's Only Money

A crackpot comedy in which the heir to a fortune delivers himself into the hands of his would-be killers.

The heir all-too-apparent is named Lester March. He is a promising radio and television mechanic. Most of his spare time is spent dreaming of becoming another private investigator like his pal Pete Flint.

When he sees a television appeal by a spinster called Cecilia Albright for help in locating the long-lost son of her late multi-millionaire brother, Lester seizes the opportunity to cajole Pete into taking him on as a partner.

Pete, who is out for the reward offered by Cecilia, agrees, on condition that Lester smuggles him into the closely-guarded Albright mansion. They're ready to tackle anything . . . except murder.

Lester Jerry Lewis
De Witte Zachary Scott
Wanda Joan O'Brien
Pete Flint Jesse White
Leopold Jack Weston
Cecilia Mae Questel

DIRECTOR FRANK TASHLIN

12.30 News ☆

A look at the latest news headlines from the studios of Independent Television News in London.

12.35

World of Sport ☆

See panel

5.10 News ☆

5.20 Riptide ☆

TY HARDIN in
Black Friday

Andy Mercer, convicted and half insane, escapes from an institution. Now he is on the run he needs clothes and money. His first call is on his brother, telling him of his intention to visit his wife, Jean, who knows the truth about what happened—and put him away.

The brother's attempt to phone his wife is noticed by Andy who knocks him out, taking a bundle of notes and a pistol. Andy is now a much wanted man. Still free, he meets Moss Andrews . . .

Moss Andrews Ty Hardin
Andy Norman Yemm
Bill Brian Anderson
Curly Lionel Haft
Woman Doreen Warburton
Tom Don Pascoe
Mary Shirley Smith
Jean Patricia Leehy
Old Man Willie Fennel
Road block policemen { Vincent Gill
Inspector at Dempsey Peter Rowley
Policeman at Dempsey Nigel Lovell
Police driver Darryl Donovan
Sand yachts driver Tony Douglas
Robert Woodham

6.15 The Comedians ☆



England, Wales, Scotland and Ireland, wherever the Comedians come from the accent will be on laughs. A joke's a joke whatever the accent or region! Shep's Banjo Boys will supply the music.

DIRECTOR WALLY BUTLER: PRODUCER JOHN HAMP

Granada Television Production

6.45 The Saturday Film

STEWART GRANGER
HAYA HARAREET
BERNARD LEE in

The Secret Partner

A businessman exposed to blackmail by his guest is accused of a large robbery.

Shipping executive John Brent has a bright future but a murky past. Beldon, a seedy dentist, applies the blackmail squeeze and extracts from Brent the combination of the shipping firm's safe.

The safe is robbed of £130,000. Brent is arrested by a detective anxious to solve his last pre-retirement case . . .

John Brent Stewart Granger
Nicole Haya Harareet
Det.-Insp. Hanbury Bernard Lee
Charles Standish Hugh Burden
Det.-Insp. Henderson Lee Montague
Helen Standish Melissa Stribling
Alan Richford Conrad Phillips
Clive Lange John Lee
Ralph Beldon Norman Bird
Strakarios Peter Illing
Lyle Basil Dignam
Brinton William Fox

WRITERS DAVID PURSALL, JACK SEDDON: DIRECTOR BASIL DEARDON

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TVT 1/2

New Calor Gas keeps going when others have to stop



He came, he saw, she conquered: But don't blame Val Doonican for falling in the face of such overwhelming force. After all, the petite

bombshell Suzanne had already taken the whole of her native New Zealand by storm. When Val was touring there and saw the unique, dynamic pop style that had already propelled her to the top with seven Number One hits, and five times won her the title of New Zealand's top showbusiness personality, he put up no resistance. Instead, he invited her to join forces in one of his shows. Tonight, she accepts, and makes her British television debut.

8.30 The Val Doonican Show ☆

with ROLF HARRIS
ROY CASTLE
SUZANNE

Fabric
The Norman Maen Dancers

Whoever said opposites attract had the Val Doonican show in mind! For anyone who's seen the most relaxed man in the business teamed up with the biggest bundle of energy in the game will know what to expect tonight.

What's Roy Castle doing? Well, he could be playing a kettle, as he did last time he appeared with Val, or even the kitchen sink, which was one of 40 "musical" instruments with which he recently set a world record.

Also in the show is New Zealand's chart-topping singer Suzanne, music from the group Fabric, and more from Kenny Woodman and his orchestra.

Choreographer is Norman Maen, and music associate is Roger Richards.

WRITER DAVID CUMMING; DESIGNER RAY WHITE; PRODUCER ALAN TARRANT
ATV Network Production

9.30 News ☆

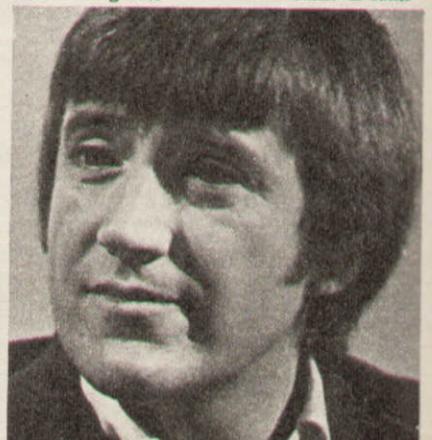
9.40 Longstreet ☆

JAMES FRANCISCUS in
So, Who's Fred Hornbeck?

Guest MARLYN MASON

Mike Longstreet takes on the task of trying to clear the name of a man who has already spent 10 years in prison for a murder he did not commit.

Mike Longstreet	James Franciscus
Nikki	Marlyn Mason
Duke Paige	Peter Mark Richman
Fred Hornbeck	Victor Jory
Louisa De Carie	Martha Scott
David	Michael Ontkean
Mrs. Kingston	Ann Doran



8.30 Full of energy and drive—the one and only Roy Castle entertaining this evening

10.40 New Series

No Man's Land ☆

Women and Marriage

The word "access" is often heard in television circles these days. It means giving a particular group or movement the opportunity to get its message across.

This new series provides "access" for women to discuss their viewpoint. Key positions in the series are filled by women, and the presenter is Juliet Mitchell, who shares many of the strong views about the plight of women in today's society.

Tonight the studio audience will noisily—and articulately—challenge the view of marriage which is presented to them. Why can't we have a female David Frost?—pages 6 and 7.

PRODUCTION TEAM PAULINE BLACK, LIZ FERRIS, CHRISTINE FOX, LIZ GRIFFIN;
DIRECTOR DOROTHY DENHAM; PRODUCERS BRIGID SEGRAVE, LIS KUSTOW

ATV Network Production

ANGLIA 9.0 Jobs Around the House; 9.30 Foreign Flavours; 10.0 Hammy Hamster; 10.15 Rovers; 10.40 Film—The Stooge; 12.30 News; 12.35 Sport; 5.10 News; 5.20 Riptide; 6.15 Comedians; 6.45 Film—Port Afrique; 8.30 Val Doonican; 9.30 News; 9.40 Longstreet; 10.40 No Man's Land; 11.30 Man in a Suitcase; 12.25 At the end of the Day.

MIDLAND 9.15 Jobs Around the House; 9.40 Getting Your Money's Worth; 10.10 Place in the Country; 10.40 Thunderbirds; 11.35 Jackson Five; 12.0 Skippy; 12.30 News; 12.35 Sport; 5.10 News; 5.15 Bonanza; 6.15 Dr. at Large; 6.45 Film—Fantastic Voyage; 8.30 Val Doonican; 9.30 News; 9.40 Longstreet; 10.40 No Man's Land; 11.30 Gordon Bailey; 11.35 TV Movie—Do Not Fold, Spindle or Mutilate.

TYNE TEES 9.15 Wildlife; 9.40 Moneys Worth; 10.10 Osmonds; 10.35 Joe 90; 11.5 Tarzan; 12.30 News; 12.35 Sport; 5.10 News; 5.15 Riptide; 6.15 Comedians; 6.45 Film—These Thousand Hills; 8.30 Val Doonican; 9.30 News; 9.40 Longstreet; 10.40 No Mans Land; 11.30 F.B.I.

11.25

A Place in the Country ☆

Stourhead
H. P. R. HOARE
JOHN MCCARTHY

Horace Walpole called the gardens at Stourhead "one of the most picturesque scenes in the world," and this particular picturesque scene was created from an ordinary Wiltshire valley in the middle of the 18th century by a man who loved the landscapes of the French painters Claude and Poussin.

He was Henry Hoare II, known as "Henry the Magnificent," son of the wealthy banker who in 1724 had built the Palladian house. Each generation of the family has made its own contribution to the beauty we see today.

John McCarthy and Mr. H. P. R. Hoare, the last member of the family to live in the house, talk about the family, the house and the gardens.

PROGRAMME ASSOCIATE HELEN LITLEDALE; CAMERAMAN MICHAEL RHODES, MIKE DODDS; DIRECTOR/PRODUCER JOHN RHODES;
EXECUTIVE PRODUCER MARJORIE RUSE

Thames Television Production

11.55 To See Ourselves ☆

One, Two, Three Little Indians

Tom, an Objiway Indian, has rejected city life to return to wilder country where he scrapes his living as a craftsman and guide. But his wife feels trapped in this environment and escapes whenever she can. When illness strikes Tom suddenly realises his helplessness.

12.25 Weather and Close



9.40 James Franciscus, left, starring as Mike Longstreet, tries clearing the name of Fred Hornbeck, portrayed by Victor Jory. Hornbeck has spent ten years in prison for a murder he says he did not commit



10.40 The female viewpoint: standing, from left: Pauline Black, Brigid Segrave, Dorothy Denham, Lis Kustow, Juliet Mitchell, Carol Legge, and Freda Lord. In the foreground Sheila Allen and Liz Ferris

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Two more well-known character actors join Hilda Fenimore, Alistair Williamson, Barbara Mitchell, Peter Bayliss and Barbara Keogh as

parents to The Fenn Street Gang this evening. Meet the Cravens, played by Maureen Pryor and Norman Bird. Son Peter Craven's object is to persuade Dad to change his image and shake-off Mrs. Craven's tyranny. Given his way, Norman Bird would probably suggest shaving-off his moustache for a start. "I've tried to get rid of it," says Norman, "but producers insist that I grow it again."

● Genuine Yorkshire and Derbyshire scenery provides the backcloth for tonight's Country Matters story, The Black Dog. In fact all the Country Matters stories include location shots. Tonight's story was filmed at Worth Valley Railway, near Keighley; Yorks., and in an old cheese factory and on a farm, near Bakewell, Derbyshire.

9.20 Chess Masterpieces

The Greek Gift

This game of chess was played in Hamburg in 1935 between Wilke (white) and Tough-Teling (black).

9.30 Family Service ☆

This morning's Family Service comes from Christ Church, Portsdown, Hants., and is conducted by the Rev. C. V. Herbert. The organist is David Rudling. DIRECTOR STEPHEN WADE
Southern Television Production

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10.30 You and Your Golf ☆

JOHN JACOBS

Revision

John Jacobs reviews the entire game of golf as discussed throughout the *You and Your Golf* series.

DIRECTOR/PRODUCER BURT BUDIN;
EXECUTIVE PRODUCER LAWRIE HIGGINS
Yorkshire Television Production

11.0 Hogan's Heroes ☆

BOB CRANE
WERNER KLEMPERER in

Will the Real Colonel Klink Please Stand Against the Wall?

Col. Hogan's plan to sabotage a German train carrying aircraft engines sets up Col. Klink as an unwilling candidate for the firing squad.

Col. Hogan	Bob Crane
Col. Klink	Werner Klemperer
Sgt. Schultz	John Banner
Sgt. Kinchloe	Ivan Dixon
LeBeau	Robert Clary
Newkirk	Richard Dawson
Carter	Larry Hovis
Gen. Burkhalter	Leon Askin
Maj. Hochstetler	Howard Caine
Capt. Herber	Noam Pitlik

11.30 Weekend World ☆

PETER JAY
MARY HOLLAND

The events of the week at home and abroad are investigated, explained and put into perspective by the team of reporters and researchers led by Peter Jay and Mary Holland. They will be wherever the big stories are breaking.

The reporters are John Fielding, Anne Lapping, Julian Mounter and Julian Norridge.

PRODUCERS BARRY CLAYTON, NICK ELLIOTT, DAVID ELSTEIN, KARL FRANCIS, NELSON MEWS; EXECUTIVE PRODUCER JOHN BIRT

London Weekend Television Production

1.0 Farming Outlook ☆

STUART SEATON

Taxed Out of Farming

Farmers have their problems and they are manifold. There is the weather and cameraman Fred Thomas had a taste of that when filming for this programme. But as land values rise to £1,000 an acre, some might think there is compensation for the disadvantages normally encountered. The new chairman of the Northumberland Farmers' Union, Michael Richardson, says that it is not all plain sailing. His farm may be worth £100,000 yet it does not yield the profits to service death duties. If he dies his son may be forced to sell off part of the land to foot the tax bill.

He's not alone, there are some 40,000 family farmers facing the same problem, as David Darbshire explains.

RESEARCH BOB FARNWORTH; EDITOR DAVID THOMASSON; FILM DIRECTOR TONY KYSH; STUDIO DIRECTOR BERNARD PRESTON

Tyne Tees Television Production

ANGLIA 9.30 Service; 10.30 Circus; 10.55 Doris Day; 11.30 Weekend World; 1.0 Champions; 1.50 Weather Trends; 1.55 Farming; 2.30 Name of the Game; 3.55 Match of the Week; 4.40 Golden Shot; 5.35 Black Beauty; 6.5 News; 6.15 Adam Smith; 6.45 Children of the Vicarage; 7.0 Appeal; 7.5 Films—That Matter; 7.25 Fenn Street; 7.55 Film—The Whisperers; 10.0 News; 10.15 Country Matters; 11.15 Open Night; 12.5 The Bible for Today.

MIDLAND 9.30 Service; 10.30 All Our Yesterdays; 11.0 Citizens Rights; 11.30 Weekend World; 1.0 Champions; 2.0 Soccer; 3.0 Film—Mysterious Island; 4.40 Golden Shot; 5.35 Black

1.25 Calendar Sunday ☆

Men and women of Yorkshire and Lincolnshire talk about the topics that matter to them and you.

DIRECTOR PETER JONES; EDITOR JOHN WILFORD; EXECUTIVE PRODUCER JOHN FAIRLEY

Yorkshire Television Production

1.55 Soccer ☆



KEITH MACKLIN

Highlights from one of yesterday's fourth round F.A. Cup matches, with commentary by Keith Macklin.

DIRECTOR BURT BUDIN
Yorkshire Television Production

2.50 Sunday Cinema

FRED MacMURRAY

POLLY BERGEN

ELI WALLACH

ARLENE DAHL in

Kisses For My President

The British cinema moguls were so suspicious of this satire on American political life that they sneaked it out on general release without even a token West End showing.

Actually, it's quite a rib-tickler, with an hysterically funny performance from Eli Wallach, and a careful study in bewilderment from that reliable veteran, Fred MacMurray.

The reason why MacMurray's perplexed? Well, for the first time in history, a woman has been elected president of the United States. She's chic, she's glamorous. And she's Fred's wife!

Thad McCloud	Fred MacMurray
Leslie McCloud	Polly Bergen
Waldez	Eli Wallach
Doris Reid	Arlene Dahl
Senator Walsh	Edward Andrews
John O'Connor	Donald May
Gloria McCloud	Anna Capri
Peter McCloud	Ronnie Dapo
Jackson	Richard St. John
Joseph	Bill Walker
Miss Higgins	Adrienne Warden

SCREENPLAY CLAUDE BINYON, ROBERT G. KANE; DIRECTOR CURTIS BERNHARDT

4.45 The Golden Shot ☆

NORMAN VAUGHAN

ANITA HARRIS

FRANKIE STEVENS

Anne Aston Cherri Gilham

Norman Vaughan hosts another edition of the show with a heart of gold. Music this week comes from guest Anita Harris who sings her latest waxing *You and I*.

Golden girl Anne Aston keeps the score and the music is directed by Johnny Patrick.

SCRIPT SPIKE MULLINS; ADDITIONAL MATERIAL ALEC MYLES; DESIGNER JAY CLEMENS; DIRECTOR DICKY LEEMAN; PRODUCER LES COCKS

ATV Network Production

Beauty; 6.5 News; 6.15 Adam Smith; 6.45 Children of the Vicarage; 7.0 Appeal; 7.5 Songs that Matter; 7.25 Fenn St.; 7.55 Film—Not With My Wife, You Don't; 10.0 News; 10.15 Country Matters; 11.15 Open Night.

TYNE TEES 9.20 Chess; 9.30 Service; 10.30 Golf; 11.0 Dr. in Charge; 11.30 Weekend World; 1.0 Farming; 1.25 World War 1; 1.50 Jobs; 1.55 Football; 2.50 Film—A Patch of Blue; 4.45 Golden Shot; 5.35 Black Beauty; 6.5 News; 6.15 Adam Smith; 6.40 Children of the Vicarage; 7.0 Appeal; 7.5 Songs; 7.25 Fenn St.; 7.55 Film—Modesty Blaise; 10.0 News; 10.15 Play; 11.15 Challenge; 12.5 Simon Locke.

5.35 The Adventures of Black Beauty ☆

WILLIAM LUCAS

CHARLOTTE MITCHELL

JUDI BOWKER

RODERICK SHAW in

The Ruffians

BY RICHARD CARPENTER

Two desperate criminals steal the wood-cutter's horse as part of a daring escapade, and when Dr. Gordon intervenes he is seized and held captive. Only Black Beauty knows the doctor's whereabouts—can the horse alert the family and foil the criminals?

Dr. James Gordon	William Lucas
Taylor	David Butler
Amos	Melvyn Hayes
Gates	Neil McCarthy
Vicky	Judi Bowker
Kevin	Roderick Shaw
Albert	Tony Maiden
Amy Winthrop	Charlotte Mitchell

DESIGNER JOHN BLEZARD; DIRECTOR RAY AUSTIN; ASSOCIATE PRODUCER A. S. GRUNER; PRODUCER SIDNEY COLE; EXECUTIVE PRODUCER PAUL KNIGHT
London Weekend Television Production

6.5 News ☆

6.15 Adam Smith ☆

ANDREW KEIR

Episode 32: In a road that has been almost completely demolished, two families remain. And for one old lady living on her own, Adam Smith becomes more and more important.

Adam Smith	Andrew Keir
Alasdair McCaig	Freddie Earle
Bill Conn	Bill Gavin
Jimmy Black	Alex McGrindle
Ritchie Children	Frances Keenan
Granny McLaren	Thomas McKabe
Ann Ritchie	Louise McLaren
Receptionist	Margaret Ford
Housing official	Lesley Blacketer
Housing assistant	Harry Hankin
Malcolm McLaren	Colette Martin
	Paul Kermack

WRITER BARRIE KEEFE; CAMERAMAN EDDIE MCCONNELL; DESIGNER TIM FARMER; DIRECTOR ROGER TUCKER; PRODUCER BAZ TAYLOR

Granada Television Production

6.40 Children of the Vicarage ☆

VICTOR SILVESTER

MAXWELL DEAS

Victor Sylvester was born in Wembley, Middlesex, 73 years ago; the son of the Vicar of Wembley when it was a rural area. Tonight he tells Maxwell Deas about his strict but loving upbringing, his service in the First World War, and how he became the doyen of ballroom dancing. Throughout his long life, he says, the influence of his parents has remained with him.

DIRECTOR LISLE WILLIS; PRODUCER MAXWELL DEAS

Tyne Tees Television Production

7.0 Appeal ☆

Colin Douglas, who played Edwin Ashton in *A Family at War*, appeals on behalf of the Ex-Services Mental Welfare Society. The Society serves the needs of ex-servicemen whose wartime experiences have resulted in mental or nervous breakdown.

Please send donations to: Colin Douglas, Ex-Services Mental Welfare Society, P.O. Box 80, London E.C.3.

Granada Television Production

7.5 Songs that Matter ☆

MIKE RAVEN
PARCHMENT
THE CHOIR FROM
THE HIGH SCHOOL AND
THE PARISH CHURCH, HENDON

A selection of songs—some old, some new—representing the best in religious music and ranging from pop and gospel to hymns and folk.

Parchment's songs include two they composed themselves, *Light Up the Fire*, and *Better Than Yesterday*, and this week's choir, under conductor Charles Weston, sings *Jesus Good Above All Others* and the *Nunc Dimittis*. The programme this evening is introduced by Mike Raven.

DESIGNER HENRY GRAVENEY: MUSIC
 DIRECTOR RICHARD HILL: PRODUCER
 VICTOR RUDOLF
 ATV Network Production

7.25 The Fenn Street Gang ☆

DAVID BARRY **PETER CLEALL**
PETER DENYER **CAROL HAWKINS**
MALCOLM MCFEE
Maureen Pryor **Norman Bird in**

How to Handle a Woman

BY JOHN ESMONDE, BOB LARBAY

The relationship between Craven's parents consists of Mrs. Craven yelling and Mr. Craven obeying. So Peter decides to incite his father to rebellion which succeeds—in splitting them up.

<i>Mr. Craven</i>	Norman Bird
<i>Mrs. Craven</i>	Maureen Pryor
<i>Peter Craven</i>	Malcolm McFee
<i>Sharon Eversleigh</i>	Carol Hawkins
<i>Eric Duffy</i>	Peter Cleall
<i>Dennis Dunstable</i>	Peter Denyer
<i>Frankie Abbott</i>	David Barry
<i>Woman</i>	Alison King

DESIGNER RODNEY CAMMISH: DIRECTOR
 HOWARD ROSS: EXECUTIVE PRODUCER
 MARK STUART
 London Weekend Television Production

7.55 The Big Film ☆

DEAN MARTIN
SENTA BERGER
JANICE RULE in

The Ambushers

Once more the intrepid Matt Helm, the singing super-spy, with a cocktail in one hand, and a beautiful girl in the other, attempts to save the world from an unknown enemy.

In this, his third screen adventure, Helm goes south of the border (between America and Mexico, that is) to find a stunning girl lost in the jungle, a shapely foreign agent he never seems to get around to finishing off, and a power-hungry madman.

● Columbia Pictures held beauty contests all over the world to select the 10 beauties who play the "Slay-girls"—glamorous assistants of secret agent Matt Helm. The girls were outfitted by famous stylist Oleg Cassini, who was in charge of every fashion detail on the film—down to the last piece of jewellery.

<i>Matt Helm</i>	Dean Martin
<i>Francesca Madeiros</i>	Senta Berger
<i>Sheila Sommers</i>	Janice Rule
<i>MacDonald</i>	James Gregory
<i>Jose Ortega</i>	Albert Salmi
<i>Quintana</i>	Kurt Kasznar
<i>Lovey Kravezit</i>	Beverly Adams
<i>Nassim</i>	David Mauro
<i>Karl</i>	Roy Jensen
<i>Rocco</i>	John Brascia
<i>Linda</i>	Linda Foster

SCREENPLAY HERBERT BAKER, FROM THE BOOK BY DONALD HAMILTON: DIRECTOR HENRY LEVIN

10.0 News ☆



The latest news at home and abroad from the studios of Independent Television News. ITN's correspondents and camera teams on-the-spot bring you the latest reports and film, and this is supplemented by news and newsfilm from the major agencies and international newsfilm organisations.

10.15 Country Matters ☆

The Black Dog

BY A. E. COPPARD
 ADAPTED BY JAMES SAUNDERS

"No Gerald, I shall never marry you. I'm a barbarian. I need a barbarian lover, one I could hurt without minding . . ."

Orianda Crabbe is addressing her perplexed admirer, the Hon. Gerald Loughlin, who has pursued the romantic vision of his ideal woman from a brief first meeting at an Edwardian country house-party to her father's country inn.

What begins as a tale of love-at-first-sight on a sunlit croquet lawn soon leads the unsuspecting Gerald into the darker, earthier world of the real country. It also leads him into a dismaying involvement in the struggle between Orianda and her father's mistress and only gradually to a final understanding that romantic illusion is no match against the force of reality.

<i>Orianda</i>	Jane Lapotaire
<i>Gerald</i>	Stephen Chase
<i>Nathaniel Crabbe</i>	Glyn Houston
<i>Lizzie</i>	June Watson
<i>Lady Tillington</i>	Dorothy Black
<i>Porter</i>	Herbert Ramskill
<i>Man in tap-room</i>	Edward Peel
<i>Farmer</i>	Fred Feast

DESIGNER ROY STONEHOUSE: DIRECTOR
 JOHN MACKENZIE: PRODUCER DEREK
 GRANGER
 Granada Television Production

11.15 Open Night ☆

MIKE SCOTT

The series in which television viewers turn critics to air their opinions on the past week's programmes. Facing the viewers' 100-strong panel is chairman Mike Scott, who introduces guests with a particular interest in the subject under discussion in tonight's programme.

What is said in *Open Night* is important—it's the show that numbers television programme controllers among its regular viewers!

RESEARCH CLARISSA HYMAN, MARTIN LUCAS: DESIGNER DENIS PARKIN: DIRECTOR PETER WALKER: PRODUCER PETER HEINZE

Granada Television Production

12.5 Shirley's World ☆

SHIRLEY MacLAINE in

Thou Shalt Not Be Found Out

BY PETER MILLER
 Shirley Logan uses her own devious methods to patch up a famous film star's broken marriage.

<i>Shirley Logan</i>	Shirley MacLaine
<i>Dennis Croft</i>	John Gregson
<i>Richard Burley</i>	Nigel Davenport
<i>Mary Burley</i>	Lelia Goldoni
<i>Henry</i>	Jeremy Lloyd

DIRECTOR RAY AUSTIN: PRODUCER BARRY DELMAINE: EXECUTIVE PRODUCER SHELDON LEONARD

12.35 Weather and Close



7.55 Super-spy Matt Helm is about to be whisked off once more from his opulent love-nest—away to South America and into the world of *The Ambushers*. Dean Martin as Helm; on his left Beverly Adams, as Lovey



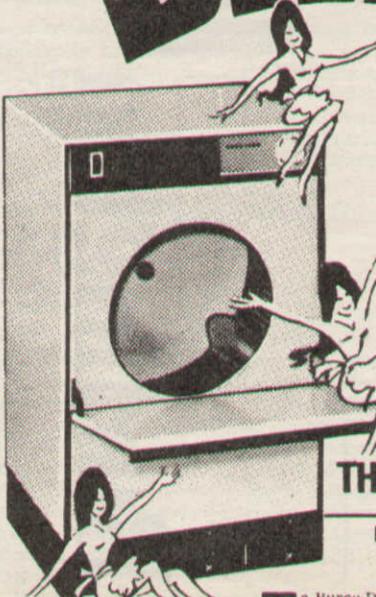
10.15 A love affair which pursues startling changes of mood—from the note of romantic gaiety on which their story begins to its chilling climax of betrayal and tragedy: starring Stephen Chase and Jane Lapotaire

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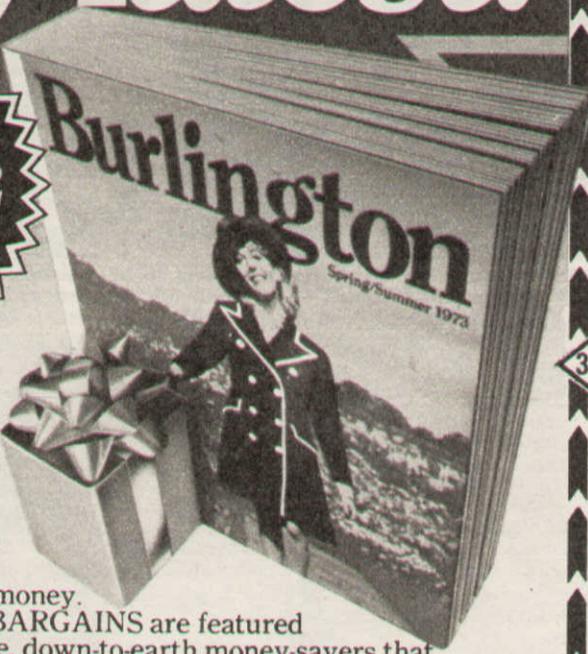
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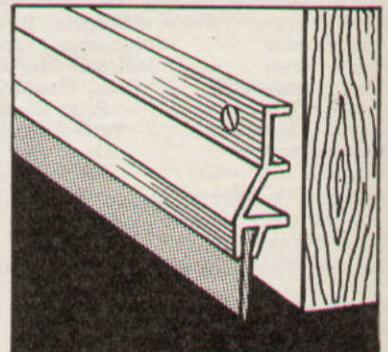
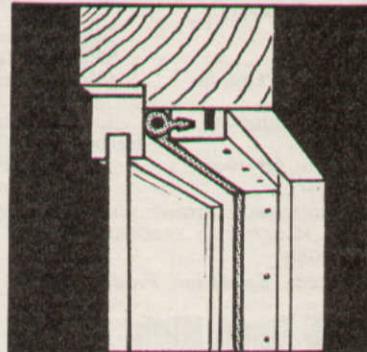
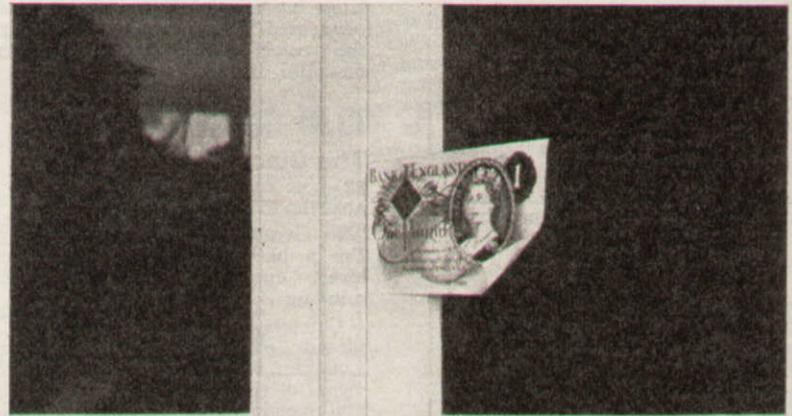
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Stop heat loss with ELLEN. Guaranteed for 5 years.

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Ellen

for doors and windows

● Life behind the Pardon My Genie set is every bit as hectic and zany as it appears on the screen. From tea boy to producer, the whole team is totally involved, and so many ideas for magical sequences come up that the problem is knowing what to leave out. Today, the Genie "think tank" has produced a car that flies and when he heard about it, motoring enthusiast David Savile—he plays Graham Slope—imagined it would be a sleek racing job. Then he saw the script. But what the car lacks in style it makes up in performance due to the camera wizardry of Norman Langley.

9.30 For Schools ☆

Finding Out—Houses 1. 9.48 Meeting Our Needs — The first breakthrough. 10.8 Drama—Marching song 4. 11.0 My World: Stories—Mr. Snowman. 11.15 You're Telling Me—Getting it Straight. 11.32 Believe It Or Not — Getting through.

12.5 New Series

Mr. Trimble ☆

Songs, games and stories for younger children. Mr. Trimble is an old gentleman who lives in an attic with Glug the talking goldfish, Tronk the robot and even a Magic Telescope.

In the flat below Mr. Trimble live Peter, Jim and Paul. They are members of a real pop group, and are always livening up the house with their music.

Mr. Trimble is played by Tony Boden, and the music is provided by Peter Gosling, Jim Bywater and Paul Spinetti. The puppetry is by Chris Somerville and Mo, with animation by Paul Vester.

DESIGNER HOWARD DAWSON: PRODUCTION TEAM IRENE COCKROFT, LESLEY SMITH, DAVID WILSON: PRODUCER BILL COLE

Yorkshire Television Production

12.25

Alice Through The Looking Glass ☆

BY LEWIS CARROLL, ADAPTED BY GYLES BRANDRETH

CYRIL FLETCHER

4: Looking Glass Insects

Alice takes a train journey with a curious collection of passengers, including a very rude guard. Later, one of her travelling companions, a gnat the size of a chicken, joins Alice beneath a tree and she learns all about the Looking Glass insects and their strange diet.

Lewis Carroll

Alice

Lorina

Cyril Fletcher

Carol Hollands

Fiona Milne

DESIGNER NEVIL DICKIN: DIRECTOR

DAPHNE SHADWELL

Thames Television Production

12.40 First Report ☆

Robert Kee presents the daily lunchtime news bulletin bringing you the news of the day at home and abroad, plus people in the news. Produced by members of the News at Ten production team, First Report also features the national weather and the mid-day Financial Times index.

NEWS EDITOR PETER COLE: DIRECTOR

NIGEL WARRACK: PRODUCER BARRIE SALES

‡ indicates Repeat

1.0 Mr. and Mrs. ☆

DEREK BATEY
MARION MACDONALD

Mr. and Mrs. continues the search for married couples who really know all about each other—and turns their knowledge into a cash jackpot of up to £400 if they answer all the questions correctly.

Whether they win or lose, each happy couple will receive £5 for every right answer, plus a handsome wall clock engraved to remind them of their television appearance.

It all sounds easy—until you face Derek Batey's searching interrogation! How well do you know your husband—pages 12-14

DESIGNER MALCOLM DAWSON: DIRECTOR ANNA K. MOORE

Border Television/Tyne Tees Television Production

1.30 Emmerdale Farm ☆

BY KEVIN LAFFAN

Episode 31: Jack Sugden is letting Trash stay at the Mill House. Henry Wilks needs Jack's formal agreement before he can go ahead with Emmerdale Farm Limited.

This week's cast:

Jack Sugden

Trash

Beryl Crosswaite

Annie Sugden

Henry Wilks

Joe Sugden

Barney

Sam Pearson

Amos Breatly

Laura Verney

George Verney

Peggy Skilbeck

Matt Skilbeck

Rev. Edward Ruskin

DESIGNER RAY BERGER: DIRECTOR

QUENTIN LAWRENCE: EXECUTIVE

PRODUCER PETER HOLMANS

Yorkshire Television Production

Andrew Hurt

Leonard Maguire

Joan Scott

Sheila Mercier

Arthur Pentelow

Frazer Hines

George Malpas

Take Townley

Ronald Magill

Patricia Haines

Patrick Holt

Jo Kendall

Frederick Pyne

George Little

2.0 All Our Yesterdays ☆

BRIAN INGLIS

Early in 1948 a severe financial crisis prompted the Chancellor of the Exchequer to introduce a nation-wide wages and prices freeze.

Brian Inglis talks to Roy Jenkins, MP, who entered Parliament early in 1948 and went on to become Chancellor during the 1964-68 Labour administration when he was faced with a similar situation.

RESEARCH ISABEL JAMES: HISTORICAL

ADVISER PROF. ASA BRIGGS: DIRECTOR

MICHAEL BECKER: PRODUCER DOUGLAS

TERRY

Granada Television Production

ANGLIA 12.4 Anglia News; 12.5 Mr Trimble; 12.25 Alice; 12.40 First Report; 1.0 Mr and Mrs; 1.30 Emmerdale; 2.0 Yesterdays; 2.30 Houseparty; 3.0 The Saint; 3.55 Romper Room; 4.22 Anglia News; 4.25 Genie; 4.55 Clapperboard; 5.20 My Good Woman; 5.50 News; 6.0 About Anglia; 6.45 Opportunity Knocks!; 7.30 Coronation St.; 8.0 World in Action; 8.30 Bless This House; 9.0 Sherlock Holmes; 10.0 News at Ten; 10.30 Russell Harty; 11.30 Drive-In; 12.0 The Big Question.

MIDLAND 12.5 Mr. Trimble; 12.25 Alice Through the Looking Glass; 12.40 Report; 1.0 Mr. & Mrs.; 1.30 Emmerdale; 2.0 Simon Locke; 2.30 Good Afternoon!; 3.0 Film—Mister Cory; 4.25 Pardon My Genie; 4.55 Clapperboard; 5.20 My Good Woman; 5.50 News; 6.0 ATV Today; 6.45 Opp. Knocks!; 7.30 Coronation St.; 8.0 World in Action; 8.30 Bless This House; 9.0 Sherlock Holmes; 10.0 News; 10.30 Name of the Game; 11.55 Stories Worth Telling.

TYNE TEES 9.25 Prologue; 12.5 Trimble; 12.25 Alice; 12.40 Report; 1.0 Mr. and Mrs.; 1.30 Emmerdale; 2.0 Yesterdays; 2.30 News; 2.31 Galloping Gourmet; 3.0 Film—Follow That Horse; 4.25 Genie; 4.50 Skippy; 5.20 Good Woman; 5.50 News; 6.0 At Six; 6.35 Cartoon; 6.45 Opp. Knocks!; 7.30 Coronation St.; 8.0 World in Action; 8.30 Bless This House; 9.0 Sherlock Holmes; 10.0 News; 10.30 Press; 11.0 Name of the Game; 12.25 News.

2.30 Good Afternoon! ☆

JUDITH CHALMERS

A discussion programme for women, with a consumer's eye view of fashion.

DIRECTORS TIM JONES, ROBERT STEED:

PRODUCER DIANA POTTER

Thames Television Production

3.0 Movie Matinee ☆

JANE RUSSELL

JEFF CHANDLER

DAN DURYEA in

Foxfire

with Mara Corday

A New York socialite on holiday in Arizona impetuously marries a half-breed mining engineer, but finds adaptation to the new life less easy than she imagined.

Amanda

Jonathan "Dart" Dartland

Hugh Slater

Maria

Mrs. Lawrence

Ernest Tyson

Jim Mablett

Mrs. Mablett

Old Larky

Saba

Foley

Mr. Riley

Walt Whitman

Cleo

Rose

Mr. Barton

SCREENPLAY KETTI FRINGS, FROM A

NOVEL BY ANYA SETON: DIRECTOR

JOSEPH PEVNEY

Jane Russell

Jeff Chandler

Dan Duryea

Mara Corday

Frieda Inescort

Robert F. Simon

Barton MacLane

Charlotte Wynters

Eddy C. Waller

Celia Lovsky

Arthur Space

Phil Chambers

Robert Bice

Vici Raaf

Grace Lenard

Guy Wilkerson

4.25 Pardon My Genie ☆

ROY BARRACLOUGH

ARTHUR WHITE

ELLIS JONES in

Saloon Satellite

BY BOB BLOCK

Mr. Cobblepick helps a driver in distress, but Hal has little faith in Mr. Cobblepick's mechanical ability and asks the Genie to make the car go. Go the car does—faster and farther than Hal thought possible, so fast in fact that it rockets into the headlines.

Mr. Cobblepick

Genie

Hal Adden

P.C. Appleby

Graham Slope

Newsreader

DESIGNER PHILIP BLOWERS: DIRECTOR/

PRODUCER DAPHNE SHADWELL

Thames Television Production

Roy Barraclough

Arthur White

Ellis Jones

Joe Dunlop

David Savile

Christopher Robbie

4.50 Skippy ☆

ED DEVEREAUX in

The Marine Biologist

Alone on board a motor boat, Sonny is accidentally knocked unconscious.

Matt Hammond

Jerry King

Mark Hammond

Sonny Hammond

Kathy Lucas

Ed Devereaux

Tony Bonner

Ken James

Garry Pankhurst

Kathy Troutt

5.20 My Good Woman ☆

BY RONNIE TAYLOR

LESLIE CROWTHER

SYLVIA SYMS

KEITH BARRON in

No Halt Signs in Heaven

Clive finds himself receiving five-star room service from the ideal wife. But why? He suspects Sylvia is motivated by more than just kindness and charity.

Clive Gibbons

Sylvia Gibbons

Philip Broadmore

Rev. Martin Hooper

Carolyn Broadmore

DESIGNER DON FISHER: PRODUCER LES

CHATFIELD

ATV Network Production

Leslie Crowther

Sylvia Syms

Keith Barron

Richard Wilson

Marika Mann



1.30 Henry Wilks on the threshold of a business venture in farming. Arthur Pentelow

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Right from the start a policeman gets £1,251 basic (more in London) plus free housing or rent allowance—maximum varies from £280 to £580 p.a. according to area, half for single men. Find out the facts about pay, and the other rewards of the job.

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County _____ Age _____

I am physically fit, between 19-30, and 5'8" or over.

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ATV Network Production

The living fire is the cheapest way to heat your home.

Solid fuel heating is not only cheapest to run. It's the cheapest proper radiator system to install and the cheapest of all to maintain.

And as costs of running other systems rise, it's more than likely you'll enjoy even bigger benefits from solid fuel in the future.

From about a pound a week throughout the year to heat the smaller three-bedroomed house with one of the new Smoke Eater systems would be a good buy at any time, let alone in these days of rising costs.



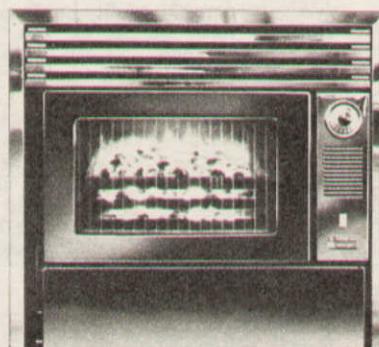
Smoke Eater central heating cuts fuel bills by up to 30%. It burns cheap Housewarm coal and then burns the smoke as well. Running costs are as low as £1 a week throughout the year to heat the smaller three-bedroomed house and provide hot water based on an average annual requirement of 600 useful therms.

What's more they give you a real fire at the heart of things. The fire the others can't imitate at any price.

Below are some of the solid fuel systems you can choose from, including the new generation of heaters with automatic controls.

Send for the wallet of information on the dozens of ways of heating your house with solid fuel.

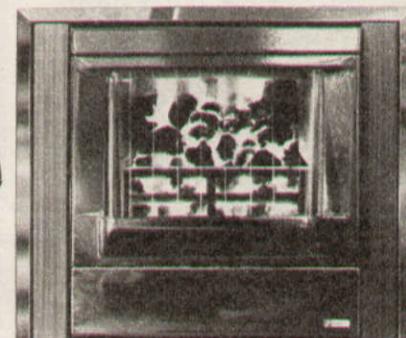
All of them give you the beauty of the living fire. And all of them could save you money.



The Parkray Coalmaster is one of the revolutionary Smoke Eater room heaters. It runs up to seven radiators and provides domestic hot water.



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Mr/Mrs/Miss

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Postal Code



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ITT2

It makes a house a better place to live in.



Diamonds may be a girl's best friend, but to the man who steals a 500 carat gem in *The Rivals of Sherlock Holmes*, the stone could become an

enemy. Compared to some of the world's best-known diamonds, tonight's is something of a tiddler. The world's largest was discovered in 1905 and weighed in at a staggering 3,106 carats—about 1½ lb.—and the Star of Africa, No. 1 in the Royal Sceptre, is the largest cut diamond in the world at 530.2 carats. The stolen sparkler pales again beside the diamond on exhibition in London recently. It scaled 968.9 carats and was worth £1 million. But, of course, with diamonds it's not size which is the telling factor. The diamond in the programme of peerless quality, would have fetched about £2 million in 1890!

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 Forecast**

6.45

Opportunity Knocks! ☆

HUGHIE GREEN

Opportunity Knocks! travels to Clubland to introduce new talent on the stage of the Sheffield Fiesta.

On the bill are: last week's winner; the Kings Showband, from the Rochdale area; vocalist Marlene Rae from Glasgow; Widnes comedy duo Hayes and Benny; and Vincent Zarra, an Italian-born tenor now living in London. Viewers may remember Vincent from *The Sky's the Limit*, when he answered questions on Italian opera.

The orchestra is conducted as usual by Bob Sharples, and the address for postcard votes is: Opportunity Knocks!, Thames Television, Teddington Lock, Middx. TW11 9NT.

PROGRAMME ASSOCIATE DORIS BARRY: DESIGNER HARRY CLARK: ASSOCIATE PRODUCER LEN MARTEN: DIRECTOR/PRODUCER ROYSTON MAYOH: EXECUTIVE PRODUCER DAVID CLARK

Thames Television Production

7.30 Coronation Street ☆

Annie discovers a social "issue".
 Alan Howard Alan Browning
 Len Fairclough Peter Adamson
 Elsie Howard Patricia Phoenix
 Jerry Booth Graham Haberfield
 Billy Walker Kenneth Farrington
 Ken Barlow William Roache
 Betty Turpin Betty Driver
 Annie Walker Doris Speed
 Alf Roberts Bryan Mosley
 Maggie Clegg Irene Sutcliffe
 Hilda Ogden Jean Alexander
 Lucille Hewitt Jennifer Moss
 Rita Littlewood Barbara Mullaney
 Lorraine Binks Linda Cunningham
 Ena Sharples Violet Carson
 Johnny Mann Charles Pemberton

STORIES ESTHER ROSE, HARRY DRIVER, TONY PERRIN: WRITER JULIAN ROACH: DESIGNER ED BUZIAK: DIRECTOR J. BOYER: PRODUCER E. PRYTHERCH: EXECUTIVE PRODUCER H. V. KERSHAW
 Granada Television Production

8.0 World in Action ☆

Because it is a current news programme, the subject of each week's *World in Action* is often in doubt until a few hours before transmission. But whether the programme was filmed last week or last night, incisive reporting makes it relevant to today's world events.

EXECUTIVE PRODUCER GUS MACDONALD
 Granada Television Production

8.30 Bless This House ☆

SIDNEY JAMES
 DIANA COUPLAND
 Robin Stewart Sally Geeson in

Tea for Two and Four for Tea

BY CARLA LANE, MYRA TAYLOR
 Mike goes off his food, takes to wearing a collar and tie, and is reluctant to say where he goes every evening. So Sid and Jean decide to invite the girl in question home to tea.

Sid Abbott Sidney James
 Jean Abbott Diana Coupland
 Mike Abbott Robin Stewart
 Sally Abbott Sally Geeson
 Virginia Vanda Godsell
 Alice Tirzah Lowen

DESIGNER JACK ROBINSON: DIRECTOR/PRODUCER WILLIAM G. STEWART
 Thames Television Production

9.0 The Rivals of Sherlock Holmes ☆

BARRY KEEGAN in
Five Hundred Carats
 DRAMATISED BY ALEXANDER BARON

The sparkle of diamonds has often blinded man to his responsibility. And when a diamond weighs 500 carats, the dazzle can lead to theft, lust and murder.

A diamond of this size has been stolen from a mine. Inspector Lipinski—the creation of author George Griffith—has not only to solve the crime, but to peruse the criminal against the social background of South Africa in 1890.

Richard Morant: red hot property — pages 16-17.

Insp. Lipinski Barry Keegan
 Charlie Lomas Richard Morant
 Philip Marsden Martin Jarvis
 Mr. Arundel Patrick Barr
 Mr. Cornelius Alan Tilvern
 De Beers directors { Geoffrey Morris
 Brian Cobby
 Company guard { Geoffrey Davion
 Barry Ashton
 Club head waiter Aideen O'Kelly
 Michael Redfern
 Bridie Sullivan Peter Malam
 Mac Bill Bailey
 Bar pianist Richard Bond

Drunks {
 EXECUTIVE PRODUCER KIM MILLS:
 DESIGNER PATRICK DOWNING: STORY
 EDITOR GEORGE MARKSTEIN: DIRECTOR
 JONATHAN ALWYN: PRODUCER REGINALD COLLIN

Thames Television Production

10.0 News at Ten ☆

Followed by **Weather Forecast**

10.30 The Name of the Game ☆

ROBERT STACK in
The Civilized Men

Dan Farrell travels to the huge Florida cattle ranches to investigate charges of modern-day cattle rustling.

Dan Farrell Robert Stack
 Creighton Howell Jack Kelly
 Michelle Jill St. John
 Esau Billings Rod Cameron
 Janssen Phil Philbrin
 Dr. Cabezon Eleanor La Forge
 Mrs. Ochobee Carol Pessak



8.30 Lovely Tirzah Lowen would be enough to put any single young man off his food without disturbing his appetite. Sid Abbott, mindful of his son's well-being, realises the inevitable. Robin Stewart, right, as Mike

11.50 Yoga for Health ☆

RICHARD HITTLEMAN
 Richard Hittleman shows how to eliminate tension and relax.
 DIRECTOR JAN DARNLEY-SMITH:
 PRODUCERS HOWARD KENT, HAROLD ORTON

a parachute jump for charity and publicity.
 Timmy Peter Kastner
 Julie Patricia Brake
 Gene Gary Marshal
 Mercer Arthur Howard
 David Blake Butler
 Miss Carruthers Joan Benham
 Telephone repair man

12.15 The Ugliest Girl in Town ☆

PETER KASTNER in
The Ugliest Boy in Town
 Gene arranges for Timmy to make

Cardew Robinson
 Raymond Young
 Ballard Berkley
 Damaris Hayman

12.45 Weather Closedown

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Do you keep lumber in
your spare room?
George Heath keeps
praying mantids.
Hundreds of them.
He's been collecting
these strange insects

for several years now, hatching them
from egg-pods sent to him from all
over the world. They can grow up to
8½ ins. long, and different species vary
enormously in colour and appearance.
You can meet George and some
members of his unusual collection in
today's Maggie. What price postage
stamps, cigarette cards, beer mats or
cheese labels now?

● Every year the Glover family end
up going to the same place for their
holidays—which is why Father, Dear
Father is under pressure tonight to
change the venue. But there's no such
pressure on bachelor Patrick Cargill.
After a Christmas holiday in Holland,
he's decided exactly where he's going
this summer—back to Holland! It's
enough to make Anna and Karen
leave home . . .

9.30 For Schools ☆

Seeing and Doing — Lighthouses 2.
9.47 Let's Go Out—Moving about.
10.7 Believe It Or Not — Getting
through. 11.0 Figure It Out—More mul-
tiplication. 11.18 Picture Box—Flights
of fancy. 11.35 It's Fun to Read —
Penelope helps Bill mend the magic
box. 11.45 The Messengers—Part of
the completed film.

12.5 Mr. Trimble ☆

Mr. Trimble, Glug the goldfish and Jim
play a letter game. "B" is for boat and
also for bus. So Jim sings a song about
riding on a bus, and children from the
nursery play rowing boats.

12.25 Pinky and Perky ☆ Guide to Diving

With a "glug glug" here, and a "glug
glug" there, those musical piglets Pinky
and Perky go deep-sea diving today.

The programme is presented by Jan
and Vlasta Dalibor.

SCRIPT DON NICHOLL: DESIGNER BILL
PALMER: DIRECTOR DIANA POTTER
Thames Television Production

12.40 First Report ☆

1.0 Lunchtime with Wogan ☆

TERRY WOGAN
PENNY LANE
CARL WAYNE
The Johnny Patrick Quintet

Terry Wogan leads another light-hearted
ramble through lunchtime, with songs,
guests, anecdotes and anything that
catches his fancy.

Backing music comes from the
Johnny Patrick Quintet.

SPECIAL MATERIAL WALLY MALSTON:
DESIGNER COLIN ANDREWS: PROGRAMME
ASSOCIATE JIMMY COGHILL: PRODUCER
MIKE LLOYD

ATV Network Production

1.30 Emmerdale Farm ☆

Episode 32: Sam has got himself a
puppy. George Verney's wife, Laura,
has warned him that she regards their
marriage as finished.

For this week's cast, see Monday

2.0 Harriet's Back in Town ☆

BY ANNE MERRILL

PAULINE YATES
WILLIAM RUSSELL

Episode 31: Tom Preston decides to
get his suitcase back, and Frank Chap-
man acts as pall-bearer.

This week's cast:

Harriet Preston
Tom Preston
Frank Chapman
Laura Denison
Jane Preston
Tarquin Melville
Mrs. Bigsby
Mary Atkinson
Alec Bates

Pauline Yates
William Russell
Edwin Richfield
Toby Robins
Miranda Bell
Barry Quin
Margery Mason
Noelle Middleton
Brian Worth

CREATOR PETER YELDMAN: STORY EDITOR
ROBERT BANKS STEWART: DESIGNERS
NORMAN GARWOOD, MICHAEL MINAS:
DIRECTOR JOHN RUSSELL: PRODUCER
JACQUELINE DAVIS

Thames Television Production

2.30 Houseparty ☆

Take a break from the routine, make
yourself a cup of tea and join the House-
party people for a chat.

PROGRAMME ORGANISER PAT PHILLIPS:
DESIGNER GREG LAWSON: PRODUCER
GEORGE EGAN

Southern Television Production

3.0 About Britain ☆

DAVID DUNSEITH

Ulster's Lakeland

Ulster's lovely lakeland covers one third
of County Fermanagh. And with all that
water around—300 square miles of it
—what better way to explore the Erne
lakes than by boat? David Dunseith
sets off from Crom Castle on the Upper
Lake.

The lakes conjure up different images
for different people. Artist Terence
Flanagan sees them as engraved silver
plates created by the wind plucking the
surface of the water; angler Dan McCrea
sees them as a fisherman's paradise; Ian
Eadie sees their potential in tourism,
and Herbie Irvine faces them as a chal-
lenge to his skill as a boatbuilder.

These are some of the people David
meets on his leisurely cruise on waters of
Upper and Lower Lough Erne.

CAMERAMAN DAVID SCOTT: SOUND DEREK
ARMSTRONG: EDITOR JOE LYTLE:
PRODUCER JOHN BRIAN WADDELL

Ulster Television Production

3.25 Kate ☆

PHYLLIS CALVERT
JACK HEDLEY in

From a Stranger

BY ALUN FALCONER

with GABRIELLE DRAKE
BILLY RUSSELL
and SUSAN RICHARDS

Donald Killearn, with his divorce
under way, asks Kate to meet his
American fiancée, Barbara, at his
country house at Denewood.

Kate Phyllis Calvert
Donald Jack Hedley
Wenda Penelope Keith
Ellen Elizabeth Burger
Barbara Gabrielle Drake
Mrs. Minch Susan Richards
Cmdr. Penrose Billy Russell
Jane Carol Gotell
Jackie Emma Blake
Sgt. Ford Bryan Mosley

DESIGNER ALAN PICKFORD: DIRECTOR
JUNE WYNDHAM DAVIES: EXECUTIVE
PRODUCER PIETER ROGERS

Yorkshire Television Production

4.25 Junior Showtime ☆

BOBBY BENNETT

KATHRYN APANOWICZ

Hosts Bobby Bennett and Kathryn Apanowicz present another fast-moving show bringing together some of the best junior talent around.

Guests this week are trumpeter Jean Phillippe Trembley, dancer Marina Olding, singer Frankie Farrell and magician Barry Newton, while the "new faces" spotlight turns on singers Mary Nowell, Amanda Redmond and Gillian Smith.

Also appearing are the Delayne Storey School of Dancing and the *Junior Showtime* singers and dancers.

The dance adviser is Jean Pearce.

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

Yorkshire Television Production

4.50 Magpie ☆

SUSAN STRANKS

DOUGLAS RAE

MICK ROBERTSON

Sue, Doug and Mick with a feast of facts and fun for everyone. There's a chance to catch up on what's happening around the country with the *Magpie* News Desk, a look at computers, and another collection of familiar but strange-looking objects in the Quick Quiz.

And talking of strange-looking objects, there's a whole bunch of them hopping around the studio today. George Heath has brought in a dozen-or-so different species of that weird insect the praying mantis. They rather resemble large grasshoppers, and get their name from their habit of standing on their hind legs and slowly bowing forward as though praying. Find out more about these fascinating creatures today.

DIRECTORS EDWARD JOFFE, DIANA POTTER, PETER YOLLAND; PRODUCER TONY BASTABLE

Thames Television Production

5.20 New Series

Here's Lucy ☆

LUCILLE BALL in

Lucy Meets the Burtons

with Elizabeth Taylor

Richard Burton

Lucy mistakes actor Richard Burton for a plumber when he dons overalls to evade a throng of women while on his way to have Elizabeth Taylor's 69 carat ring re-sized. Lucy finds the famed ring in Burton's discarded overalls, tries it on and can't get it off.

Lucy Carter
Harrison Carter

Lucille Ball
Gale Gordon

Playing themselves are:

Richard Burton
Amy Archerd
Marilyn Beck
Joyce Haber
Morton Moss
Vernon Scott

Elizabeth Taylor
James Bacon
Joan Crosby
Dick Kleiner
Robert Rose
Cecil Smith

5.50 News ☆

6.0 Calendar ☆

The regional magazine programme.

Followed by **Weather Forecast**

6.35 Crossroads ☆

Everyone seems to know what Vince has done, but what, exactly is Mrs. Johnson's intention. *This week's cast:*

<i>David Hunter</i>	Ronald Allen
<i>Mrs. Johnson</i>	Mary Jones
<i>Vince Parker</i>	Peter Brookes
<i>Kathie Lamb</i>	Lindsey Armstrong
<i>Vera Downend</i>	Zeph Gladstone
<i>Amy Turtle</i>	Ann George
<i>Mrs. Witton</i>	Jo Richardson
<i>Dave Cartwright</i>	John Hamill
<i>Diane Parker</i>	Susan Hanson
<i>Miss Tatum</i>	Elisabeth Croft
<i>Grant Richmond</i>	Derek Murcott
<i>Eleanor Cunningham</i>	Kim Hardy
<i>Mrs. Cunningham</i>	Jean Bayless
<i>Sgt. Tidmarsh</i>	Norman Mitchell
<i>Annabelle</i>	April Walker
<i>Stan Harvey</i>	Edward Clayton
<i>Jill Harvey</i>	Jane Rossington
<i>Sandy Richardson</i>	Roger Tonge
<i>Meg Richardson</i>	Noele Gordon
<i>Jim Lester</i>	Jon Rollason
<i>Wilf Harvey</i>	Morris Parsons
<i>Louise Richmond</i>	Clare Owen
<i>George Parker</i>	Harry Beety
<i>Eoadne</i>	Susan Willington

WRITERS PETER LING, ANTHONY COUCH, IVOR JAY, BILL LYONS, PAULA MILNE; SCRIPT EDITOR WILLIAM EMMS; DIRECTOR JACK BARTON; PRODUCER REG WATSON

ATV Network Production

7.0

Father, Dear Father ☆

BY JOHNIE MORTIMER, BRIAN COOKE

PATRICK CARGILL

Natasha Pyne Ann Holloway

Noel Dyson in

In All Directions

with Joyce Carey

Jeremy Child

Frank Gatliff

Once a year the Glover family holds a conference to decide where to spend the annual holiday. Each year the family finish up at the same place. This year will be different—or will it?

Popping the question . . . pages 8-9.

<i>Patrick Glover</i>	Patrick Cargill
<i>Anna</i>	Natasha Pyne
<i>Karen</i>	Ann Holloway
<i>Nanny</i>	Noël Dyson
<i>Mother</i>	Joyce Carey
<i>Timothy</i>	Jeremy Child
<i>Mr. Oakes</i>	Frank Gatliff
<i>Col. Battersby</i>	Ballard Berkeley
<i>Jack</i>	Brian Godfrey
<i>Customs Officer</i>	David Lander

DESIGNER ROGER ALLAN; DIRECTOR/PRODUCER WILLIAM G. STEWART

Thames Television Production

‡ indicates Repeat

ANGLIA 12.4 Anglia News; 12.5 Mr Trimble; 12.25 Pinky and Perky; 12.40 First Report; 1.0 Wogan; 1.30 Emmerdale; 2.0 Harriet; 2.30 About Women; 3.0 Fermanagh; 3.25 Kate; 4.20 Anglia News; 4.25 Junior Showtime; 4.50 Magpie; 5.20 Cartoons; 5.35 Wind in the Willows; 5.50 News; 6.0 About Anglia; 6.35 Crossroads; 7.0 Father, Dear Father; 7.30 Film—Copper Canyon; 9.0 Love Story; 10.0 News at Ten; 10.30 Who Beat the All-Blacks; 11.15 Wrestling; 12.0 Reflection.

MIDLAND 12.5 Mr. Trimble; 12.25 Pinky and Perky; 12.40 Report; 1.0 Wogan; 1.30 Emmerdale; 2.0 Harriet; 2.30 Women Today; 3.0 About Britain; 3.25 Kate; 4.25 Junior Show-

time; 4.50 Magpie; 5.20 Osmonds; 5.50 News; 6.0 ATV Today; 6.35 Crossroads; 7.0 Father, Dear Father; 7.30 Cartoons; 7.35 Mystery Movie—McCloud; 9.0 Love Story; 10.0 News; 10.30 Who Beat The All Blacks; 11.15 Wrestling; 12.0 Ian Phelps.

TYNE TEES 9.25 Prologue; 12.5 Trimble; 12.25 Pinky; 12.40 Report; 1.0 Wogan; 1.30 Emmerdale; 2.0 Harriet; 2.30 News; 2.31 Kreskin; 3.0 About Britain; 3.25 Kate; 4.25 Showtime; 4.50 Magpie; 5.20 Jackson Five; 5.50 News; 6.0 At Six; 6.35 Crossroads; 7.0 Father; 7.30 Cartoons; 7.35 Film—Park Avenue Rustlers; 9.0 Love Story; 10.0 News; 10.30 All Blacks; 11.15 Wrestling; 12.0 News; 12.15 Mysteries.



9.0 Jeffrey and Sarah obviously make music together when they meet in a discotheque. He, the trendy marketing executive and she, the swinger who is half his age. Anton Rodgers and Angharad Rees in *Love Story*

7.35 Mystery Movie: McCloud ☆

DENNIS WEAVER in

The Park Avenue Rustlers

with Brenda Vaccaro

Eddie Albert

U.S. Deputy Marshal Sam McCloud has the dubious pleasure of "breaking in" a new partner—a policewoman—while trying to infiltrate a national car theft ring. Pretending to be a car thief McCloud and his supposed girlfriend Officer Marge Serino stay at an hotel while McCloud makes his way up the ladder of criminals toward the brain behind the racket. Then McCloud's real girlfriend, Chris, arrives . . .

Sam McCloud
Marge Serino
Chris Coughlan
Roy Erickson
Phil Sandler
Terry Bristol
Lt. Ed Feldman
Peter Clifford
Sgt. Broadhurst

Dennis Weaver
Brenda Vaccaro
Diana Muldaur
Eddie Albert
Roddy McDowell
Lloyd Bochner
Norman Fell
J. D. Cannon
Terry Carter

9.0 Love Story ☆

GWEN WATFORD

ANTON RODGERS in

A Face of Your Own

Moira's new lodger is attractive and eligible . . . So is Moira. So is her daughter . . .

Moira
Jeffrey
Sarah
Alan
David
Peggy

Gwen Watford
Anton Rodgers
Angharad Rees
Duncan Preston
John Horsley
Dorothea Phillips

DESIGNER MICHAEL BAILEY; SCRIPT EDITOR MAGGIE ALLEN; DIRECTOR MIKE NEWELL; PRODUCER HENRI SAFRAN

ATV Network Production

10.0 News at Ten ☆

The latest news at home and abroad from the studios of Independent Television News. ITN's correspondents and camera teams on-the-spot bring you the newest reports and films.

Followed by **Weather Forecast**

10.30 Who Beat the All Blacks? ☆

JOHN MORGAN

But Good Old Sospan Fach

In Llanelli, in West Wales, rugby is not so much a game as a way of life, *Sospan Fach* being their famous song. Among others, Carwyn James, Barry John and Phil Bennett, with a supporting cast of farmers and schoolchildren, show what rugby means to Llanelli and how great a day it was for the town when, in their centenary year, Llanelli beat New Zealand for the first time.

The programme is written and narrated by John Morgan.

DIRECTOR JOLYON WIMHURST

HTV Production

11.15 Professional Wrestling ☆



Commentator Kent Walton is at Brent Town Hall, Middlesex, to bring you all or part of the following bouts:

CATCHWEIGHT: Pete Roberts (Worcester) v. Bobby Barnes (Lewisham, London).

MIDDLEWEIGHT: Mick McMichael (Doncaster) v. Brian "Gold Belt" Maxine (Cheshire).

DIRECTOR ANTON BOWLER

Thames Television Production

12.0 Scotland Yard Mysteries

The Ghost Train Murder

Introduced by **EDGAR LUSTGARTEN**

A couple riding on a horror ride in an amusement park discover a young girl's body in the tunnel.

12.35 Weather and Close

Charlotte Mitchell has a face that fits hundreds of different dramatic roles; a voice that has launched many radio characters; a personality once considered nutty enough to qualify to be the first female Goon. She plays housekeeper Amy Winthrop in *The Adventures of Black Beauty*. And after years of worrying, she now believes the most important thing in life is simply to be merry and bright

THERE are bikes under the stairs, children's paintings on the wall, scribbled poetry in yellow crayon on the floor, and the works of J. S. Bach and P. G. Wodehouse scattered about in the Edwardian semi-detached in Stamford Brook, West London, that the theatrical family Mitchell use as a base of operations.

The matriarch, Charlotte Mitchell, is a bit breathless after 27 weeks in *The Adventures of Black Beauty* and running a home.

Eldest son Christopher (aged 18) is playing the Prince of Wales in *I and Albert* in London's West End, a part he landed after finishing as Flashman in the musical version of *Tom Brown's Schooldays*.

Dominic (aged 16), well-remembered for a film role in *The Go-Between*, is playing another part in his school holidays while studying for his examinations. Candida (aged 11) has an impresario flair for entertaining her school chums, about a dozen a time, for tea.

"When we are all working and buzzing about, our family life is simply a series of notes left for each other," said Charlotte. "We are all inter-dependent, and are a very strong family unit. It's wonderful having teenagers about the house—it's a most refreshing age. Just communicating with them is like having a long glass of cold water."

Creeping contentedly along in her 40's, Charlotte is the sort of level-headed, reliable lady she plays so aptly in so many parts. Un-actressy, she is everyone's idea of a cheerful, nice-to-know neighbour, as she was to Wendy Craig in the BBC series *Not in Front of the Children*.

"Oh, age doesn't bother me," she said. "Actually, the 40's are much more exciting professionally. In your 30's, you're in-between. I seemed to get a great many below-stairs roles. But when you're in your 40's, you seem to have a much wider range."

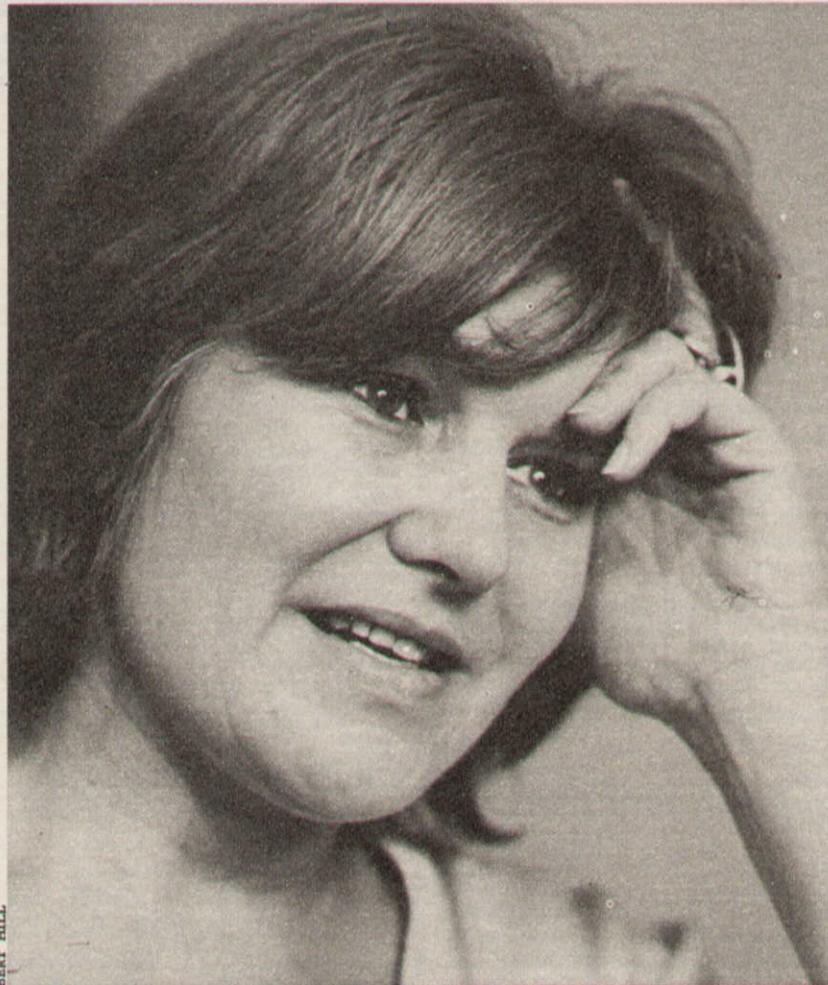
Charlotte, assuredly, has tackled a few parts in her time.

She started in showbusiness as a dancer and was third-from-the-right in the chorus of a Jack Buchanan Show at the old Winter Garden Theatre in London's West End in 1945. "But I hurt my knee and had to give up dancing," she said. "So I joined Bristol Repertory Theatre and worked there in all sorts of parts for two-and-a-half years, saved a few quid, came to London and, inevitably, couldn't find work.

"I'd always loved writing poetry, so I made contact with the poet Walter de la Mare, and he was a

The Lady was a Goon

by DAVE LANNING



great help to me. He lent me money—I remember I bought boots because it was winter and snowy—and he introduced me to a producer who listened to a monologue-type sketch I'd written and put it into a revue called *Tuppence Coloured*, with Joyce Grenfell.

"Much of my early stage career was revue-orientated: I wrote for *Tuppence Coloured*, *Oranges and Lemons* and *Airs on a Shoestring*, before getting my first classical part

in *The Winter's Tale* at The Phoenix Theatre."

Films followed (*Laughter in Paradise* was the first) and radio and television simply seemed to drop into place for Charlotte. For several years, she was one of Britain's busiest and most versatile voices and faces, without ever really aspiring to the difficult status of stardom. "I wasn't a juvenile type, nor glamorous," she said. "I went for parts that didn't really seem to suit me, but people appeared to

adjust their thinking when they met me. I suppose I'm adaptable and can slot into many kinds of situations and parts."

While she was working in a television show called *And So To Bentley* with Peter Sellers, her vocal versatility captured the attention of the Goons, then something of a national cult on the radio.

"I met Spike Milligan with Peter and they both agreed they had never met a woman quite scatty enough for the programme except me!" she said. "I did only two shows, but it was quite an honour, even if the boys made an absolute fool of me during the entire period.

"It all seemed to sum up my life at the time: larking about with the Goons, playing in classics and writing for revues, all at the same time."

Charlotte is a proficient writer, spontaneously sitting down to work out poetry on the kitchen floor with one of Candida's crayons whenever the mood hits her. "I just keep scribbling"—in longhand, because she can't type—"until the door bell goes," she said.

She had her first book of poems published in 1970, and her first play on ITV, *Summer and Winter*, was shown last year. She has been commissioned to do more writing and gave up showbusiness for six years to concentrate on that side of her career.

Charlotte confesses she has little time for serious reading: "I only read *The Times* and poetry," she said. "I love the work of modern poet Philip Larkin and I'm a great P. G. Wodehouse fan." She has named the family dog—a Jack Russell—Jeeves. Charlotte likes classical music, walking and doesn't get out much socially. "I enjoy coming in, rather than going out," she commented.

Her hair awry after 27 weeks of wig-wearing in *Black Beauty* ("I've thoroughly enjoyed the series—although horses make me nervous"), Charlotte Mitchell doesn't bother at all about maintaining images.

"After years of worrying, of being too conscientious, I now realise that the most important thing in life is to be merry and bright," she said. "It isn't necessary to dash home, concern yourself that every hair is in place, and rush about making goulashes or fancy meals.

"If I'm tired now, we all troop around to the fish and chip shop. It mightn't be all that glamorous but it makes sense."

A woman's place is on television. Or it should be. See page 6

● When Spike Milligan turns up in *Get This!*, the laugh might be on conservation, but there's no Goonery about his message. To him, the subject is very serious indeed. One of his most famous conservation efforts came after the Japanese refused to help in a drive to save the whale. Spike asked Prince Philip to intervene with Emperor Hirohito. The royal response came in a telegram: "Aye, eye, sir!"

9.30 For Schools ☆

My World: Real Life — Cups and saucers. 9.43 How We Used to Live—The schoolroom (B/W). 10.5 It's Fun to Read—Penelope helps Bill mend the magic box. 10.15 The Messengers—Part of the completed film. 11.0 Finding Out—Houses 1. 11.20 Let's Go Out—Moving about. 11.40 Drama—Marching song.

12.5 Mr. Trimble ☆

Mr. Trimble and Glug are looking after baby Michael today, and Peter sings a song specially for him.

12.25 The Adventures of Rupert Bear ☆

Rupert and the Missing Pieces

With the aid of an ancient map, Rupert helps old Gaffer Jarge solve the mystery of his cottage, and turn the tables on the landlord who claims Jarge is behind with the rent. Today's story, told by Judy Bennett, is adapted by Jill Fanson.

SCRIPT EDITOR RUTH BOSWELL: DIRECTOR MARY TURNER

12.40 First Report ☆

Robert Kee brings you the latest news, weather prospects and a look at the *Financial Times* index.

1.0 Sing Out With The Settlers ☆

THE SETTLERS
WALLY WHYTON

Step out with The Settlers for another session of their kind of music.

This week's guest: folk singer Wally Whyton, who contributes *Rain in the Evening* and *The Yellow Taxi*.

DESIGNER ERIC BRIERS: EDITOR JIM LLOYD: DIRECTOR ROY LOMAS
Tyne Tees Television Production

1.30 Crown Court ☆

**Portrait of an Artist
Kingsley v. Messiter**

BY PETER WILDEBLOOD

Was an eccentric and controversial painter "of sound mind" when he made his last will? Now he is dead, the two widely contrasting women in his life clash over his estate. *This week's cast:*

<i>Helen Tate</i>	Dorothy Vernon
<i>Brenda Kingsley</i>	Moira Redmond
<i>Rose Messiter</i>	Mary Healey
<i>James Elliot Q.C.</i>	Charles Keating
<i>Mr. Justice Bragg</i>	Edward Jewesbury
<i>Mr. Pascoe</i>	Edward Harvey
<i>Heather Wynne</i>	Charlotte Mitchell
<i>Wally Colley</i>	Anthony Haygarth
<i>Associate</i>	Derek Hockridge
<i>Usher</i>	Joseph Berry
<i>Jury foreman</i>	James Lynch
<i>Court reporter</i>	Peter Wheeler

RESEARCH MARTIN WEITZ: DESIGNER KNOWLES BENTLEY: DIRECTOR RICHARD DOUBLEDAY: PRODUCER MICHAEL DUNLOP

Granada Television Production

2.0 Harriet's Back in Town ☆

Episode 32: Laura makes a final play, but Tom calls a halt.
For this week's cast, see Tuesday

2.30 Good Afternoon! ☆

MARY PARKINSON

Mary Parkinson and her guests present a half-hour of stimulating comment and informative discussion.

3.0 Whose Baby? ☆

DAVID NIXON
JIMMY YOUNG
RICHARD COLEMAN

Put the famous names to the not so famous faces as a celebrity panel tries to identify the well-known mums and dads of junior contestants.

David Nixon is in the chair, assisted by resident baby-sitter Penny Meredith. And, of course, there's a surprise lady panellist. Who will it be today?

RESEARCH ISLA CAMERON: DESIGNER NEVIL DICKIN: DIRECTOR/PRODUCER PETER FRAZER-JONES
Thames Television Production

3.30 Jason King ☆

PETER WYNGARDE in
To Russia With . . . Panache
BY TONY WILLIAMSON

It is doubtless an honour for Jason to be regarded by the Russians as the only man capable of solving a mystery which is baffling them. It's an assignment Jason might well have refused—but for being abducted and transported to Moscow in a crate . . . †

<i>Jason King</i>	Peter Wyngarde
<i>Alexandra Lanova</i>	Pamela Salem
<i>Anna Brenskaja</i>	Elizabeth Counsell
<i>Col. Kolkov</i>	John Malcolm
<i>Porokov</i>	Jeffrey Wickham
<i>Kivich</i>	Tutte Lemkow
<i>Krosnic</i>	Stefan Gryff
<i>Stavalov</i>	Michael Poole
<i>Tall girl</i>	Andrea Allan
<i>Janis</i>	Milton Reid
<i>Strong-arm man</i>	Marcus Mariner
<i>Joseph</i>	Wally Michaels
<i>Mavitch</i>	Timothy Craven
<i>Markovitch</i>	Richard Marner

DIRECTOR PAUL DICKSON: PRODUCER MONTY BERMAN

4.25 Get This! ☆

HARRY FOWLER
KENNY LYNCH
Bob Danvers-Walker
with SPIKE MILLIGAN
David Shepherd Celia Hammond

Fake fur can be fun! And not only for the animals whose own fur coats could be saved if the idea catches on. It's one of the fascinating facts Kenny and Harry find when they go hunting information on conservation.

The facts on artificial fur are demonstrated by model Celia Hammond, who shows some very glamorous fur coats that have never been near an animal.

Kenny and Harry also talk to artist David Shepherd, who paints a disturbing picture of vanishing wildlife, and then look at some old steam engines, which like our two heroes, are very well preserved indeed.

There's a music film of the animals at London Zoo, and a touch of Goonery from guest Spike Milligan, who not only brings his own special fun to the show, but also makes a serious plea for the preservation of trees and plants as well as animals.

MUSIC JOHN HAWKINS: RESEARCH DAVID BOARDMAN: DESIGNER GREG LAWSON: PRODUCER DAVE HEATHER
Southern Television Production



1.30 Brenda Kingsley brings a civil action against another woman in a legal battle to be the sole beneficiary of her late employer's inheritance. Moira Redmond, with Dorothy Vernon as Helen Tate

4.50 Arthur of the Britons ☆

OLIVER TOBIAS
MICHAEL GOTHARD
JACK WATSON in

The Slave

BY ROBERT BANKS STEWART

Arthur and Kai are faced with a desperate race against time to rescue villagers being used as quarry slaves by the Saxon invaders.

<i>Arthur</i>	Oliver Tobias
<i>Kai</i>	Michael Gothard
<i>Llud</i>	Jack Watson
<i>Rodolf</i>	Anthony Bailey
<i>Heardred</i>	Adrian Cairns
<i>Col</i>	Dave Trowse
<i>Thuna</i>	Deborah Watling
<i>Frith</i>	Dominique Fleming
<i>Mair</i>	Karin MacCarthy
<i>Ensal</i>	Jackie Cooper

DIRECTOR PAT JACKSON: PRODUCER PETER MILLER: EXECUTIVE PRODUCER PATRICK DROMGOOLE
HTV Production

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EVERY PACKET CARRIES A GOVERNMENT HEALTH WARNING



Conservation is the theme: Harry Fowler and Kenny Lynch set the ball rolling in Get This! earlier. And tonight the idea has spread to Nearest

and Dearest when the Pledges dream of a getaway home on the un-polluted moors. But their home turns out to be a tumbledown cottage. One man who could help is Brian Blessed of Public Eye. There's no pollution with Marker around, but in real-life Brian is a dedicated conservationist who has lovingly preserved and restored the previously derelict William IV house he lives in.

5.20 Bewitched ☆

ELIZABETH MONTGOMERY
DICK YORK in

Samantha The Sculptress

Samantha takes up the art of sculpture and makes a bust of Darrin, then Endora brings the statue to life!

Samantha	Elizabeth Montgomery
Darrin	Dick York
Endora	Agnes Moorehead
Tabatha	Erin Murphy
Campbell	Cliff Norton
Larry Tate	David White

5.50 News ☆

6.0 Calendar ☆

The regional magazine programme.

Followed by **Weather Forecast**

6.35 Crossroads ☆

Sergeant Tidmarsh has dealt with many difficult people, but few who have made a written accusation . . .

For this week's cast, see Tuesday

7.0 This is Your Life ☆

EAMONN ANDREWS

Who was your best friend 25 years ago? Do you remember that time you almost got sacked? Would you recognise your old schoolteacher?

Eamonn Andrews puts the questions to another subject tonight and answers them in the best way possible, with the friend, boss or schoolteacher in person.

DIRECTOR MARGERY BAKER; PRODUCER MALCOLM MORRIS

Thames Television Production

ANGLIA 12.5 Mr Trimble; 12.25 Rupert Bear; 12.40 Report; 1.0 Settlers; 1.30 Crown Court; 2.0 Harriet; 2.30 Houseparty; 3.0 Whose Baby?; 3.30 Odd Couple; 3.55 Romper Room; 4.19 Anglia News; 4.20 Get This; 4.50 Arthur of the Britons; 5.20 Here's Lucy; 5.50 News; 6.0 About Anglia; 6.35 Crossroads; 7.0 This Is Your Life; 7.30 Coronation St.; 8.0 Survival; 8.30 Nearest and Dearest; 9.0 Public Eye; 10.0 News at Ten; 10.30 Football; 11.25 Skating; 12.25 Reflection.

MIDLAND 12.5 Mr. Trimble; 12.25 Rupert Bear; 12.40 Report; 1.0 Settlers; 1.30 Crown Court; 2.0 Harriet; 2.30 Good Afternoon!; 3.0 Whose Baby?; 3.30 Saint; 4.20 Get This!; 4.50 Arthur of the Britons; 5.20 Survival; 5.50 News; 6.0 ATV Today; 6.35 Crossroads; 7.0 This Is Your Life; 7.30 Coronation St.; 8.0 Please, Sir!; 8.30 Nearest and Dearest; 9.0 Public Eye; 10.0 News; 10.30 Football; 11.25 Skating.

TYNE TEES 9.25 Prologue; 12.5 Trimble; 12.25 Rupert Bear; 12.40 Report; 1.0 Settlers; 1.30 Crown Court; 2.0 Harriet; 2.30 News; 2.31 Good Afternoon; 3.0 Whose Baby?; 3.30 Champions; 4.20 Get This; 4.50 Arthur; 5.20 Survival; 5.50 News; 6.0 At Six; 6.35 Crossroads; 7.0 Your Life; 7.30 Coronation St.; 8.0 Anna and the King; 8.30 Nearest and Dearest; 9.0 Public Eye; 10.0 News; 10.30 Football; 11.25 Ice Skating; 12.25 News.

7.30 Coronation Street ☆

Alf Roberts chooses his mayoress elect. For this week's cast, see Monday

WRITER ADELE ROSE

8.0 Anna and the King ☆

YUL BRYNNER
SAMANTHA EGGAR in
Marriage of Prince Chula

The King announces that his 11-year-old son, Prince Chula, must take a wife and has arranged a wedding with Princess Bahuma of Burma, but the marriage has a political motive. Young Prince Chula, like most boys of his age, agrees with Louis—he does not like girls.

King of Siam	Yul Brynner
Anna Owens	Samantha Eggar
Louis Owens	Eric Shea
Prince Chula	Brian Tochi
Prince Naret	Khig Dhiegh
Princess Bahuma	Genny Ambas

8.30 Nearest and Dearest ☆

HYLDA BAKER
JIMMY JEWEL in
Far from the Madding Pong

BY TOM BRENNAND, ROY BOTTOMLEY

Things not only go bump in the night, they leak, creak, gurgle and rattle when the Pledges are forced to spend the night at a lonely moorland cottage.

It's all Nellie's fault, of course. She's decided, in spite of Eli's protests, to buy a weekend retreat to "breathe God's green air . . ." and get away from the madding pong.

But when they arrive at the tumbledown cottage after a five-mile hike, they must not only cope with the nightmarish plumbing, a sudden heavy mist and the various nocturnal noises, but also contend with a local hermit determined to drive them away.

This is the last programme in the present series.

Nellie Pledge	Hylde Baker
Eli Pledge	Jimmy Jewel
Stan	Joe Gladwin
Lily	Madge Hindle
Walter	Edward Malin
Will O'Fred	Ronald Radd

DESIGNER ERIC DEAKINS; DIRECTOR/ PRODUCER BILL PODMORE; SERIES DEVISERS HARRY DRIVER, VINCE POWELL
Granada Television Production

9.0 Public Eye ☆

ALFRED BURKE in
Egg and Cress Sandwiches

BY MICHAEL CHAPMAN

There's scandal in the air when Frank Marker is employed in a case involving an unconventional vicar about whom there are strongly conflicting views.

Marker must use all his discretion to get to the root of the trouble when Major-General Felcourt, pillar of Hoxbury Parish Church, receives anonymous letters accusing the recently-appointed vicar of adultery.

Frank Marker	Alfred Burke
Maj.-Gen. Felcourt	Robert Fleming
Firbank	Ray Smith
Peter Palfrey	Angus Mackay
Shirley Haines	Pamela Vezey
Rev. William Pratt	Brian Blessed
Valerie Pratt	Lynn Farleigh
Cobden Felcourt	John Welsh
Housekeeper	Lala Lloyd
Alice	Harriet Craig
Stanton	Peter Madden
Harry Haines	Charles Rea

DESIGNER MIKE HALL; DIRECTOR GRAHAM EVANS; PRODUCER ROBERT LOVE
Thames Television Production

10.0 News at Ten ☆

Followed by **Weather Forecast**

10.30 Association Football ☆

Highlights from one of tonight's F.A. Cup 4th round replays.
Independent Television Sport Production

11.25 European Figure Skating Championships ☆



from the Eis Stadion, Cologne.

The Pairs Championship

Shaw Taylor, commentates on the first of the week's skating events for this year's European Championships.

Tonight it's the Pairs Championship, and the traditional Russian first, second and third in this event may well be broken. Matrimony has split the strong Russian team—and the gold medallists could well be Ludmilla Šmirnova, who won the silver medal with Andrei Suraikin last year, and her husband and new partner Alexei Ulanov, who won the gold medal with Irina Rodnina. But their biggest non-Russian threat could come from East Germany's Manuela Gross and Uwe Kagelmann.

In London David Hamilton introduces the programme and adds facts and comment to this, the first of four visits to Cologne.

PRODUCTION TEAM STEVE MINCHIN, MALCOLM CANNON (COLOGNE); BOB SERVICE, ANDREW FRANKLIN, KEITH NIEMEYER (LONDON); EXECUTIVE PRODUCER GRAHAME TURNER

Independent Television Sport Production

12.25 Weather and Close



9.0 When a poison-pen letter is received . . . Alfred Burke and Robert Fleming



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EVERY PACKET CARRIES A GOVERNMENT HEALTH WARNING



A heat haze warps the tarmac of a sun-parched road as the roar of a high-performance engine cracks the midday peace. Then the

probing bonnet of a big-engined sport coupé looms in the distance... It could be a clip from any fast car chase sequence, or a scene from *The Persuaders!* as Lord Brett Sinclair—he prefers a patriotic Aston Martin—or Danny in his Ferrari, try again to cheat time in their fight against injustice. It could also be actor Barry Newman, whose film *Vanishing Point*—included in Cinema tonight—is unashamedly one long car chase across the Nevada desert. And Newman's latest film, *The Salzburg Connection*, also in Cinema, involves him in high speed driving too, this time in Austria.

4.25 Funky Phantom ☆

We Saw a Sea Serpent

Stopping to fill their dune buggy with gas while in the woods, the companions in adventure are warned by the attendant to leave at once or face impending horror from "The Creature from the Black Lake". Sensing something fishy going on, however, the kids remain undaunted as Augie and Skip don scuba gear in preparation for a search of the lake that night.

4.50 The Rovers ☆

Friends and Enemies

On board *Pacific Lady* the Rovers rescue an Italian boy and girl from a sinking dinghy and are asked not to reveal their whereabouts to the authorities. The mystery deepens when two strong arm Italians arrive, wanting to board the island schooner.

Cap McGill Ted Hepple
Bob Wild Noel Trevarthen
Rusty Collins Rowena Wallace
Mike McGill Grant Seiden

5.20 The Partridge Family ☆

SHIRLEY JONES
DAVID CASSIDY in

The Tale of Two Hamsters

Mother Nature gives Danny a hand in another money-making endeavour.

Shirley Jones Shirley Jones
Keith David Cassidy
Laurie Susan Dey
Danny Danny Bonaduce
Chris Brian Forster
Tracy Suzanne Crough
Reuben Kincaid Dave Madden
Engineer Martin Speer
Hotel manager Lindsay Workman
Patterson Dick Yarmi
Albertson Gordon Jump
Young boy Brian Tochi
Karen Karen Lee Bowman

5.50 News ☆

6.0 Calendar ☆

The regional magazine programme.
Followed by **Weather Forecast**

6.35 Crossroads ☆

Dave and Annabelle both like horse-riding, but some discover they are better at it than others.
For this week's cast, see Tuesday

‡ indicates Repeat

7.0 The Thursday Film ☆

JOHN DEREK
ANTHONY QUINN
JODY LAWRENCE in

Mask of the Avenger

Young adventurer Renato Dimorna returns to Casamare to find his father dead and branded a traitor. Suspecting treachery by the military governor, Larocca, Renato secretly leaves his castle and assumed the guise of the Count of Monte Cristo, harrying Larocca and his men in a series of daring raids.

Capt. Renato Dimorna John Derek
Gov. Giovanni Larocca Anthony Quinn
Maria D'Orsini Jody Lawrence
Colardi Arnold Moss
Rollo Eugene Iglesias
Zio Harry Cording
Senor Donner Ian Wolfey
Jacopo Dicky LeRoy
Baron Marchese Carlo Tricholi
Marco David Bond
Count de Morna Wilton Graff

SCREENPLAY JESSE L. LASKY JR.:
DIRECTOR PHIL KARLSON

8.30 This Week ☆

The story behind one of the week's big events from the reporting team of Jonathan Dimbleby, Peter Taylor, Denis Tuohy and Peter Williams.

DIRECTORS DAVID GILL, IAN STUTTARD,
TOM STEEL, PETER TIFFIN, TERRY
YARWOOD: PRODUCER JOHN EDWARDS
Thames Television Production

9.0 The Persuaders! ☆

TONY CURTIS
ROGER MOORE in

The Time and the Place

BY MICHAEL PERTWEE

with IAN HENDRY
ANNA PALK

The two Sir Galahads come across a damsel in distress tonight. Her "steed" appears to have broken down on a country road but, when they offer assistance, she makes it clear that she doesn't want any dragons slain.

Danny Wilde Tony Curtis
Lord Brett Sinclair Roger Moore
Lord Croxley Ian Hendry
Marie Anna Palk
Ryder Patrick O'Connell
Sir George Robert Fleming
TV interviewer David Rees
Prime Minister Basil Dignam
Benton Duncan Lamont
Marsden Terence Seward
Porter Campbell Singer
The General Geoffrey Toone
Traffic warden Olga Lowe

PRODUCER ROBERT S. BAKER:
PRODUCTION EXECUTIVE JOHNNY
GOODMAN: STORY CONSULTANT TERRY
NATION: DIRECTOR ROGER MOORE

10.0 News at Ten ☆

followed by **Weather Forecast**

10.30 Yorksport ☆

Introduced by FRED DINENAGE
with Peter Cooper
Ray Greaves Keith Macklin

Sporting topics throughout the country with film stories, interviews, inserts from live outside broadcasts of sporting events and up-to-the-minute news and views.

PRODUCTION TEAM BURT BUDIN, ANDY
GULLEN, GEOFF HALL: PRODUCER/
DIRECTOR GUY CAPLIN: EXECUTIVE
PRODUCER LAWRIE HIGGINS
Yorkshire Television Production

11.0 Cinema ☆

CLIVE JAMES

Last year saw the emergence of many young stars whose early films show the promise of greatness.

In a look at these newcomers, Clive James introduces clips from Barry Newman's *Vanishing Point* and *The Salzburg Connection*; *Fat City* and *Doc*, both starring Stacy Keach, and Burt Reynolds' new film, *Shamus*. There's also a sequence from his previous offering, *Deliverance*, in which he starred with Jon Voight.

RESEARCH NORA WATTS: DIRECTOR
RICHARD GUINEA: PRODUCER ARTHUR
TAYLOR

Granada Television Production

11.30 European Figure Skating Championships ☆

The Men's Championship

Tonight it's the men's event, and Britain's hope for a medal lies with the reigning British champion John Curry.

Czechoslovakia's Ondrej Nepela, reigning World and European Champion, is back to defend his title, with possibly his biggest threat coming from Russia's Sergei Chetverukhin, runner-up to Nepela on many previous occasions.

This year the free-skating exhibition commands 60 per cent of the marks, and the compulsory figures 40 per cent—instead of 50-50—thereby favouring the best free skaters.

Shaw Taylor brings you commentary from the Eis Stadion, Cologne, with David Hamilton on hand in London.

12.30 Weather and Close



9.0 Two frogmen recover the dead body of 'Teed from the submerged car—*Persuaders!*

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IT'S THE
WEEK
THE GIRLS
TAKE OVER

EVE CUMING PREDICTS



EVE CUMING is 65, a Libra subject, and has been studying astrology since she was 11. Today a successful private astrologer, her most notable prediction in the past was her forecast that the first man would be sent into space in 1961. Now she says there will be a man on Mars by 1978. On the subject of horoscopes, she is not in favour of splitting up hints for men and women (as Maurice Woodruff does) because, she says, they nearly always dwell on emotional problems for women and financial ones for men. She says: "Women are just as interested in money matters, and men in affairs of the heart. I prefer to treat men and women as people." Here, Eve gives forecasts for next week, and examines the personal future of Maurice Woodruff.

CAPRICORN (Dec. 21 to Jan. 19)
Jupiter brings opportunities to change your job for financial gain. You get confidence to push ahead, with outstanding results. There will be improvements in your emotional life, providing happy relationships.

CANCER (June 21 to July 21)
Home life seems to be calm now. Emotional and financial affairs take a turn for the better. Give attention to health and don't neglect aches or pains or you may be storing up trouble for yourself.

AQUARIUS (Jan. 20 to Feb. 18)
Your social circle is now due to expand with much happy activity. There will be new contacts which will help your finances and your career. Emotionally, life holds many rewards and great joy, so don't ignore opportunities.

LEO (July 22 to Aug. 21)
An advantageous period both financially and emotionally. Your relationships will progress happily and you can speculate with the possibility of gain, or expect promotion at work.

PISCES (Feb. 19 to March 20)
You will combine business with pleasure, so be alert to the opportunities which can bring a variety of benefits in the near future. For a short while, care is needed in your emotional involvements.

VIRGO (Aug. 22 to Sept. 21)
Home is the best place to be this week, because there may be friction around you at work. Be patient and things will calm down towards the end of the month, when relationships should be on a happier footing.

ARIES (March 21 to April 20)
The turning-point in your career has come. From now on you will have the recognition you seek. If you don't want a change in your emotional attachments you will need to give them more care and consideration.

LIBRA (Sept. 22 to Oct. 22)
This is a week of excellent conditions for material interests, giving a general financial uplift and a strong element of unexpected good fortune. But unfortunately, emotional trends will not be so favourable.

TAURUS (April 21 to May 20)
The accent is on money. You will have financial gain from some unusual venture. It is important that you settle all financial obligations. Health is a little under par, and your emotional life unsettled.

SCORPIO (Oct. 23 to Nov. 21)
Finances improve and you should be able to meet your commitments. Improved relationships enable you to organise your life on a stronger footing. So forge ahead with plans.

GEMINI (May 21 to June 20)
Avoid quarrels or arguments and try to keep on an even keel emotionally. Your problems will begin to resolve themselves after February 12, when life assumes a more favourable outlook.

SAGITTARIUS (Nov. 22 to Dec. 20)
A good time for all relationships, both romantic and financial. Excellent moment for exchanging ideas about ambitions. Speculation is favoured.

MAURICE WOODRUFF was born April 2, 1916, under the sign of Aries. He will have a mixed year and should pay attention to his health. Before getting involved in legal proceedings he should be cautious: faulty advice may be given, causing disastrous results. He shouldn't make changes or he might lose close and cherished friends, and his warm, generous nature could attract the wrong kind of people. If encouraged, they could change the whole pattern of his life and affect his emotional stability as well as his career, resulting in anxiety.



YORKSHIRE

Starred programmes in COLOUR



Alan Dell, scriptwriter for *Time Was . . .*, recalls how **Anne Shelton** made a number of concert appearances and

radio broadcasts with the late **Glenn Miller** when he brought his band to Britain in 1944. "Glenn said Anne was just the sort of singer he needed for the band," says Alan, "but before anything permanent was agreed, Glenn took off for the continent and his plane was never seen again." Today, Anne sings the hits of the Forties for *Time Was . . .* in the style which, but for a twist of fate, might have given her a different sort of career over the past 29 years.

● **Al Read** likes people around him—until he rehearses. Then it's a case of everyone not actively involved in *It's All in Life* leaving the studio. Al isn't being anti-social, merely ensuring that there's silence while he learns the 20 page script. Speaking at 180 words a minute—nearly 4,000 during the entire show—Al is one of the fastest talkers on television.

12.40 First Report ☆

Latest home and international news from **Robert Kee**, with weather outlook and *Financial Times* index.

1.0 Time Was . . . ☆

DON MOSS
GERALDO and his **OCTET**
JANIE MARDEN
SCOTT PETERS
Guest **ANNE SHELTON**

Remember the swinging Glenn Miller sound of the Forties? Well, today's guest, Anne Shelton, was one of the vocalists who sang with the Orchestra on more than one occasion. And with memories of many other big bands, Anne is an apt choice to help Geraldo and his Octet, Janie Marden and Scott Peters recall the stars and the songs of that important time in musical history.

WRITER **ALAN DELL**: MUSIC ARRANGER **BERNARD EBBINGHOUSE**: DESIGNER **JOHN BIGGS**: DIRECTOR/PRODUCER **DEREK CLARK**

HTV Production

9.30 For Schools ☆

Figure It Out—More multiplication. **9.50 The Facts Are These**—Understanding cancer. **10.15 You're Telling Me**—Getting it straight. **10.32 People Work Here**—Water supply (b/w). **11.0 My World**: Real Life—Cups and saucers. **11.13 Meeting Our Needs**—The first breakthrough. **11.33 Stop, Look, Listen**—Growing food. **11.45 The Time of Your Life**—And she's not in the club.

12.5 Mr. Trimble ☆

Jump like a Jack-in-the-Box today! **Glug** helps Peter with his *Kangaroo Song*, and **Mr. Trimble** has something to tell us all about shoes.

12.25 Happy House ☆

JACK O'REILLY and **George**
Jack O'Reilly visits the *Happy House* with his dog **George** and introduces him to the shy little Mexican, **Muffy**. When the Mexican seems not to understand English, **George** becomes cross. But **Muffy** turns out to be a bit of a bandit and gives **George** as good as he gets.

DESIGNER **JOHN PLANT**: DIRECTOR **PAUL BERNARD**

Thames Television Production

ANGLIA 12.4 Anglia News; 12.5 Mr Trimble; 12.25 Happy House; 12.40 First Report; 1.0 Time Was . . .; 1.30 Crown Court; 2.0 General Hospital; 2.30 About Women; 3.0 Junkin; 3.30 Dick Van Dyke; 3.55 Romper Room; 4.20 Anglia News; 4.25 Merrie Melodies; 4.50 Magpie; 5.20 Elephant Boy; 5.50 News; 6.0 About Anglia; 6.35 Crossroads; 7.0 Sale of the Century; 7.30 O'Hara; 8.30 It's All in Life; 9.0 Justice; 10.0 News at Ten; 10.30 Probe; 11.5 Skating; 11.35 Film—The Fiend Without a Face; 1.0 At the End of the Day.

MIDLAND 12.5 Mr. Trimble; 12.25 Happy House; 12.40 Report; 1.0 Time Was; 1.30 Crown Court; 2.0 General Hospital; 2.30 Good Afternoon!; 3.0 Junkin; 3.30 Danger Man; 4.20 Forest Rangers; 4.50 Magpie; 5.20 Flintstones; 5.50 News; 6.0 ATV Today; 6.35 Crossroads; 7.0 Sky's the Limit; 7.30 Protectors; 8.0 Adventurer; 8.30 It's All in Life; 9.0 Justice; 10.0 News; 10.30 Skating; 11.0 Film—The Evil of Frankenstein.

TYNE TEES 9.25 Prologue; 12.5 Mr. Trimble; 12.25 Happy House; 12.40 Report; 1.0 Time Was; 1.30 Crown Court; 2.0 General Hosp.; 2.30 News; 2.31 Yoga; 3.0 Junkin; 3.30 Danger Man; 4.25 Merrie Melodies; 4.50 Magpie; 5.20 Me and the Chimp; 5.50 News; 6.0 At Six; 6.35 Crossroads; 7.0 Sky's the Limit; 7.30 Hawaii Five-O; 8.30 Al Read; 9.0 Justice; 10.0 News; 10.30 Ice Skating; 11.0 Film—Licence to Kill; 12.35 News.

1.30 Crown Court ☆

Portrait of an Artist
Kingsley v. Messiter

Episode 3: Was **Martin Esworth** mentally unbalanced when he made a will leaving everything to his favourite model? Into whose hands should his valuable estate fall? The decision rests with the Crown Court jury who consider their verdict today.

For this week's cast, see Wednesday

2.0 General Hospital ☆

Episode 34: The sinister **Peeping Tom** makes another appearance, while **Mr. Parker Brown** finally discovers the truth about **Richard Kirby**.

For this week's cast, see Thursday

2.30 Good Afternoon! ☆



SYLVIA DUNCAN

Sylvia Duncan is joined by a studio audience and, together with an expert, they discuss some of the problems which are likely to affect viewers.

3.0 Junkin ☆

JOHN JUNKIN with
THE EARL OF LICHFIELD
JULIAN CHAGRIN
AUDREY SLAUGHTER
KAREN MOELLER

This is the show for an all-seasons audience . . . some are hot under the collar, others get cold feet—and **John Junkin** is always springing surprises. Helping the happenings along are **Patrick Lichfield**, **Julian Chagrin** and beautiful cover girl **Karen Moeller**.

PROGRAMME ORGANISER **BRITT ALLCROFT**: DESIGNER **GREG LAWSON**: DIRECTOR **ANTHONY HOWARD**

Southern Television Production

3.30 Danger Man

PATRICK McGOOHAN in
Two Birds with One Bullet
with **GEOFFREY KEEN**
LELIA GORDONI
JOHN WOODVINE
RICHARD O'SULLIVAN
BY **JESSE LASKEY, PAT SILVER**

John Drake steps into a murder trap set by a beautiful double-agent—and is accused of a killing she commits.

John Drake Patrick McGoohan
Commissioner Winlow Geoffrey Keen
Pillar Lin Lelia Goldoni
Dr. Shargis Paul Corran
Singri Rhamin John Woodvine
Aldo Shargis Richard O'Sullivan
Jose Guido Adorni
Censor Anne Blake
Policeman Malcolm Rogers
Guard Clive Cases

DIRECTOR **PETER YATES**

4.25 The Merrie Melodies Show ☆

When Daffy goes into the property market, he does not expect to share his house with Speedy Gonzales. There is trouble in store for Foghorn's chicken yard with the arrival of Banty Rooster, but then Merlin the Magic Mouse and Second Banana find themselves involved in a feud.

4.50 Magpie ☆

SUSAN STRANKS
DOUGLAS RAE
MICK ROBERTSON

The *Magpie* trio are willing to have a go at most things, and today it's Karting. Sue, Doug and Mick visit a track at Ruislip, Middlesex, where the small but fast karts are raced, and meet Anne Ingram, one of the top lady karters in the country. Will Sue have picked up any tips from her when the presenters have a race, or are Doug and Mick out to prove that the men are fastest? Either way it promises to be a race in the best tradition of *Magpie* excitement.

5.20 Nanny and The Professor ☆

JULIET MILLS in
Aunt Henrietta and the Poltergeist
with **Elsa Lanchester**

When Everett comes down in the morning and sees the furniture in the living room has been disarranged he asks Nanny if she's been doing some re-decorating. She says no, and assumed he'd done it. Everett questions all three children about the furniture moving. None of them knows anything about it. A poltergeist, says Aunt Henrietta, when she comes to call and offers to exorcise it from the house...

Nanny Juliet Mills
Everett Richard Long
Hal David Doremus
Butch Trent Lehman
Prudence Kim Richards
Aunt Henrietta Elsa Lanchester

5.50 News ☆

6.0 Calendar ☆

The regional magazine programme.

Followed by **Weather Forecast**

6.35 Crossroads ☆

Sandy must make a new career for himself, but nothing is as simple as it might seem at first.

For this week's cast, see Tuesday

7.0 The Sky's The Limit ☆

HUGHIE GREEN
Monica Rose **Audrey Graham**
More contestants get tickets to ride to dream destinations. Boarding passes are issued by flight controller Hughie Green in return for correct answers to searching questions. Serving a cocktail of repartee during the flight are hostesses Monica Rose and Audrey Graham, and music is by Jackie Brown at the organ.

DESIGNER **MALCOLM DAWSON**: DIRECTOR
ROYSTON MAYOH: PRODUCER **PETER HOLMANS**

Yorkshire Television Production

7.30 Hawaii Five-O ☆

JACK LORD
JAMES MacARTHUR in
Vashon, the Patriarch

Part 3
with **Luther Adler**

With his son in prison and his grandson dead, both as a result of Steve McGarrett's actions, the patriarch of the Vashon crime syndicate devises a cunning scheme to frame the chief of Five-O and send him to prison in disgrace. The obsession of the elder crimelord, and his corrupt hold on island life, results in the conviction of Steve McGarrett on a charge of second degree murder.

Steve McGarrett Jack Lord
Danny James MacArthur
Chin Ho Kam Fong
Ben Kokua Al Harrington
Dominick Luther Adler
Honore Harold Gould
Manicote Glenn Cannon
Doc Al Eben
Tosaki Kwan Hi Lim
Sullivan Robert Lucky
Joe Akkuda Danny Lippy Espinda
Japanese man Walter Yoshimitsu
Mrs. Drew Wisia D'Orso
Hotel clerk Jim Hutchison
Hotel doctor Richard Villard
Jury foreman Sam Amato
Mrs. Sullivan Pat Herman
George Berman Norman DuPont
Prison official Charles Gilbert
Harvey Drew John Stalker
Bobby Raisbeck John Beatty
Security guard Robert Harker
Chuck Price Beau Vanden Ecker

8.30 It's All in Life ☆

AL READ
DESIGN

Al's object this week is to draw the corks from two of life's bottlenecks.

The first is the one which turns an all-British bus queue into something like an All Blacks scrum. And if catching a bus is difficult, how about catching a doctor?

It may be cold comfort, but Al's conclusions after waiting for both transport and tablets are quite clear—keep walking to keep fit!

Watch, too, for Design with another contemporary song.

WRITER **RONNIE TAYLOR**: MUSIC DIRECTOR
MAX HARRIS: DESIGNER **KEN WHEATLEY**:
PRODUCER **LES CHATFIELD**

ATV Network Production

‡ indicates Repeat

9.0 New Series

Justice ☆
MARGARET LOCKWOOD in
Conspiracy
BY **JOHN BATT**

with **PHILIP STONE**
T. P. McKENNA
DONALD BURTON
JOHN STONE
and **RAYMOND HUNTLEY**

"This is public murder—aimed at the destruction of all the things that you and I exist to defend." In this first story in a new series, barrister Harriet Peterson finds herself defending not that which she believes in, but those who seek to destroy it. It is the classic dilemma of the lawyer.

● The last series closed with Sir John Gallagher, head of Harriet's chambers, persuading her to leave the northern court circuit and move to London. Against much advice, she has accepted the challenge. But as this new series opens, Harriet has not yet found a London home, nor has she given up her country cottage. Will the move be a wise one?

Women taking the law into their own hands—page 18

Harriet Peterson Margaret Lockwood
Dr. Ian Moody John Stone
Mrs. Greenwood Daphne Newton
Mrs. Ormsby Marjorie Wilde
Clerk of Chambers John Bryans
Sir John Gallagher Philip Stone
Terence Hogan Donald Burton
Emma Grayson Lois Baxter
Supt. Lester T. P. McKenna
Stipendiary magistrate James Berwick
Justin Burrell Nikolas Simmonds
High Court Judge Raymond Huntley

DESIGNER **JANE MARTIN**: DIRECTOR/
PRODUCER **JAMES ORMEROD**: EXECUTIVE
PRODUCER **PETER WILLES**

Yorkshire Television Production

10.0 News at Ten ☆



The latest news at home and abroad from the studios of Independent Television News. ITN's correspondents and camera teams on-the-spot bring you the latest reports and film, and this is supplemented by news and newsfilm from the major agencies and international newsfilm organisations.

Followed by **Weather Forecast**

10.30 European Figure Skating Championships ☆



The Ice Dance Championship

The third visit to the European Championships sees a strong British challenge for the medals.

Britain's previous dominance in this event is well on the upgrade again with the current ice dance team: European bronze medallists Janet Sawbridge and Peter Dalby, and British Champions Hilary Green and Glyn Watts. Both couples could better their third and fourth places of last year.

Among the people to beat are current European champions Angelika and Erich Buck of West Germany, who are in tremendous form, and Russia's World Champions Ludmilla Pakhomova and Alexandre Gorshkov.

Shaw Taylor is the commentator at the Eis Stadium in Cologne, and David Hamilton presents the programme from the London end.



12.5

Meet Mr. Trimble, played by Tony Boden, and his friends Paul Spinetti, Paul Gosling



9.0

Lois Baxter and Margaret Lockwood in a scene from the Legal drama series, Justice

11.0 Appointment with Fear ☆

RODDY McDOWALL
JILL HAWORTH
PAUL MAXWELL in
It

A very macabre film thriller based on characters created in the classic German horror film *The Golem*.

Roddy McDowall, star of the *Planet of the Apes* films, here features as Arthur Pimm, an introspective young man who works at a London museum. One night Pimm steals the famous diamond Star of the Nile from the Museum to lend it to his mother with whom he lives. His mother, however, is dead. And has been for some time...

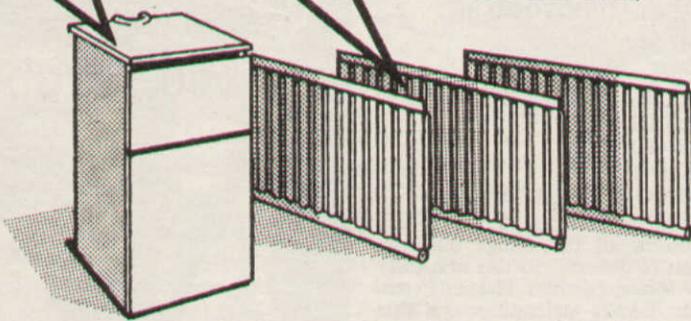
Also in the Museum is the clay statue of the Golem, a mediaeval figure supposed to have been brought to life by the saints to protect its masters. When Pimm discovers the secret of the Golem, everyone is in for a pretty frightening time.

Arthur Pimm Roddy McDowall
Ellen Groves Jill Haworth
Perkins Paul Maxwell
Insp. White Noel Trevarthen
Harold Groves Ernest Clark
Assistant Insp. Harold McCulloch
Prof. Weal Aubrey Richards
Trimingham Oliver Johnston

SCREENPLAY/DIRECTOR **HERBERT J. LEDER**

12.40 Weather and Close

A new boiler, automatic controls, and additional radiators could transform your central heating



Let Shell and BP turn your old central heating into a modern automatic system

—with the extra benefit of oil's lowest-of-all running costs

In the first 8 months of 1972, well over 7,000 people discovered how simple and inexpensive it is to turn old-fashioned 'central heating' into a modern automatic system, with Shell and BP. If yours is a typical modern house, you can get a new boiler, like the free-standing one above, with enough capacity to heat the whole of your house, as well as provide all your hot water.

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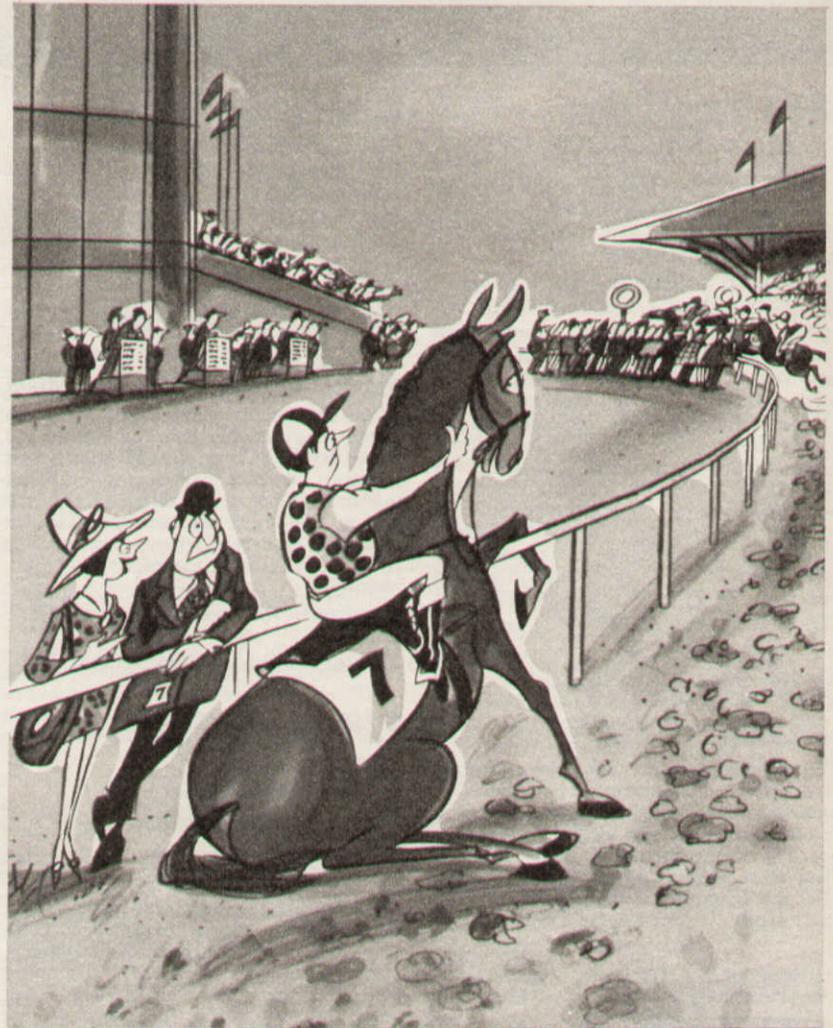
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TT 23

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There are the odd occasions when even a woman has to acknowledge defeat—and this is one of them. I thought bachelor Keith Drinkel would admit that he needed a



woman's culinary help, but he says that he—and plenty of other bachelors he knows—can get along very well without us in the kitchen, thank you very much . . .

CATERING FOR THE LONE WOLF

WHAT DOES a bachelor cook for himself? I asked Keith Drinkel and he said there are good and bad bachelor cooks. "Now, I'm a good one—I pride myself on my cooking and I often entertain. I use friends' recipes and then improvise. I produce mainly casseroles, because they're so easy and I can leave them to cook on their own." He also makes a super Shepherd's Pie. But what about bad bachelors? Drinkel had the answer to that, too, from personal experience, before he had learnt to cook. "They eat cold baked beans, straight out of the tin; a boiled egg; or eggs and bacon, if they're feeling adventurous. Anyway, what's wrong with eating baked beans straight out of the tin? They taste delicious cold."

Drinkel played Philip Ashton in *A Family At War*, and is now appearing in *Country Matters*. "I'm delighted to have this part," he said. "It's my best one for a long time." He plays Harvey Whitlow, an impoverished pedlar of farm produce suddenly faced with the chance to marry a rich girl.

Off screen, Drinkel shares a flat with a friend and between them they put on some marvellous meals. I asked him if he'd got any simple recipes for bachelors or, for that matter, anyone living on their own? Here is his suggestion for Meat Balls in Tomato Sauce, which, like all the recipes given below, can either be cooked for one or, by enlarging the quantities, to feed several hungry bachelors. The other five suggestions are mine—all are quick and easy to make because I am as bad as anyone at catering for myself. **KATHIE WEBBER**

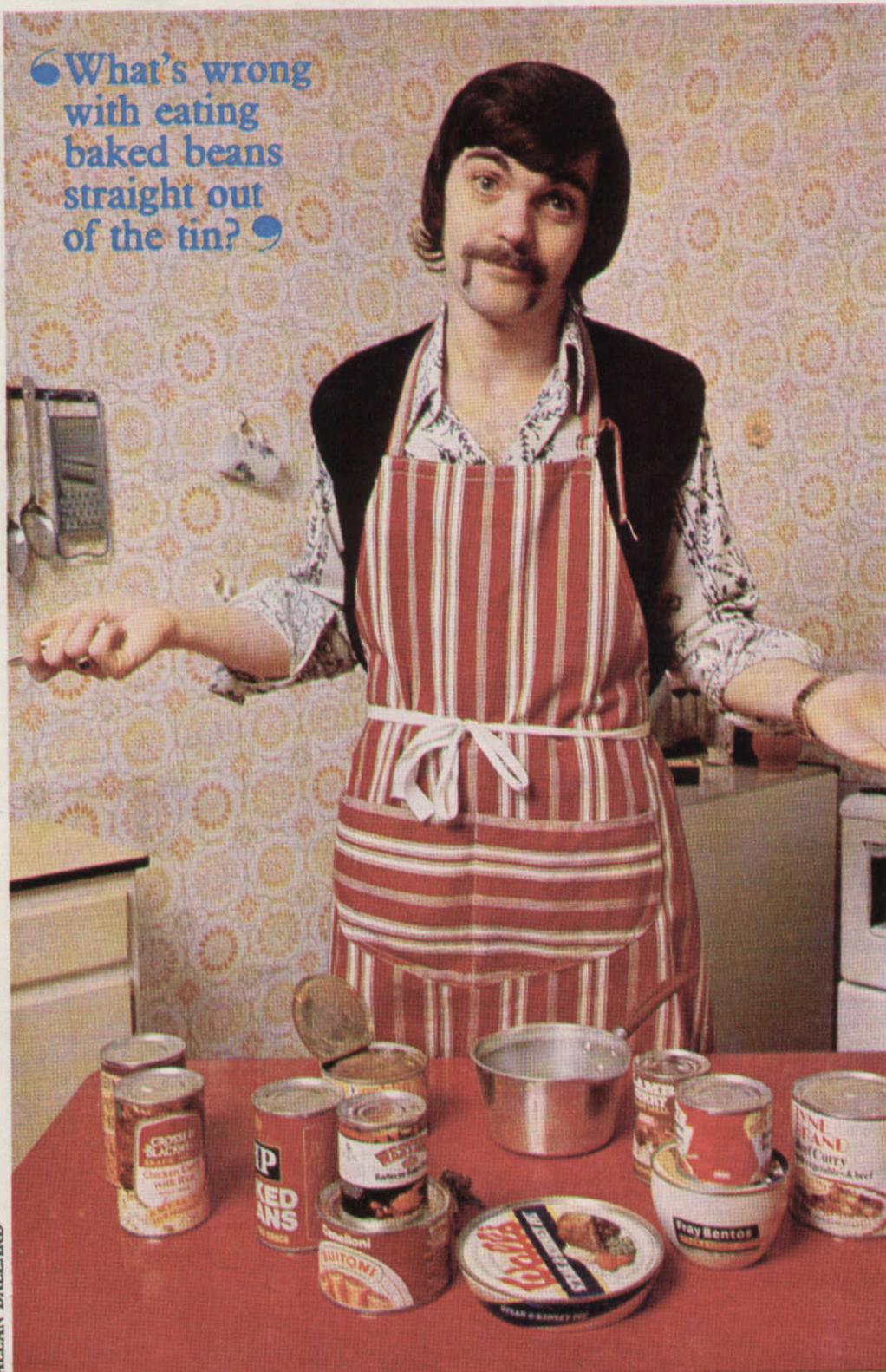
MEAT BALLS WITH TOMATO SAUCE

(serves one)

Form $\frac{1}{2}$ lb. minced meat into small balls adding a small chopped onion, a little Worcester sauce, 1 small beaten egg (or just enough to bind together) and salt and pepper. Fry in $\frac{1}{2}$ oz. lard until golden brown on all sides. While they cook, mash 8oz. of tinned tomatoes and heat in a

ALLAN BALLARD

What's wrong with eating baked beans straight out of the tin?



saucepan, adding salt and pepper and a pinch each of thyme and basil. Reduce the liquid a little by boiling for 5min. Add the meat balls to tomato sauce, heat together for 5min., then serve with noodles or rice.

SCRAMBLED EGGS WITH HADDOCK

(serves one)

Cook 7oz. of boil-in-the-bag smoked haddock according to directions. Pour off liquid. Flake fish. Keep hot. Beat 2 large eggs with salt and pepper to season. Melt $\frac{1}{2}$ oz. butter in a pan and when hot add the eggs. Cook gently, stirring until they set but don't let them get too dry. Stir fish into eggs and serve with toast triangles. Sprinkle parsley over the top for contrast.

BEEF DUMPLING

(serves one)

Stand 7oz. of tinned corned beef on a plate. Make up 2 $\frac{1}{2}$ oz. of instant potato, adding knob of butter and plenty of pepper. Fork it all over the beef to cover it completely and form a pattern. Cook for 30min. in the oven, pre-heated to 400 deg. F. or Mark 6. Serve with a salad.

SAUSAGE BAKE

(serves one)

Cook 2-3 large pork sausages in their own fat in a frying pan until browned on all sides. Heat 5oz. of tinned baked beans and season with Worcester sauce and pepper. Drain the sausages and cut them into 1in. slices. Add to the beans and heat both together for 1min. Serve hot, with crusty bread to mop up the juice.

POTATO CREAM

(serves one)

Slice 6oz. peeled potatoes and layer them in a dish with 2 $\frac{1}{2}$ oz. grated Cheddar cheese. Beat 2 large eggs and mix with salt and pepper, 4 tablespoons milk and a sprinkling of dried marjoram. Pour over the potatoes and bake for 30min. at 400 deg. F. or Mark 6.

CHICKEN PILAFF

(serves one)

Cut 1 small cooked chicken portion into bite-sized pieces. Melt $\frac{1}{2}$ oz. butter in a frying pan and add 2oz. Patna rice. Stir and fry for 2min. Pour in $\frac{1}{2}$ pint chicken stock made from $\frac{1}{2}$ chicken stock cube and the chicken pieces. Season with salt and pepper, cover and cook gently for 15min. Stir occasionally. Five minutes from the end of the cooking time, add 2oz. frozen peas. Stir well and serve piping hot, seasoned with plenty of pepper.

NEXT WEEK: Sample the delights of Hungarian cooking with actress Catherine Schell's recipes from her native land.

SMARTEN UP THAT MAN

IT'S THE WEEK THE GIRLS TAKE OVER

"Don't go and make me over," pleaded Jack Smethurst, but faced with our formidable all-female trio of his wife, Julie, photographer Jeany, and me, he had to submit. Now, he admits he

In Fashion
WITH JILL WHIFFING



quite likes the results, and he even bought the two suits we had chosen for him. If you feel you need a "new" husband, now is the time to follow our line and smarten him up a bit

JACK SMETHURST is like most men in that his ideas on clothes were set around 1950, and haven't budged an inch. His wife, Julie, has been trying to change his style of dressing since she married him, 15 years ago. So when I suggested to her that we did an up-dating job on her husband (helped by Jeany, our photographer) she couldn't wait.

She is a quietly-spoken woman who doesn't want to make Jack into another Peter Wyngarde; simply to sharpen him up. "There's nothing specially wrong with the way Jack dresses," said Julie. "I suppose he's your average man in the street. But I do think he could look a lot more distinguished." She continued: "I've never particularly liked men who are peacocks; but I do like a man to keep up with the times."

Jack didn't jump for joy at the prospect, but after some gentle persuasion, he submitted.

He isn't unlike the characters he played in *For the Love of Ada* and *Love Thy Neighbour* in that he's a homely chap who likes his comforts and his Sunday pint. Sartorially, he's similar, too. He wore his own clothes for both those series.

For his ideal casual rig-out, Jack would choose baggy flannels, an Aertex shirt, and a cosy cardi. Town-wear, as he calls it, would consist of a suit; the jacket boxy, with narrow lapels. His shirt would be white.

"I haven't changed the style of my suits since I was about 17, he said. With my build (height 5ft. 7in.; chest 40in.; waist 35in.; inside leg 28½in.), I think long jackets and flared trousers would make me look like a three-foot-square gnome." He has also decided

that the only way to wear his hair is swept back at the sides with a blow wave on top. It's been like that all his life and there was absolutely nothing that we women could say to make him change his mind.

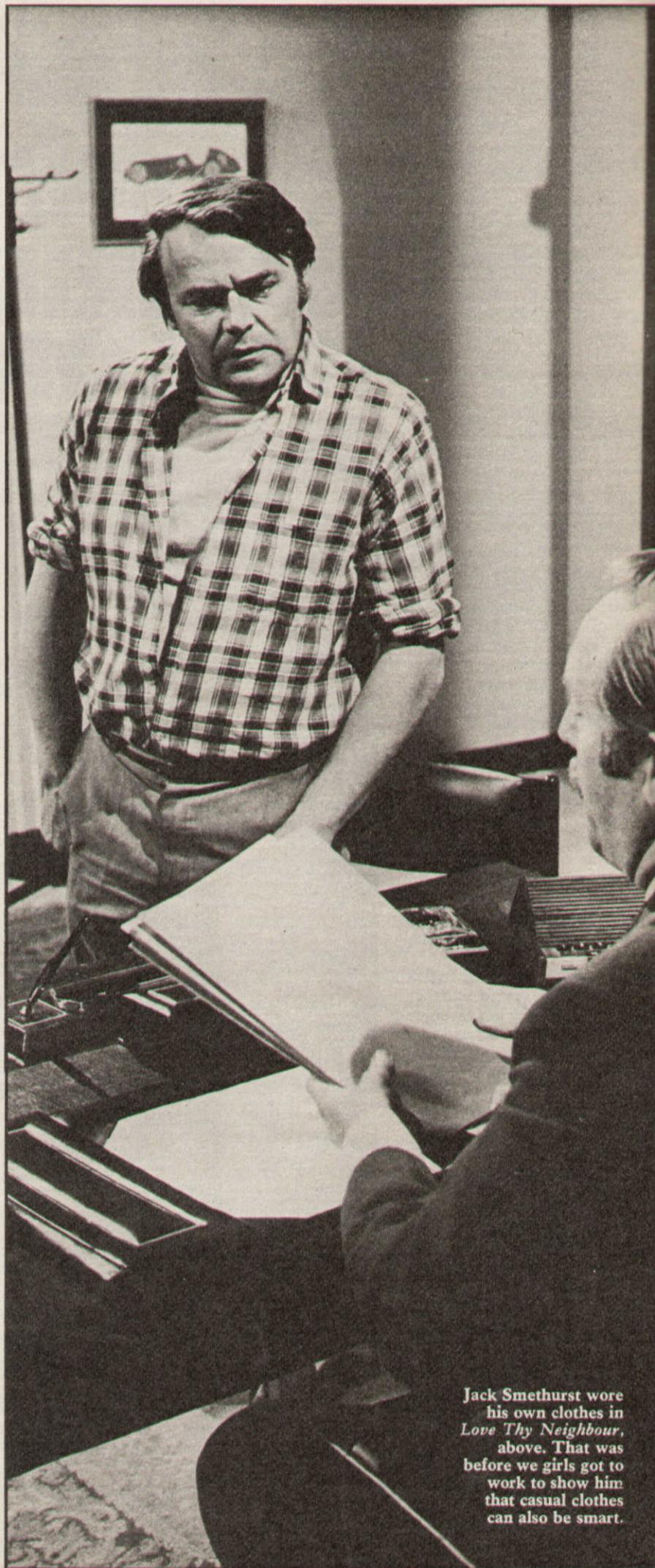
However, Jack did admit to a recent breakthrough on the fashion front by his wife: "One thing Julie has managed to change about me," he said, "is my taste in shirts. Once, I'd wear only white, blue or a tame check, but recently she has talked me into all sorts of violent colours. Last week, we went to a 'do' and I bought a white dress shirt with a frilled front and red edging. It's camper than a row of tents!

"I do like clothes, and I admire fashionable gents, but I can't be doing with beads and bags myself."

Nobody was trying to get Jack Smethurst into beads, least of all Julie. She liked my idea of checks and tweeds, though she didn't want Jack to look like a country gentleman in London for the day. However, once I had explained that the rural look is in fashion, she was quite happy.

When Jack saw our choice of clothes for him, he looked distinctly nervous. No wonder, since we faced him with a fitted suit: trousers with flared turn-ups, jacket with wide lapels; and a leather jacket. But he braced himself and put them on, only to find—to his surprise—that he liked them.

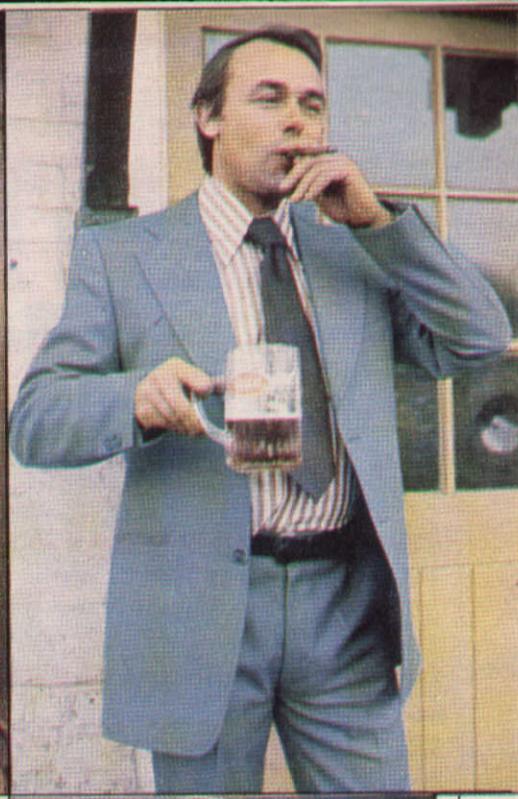
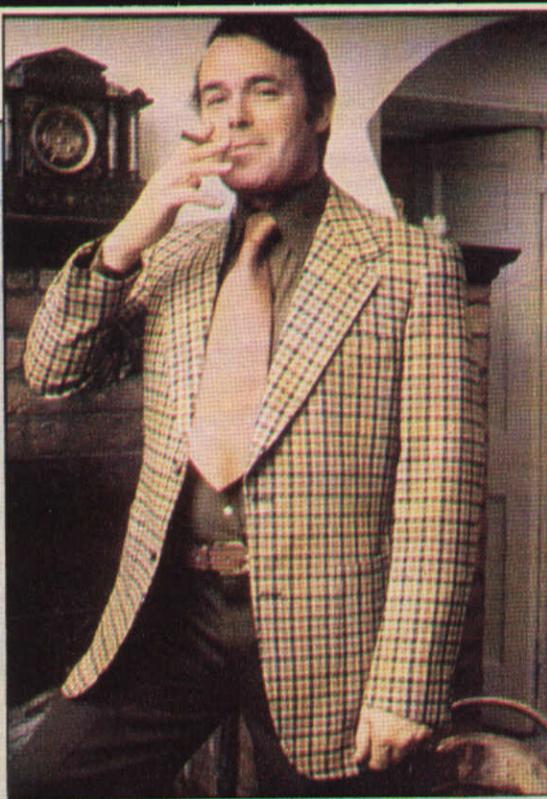
He wasn't completely sold on his new gear, though, until he went to be photographed down at his "local". The landlord didn't recognise him at first, and then said it was because Jack looked 10 years younger. That did the trick—Jack was so pleased that he ended up buying both suits, without any further prompting from us women.



Jack Smethurst wore his own clothes in *Love Thy Neighbour*, above. That was before we girls got to work to show him that casual clothes can also be smart.

Out walking his six-month-old English sheepdog, Misty, Jack wears a leather jacket for the first time in his life. We think he looks so good in it, it's a shame he has never worn one before.

Jack said he felt as smart as any of the male models wearing the check jacket and wide tie.



Down at the "local," the landlord didn't recognise Jack wearing the suit in our top picture; it takes inches off his waistline and years off his age.

Jack hesitated before putting on the fitted jacket (above) with wide lapels, and trousers with turn-ups, because it was so unlike his usual choice. But he liked the clothes very much once he had got over the initial shock.

Leather jacket, £29.50, chest sizes 36 to 44in.; in black, brown or rust, from all branches of C and A, from the end of this month. Prince of Wales checked trousers, £7.95, waist sizes 30 to 44in.; white polo-necked sweater, £2, both from all branches of C and A.

Plain lightweight suit, about £47; striped shirt, £5; tie, £2.25. All from branches of Hornes.

Rust and brown wool check jacket, £33, chest sizes 36 to 46in.; also in black and grey check. Brown whip-cord trousers, £13, waist sizes 28 to 38in., also in black, blue or beige.

Belt, £4.75, shirt in Dillon cotton, £6.50, collar sizes 14½ to 17in. All from Trevelyan, 86 Jermyn Street, London S.W.1; mail-order, 20p extra.

Blue wool suit in Prince of Wales check with sand stripe, £50, 38 to 40in. chest in short fitting; 36 to 42in. chest in regular fitting; and 38 to 42in. chest in long fitting. Sand cotton shirt, £3.95. Pure silk Christian Dior tie, £4, all from Austin Reed, Regent Street, London W.1, and Knightsbridge, London S.W.1.

Photographs by JEANY

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Whirl away to a holiday wonderland FROM ONLY £47

HERE ARE TWO SUPERB one-week holidays for *TVTimes* readers—Au, in Austria, from £47 per person, which last year proved to be one of the most successful holidays we have ever offered, and a newcomer to our programme, a holiday combining the lakes and mountains of Switzerland, from £52 per person.

Au needs little introduction to our readers. Hundreds of them last year spent a week in this charming village in the heart of Austria's spectacular Vorarlberg region. They stayed at the supremely comfortable Hotel Krone.

Once again, this hotel will be extending its traditional hospitality to *TVTimes* readers. In addition to the friendly, English-speaking staff, it has an excellent restaurant, a large comfortable lounge, a heated indoor swimming-pool and a Keller-bar for music and dancing.

During the week there's a welcome cocktail party for *TVTimes* readers, an evening of traditional Austrian singing and dancing and, of course, a full programme of optional excursions to Innsbruck and neighbouring parts of Switzerland and Germany.

Au itself has a number of other hotels and bars for entertainment and is surrounded by some of Austria's most magnificent mountains and scenery—easily accessible by road and woodland path.

Our new Swiss holiday affords you the best of both worlds—the mountains and the lakes of this incredibly beautiful country.

The first three days are spent first

at Wildhaus and then high in the Alps, at Bivio at the foot of the Julier Pass. The remaining four days are spent in Stans, near Lake Lucerne. During the course of this week in Switzerland, visitors will travel by luxury coach through some of the most breathtaking mountain and lakeland scenery anywhere in the world. The hotels, at Wildhaus, Bivio and Stans, have all been carefully selected for their standards of comfort, food and service. We are confident that this Swiss holiday will prove every bit as successful with our readers as the one at Au.

Departures for both holidays are every Sunday from May 13 to September 16 inclusive. You can choose your direct jet flight to Zurich from either Luton or Gatwick airports.

Flights from Luton are by four-engine Boeing 720B jet at 4.45p.m. and from Gatwick by four-engined Comet jet at 4.30p.m. Arrival at Zurich is approximately 6p.m. Return flight from Zurich, the following Sunday, is at 7p.m., arriving at Luton or Gatwick at about 8.30p.m. Refreshments are served on the outward flight, and dinner on the return flight.

If you would like more details of these holidays, simply complete and post the coupon below. We will send you, without obligation, colour brochures and booking details.

All arrangements for these *TVTimes* Travel Service holidays are made specially for us by Page and Moy Limited.

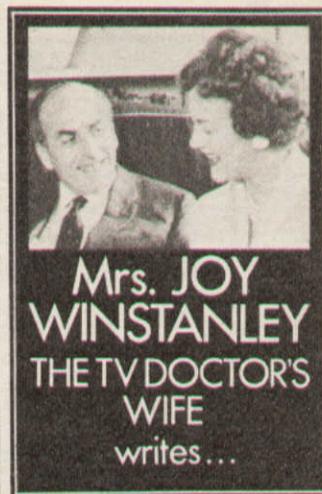
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This week, the girls gang up. MRS. JOY WINSTANLEY takes over the column from her husband, Michael, the TV doctor; MRS. BETTY BUCKNELL devises a woman's formula for a convenient kitchen; and KATIE BOYLE gives the "weaker sex" a helping hand by answering problems taken from a strictly all-male mailbag



Mrs. JOY WINSTANLEY THE TV DOCTOR'S WIFE writes ...

Dear Katie...

inexpensive shirts for us as well as for boy-sized midgets.

R. F. Degville, Warley, Worcestershire.

Take heart Mr. Degville, because when I rang the Outsize Manshops they said your measurements sound just like those of their average-sized customer. Their stock goes up to 60in. chest size and 21in. collar, and they have a king-size shirt which, when laid out, covers a single bed! Luckily, they also have branches all over Britain trading either as Outsize Manshops or High and Mighty. You can send for a catalogue and list of stockists from their Mail Order Division, 86 Prospect Street, Hull HU28PG. I do hope you can now find shirts that fit your frame—and your pocket, too.

Could you advise me on a hairy problem? Unfortunately, I have a palaeolithic-shaped head, which makes most hairstyles look odd, and my hair tends to flick up at the neck. Do you advise the use of a home-perm to give it more body? If so, which type would you recommend for a non-frizzy mod. style? (Believe me, it took a lot of courage for a mere male to write this letter).

Granville Hardy, Leeds.

My dictionary tells me that your shape of head has something to do with Stone Age man, but I'm sure you can't be that old! Any perm will give your hair more body, and provided you follow the instructions

for a home-perm very carefully, your hair should not go frizzy. However, only a good haircut will make your hair sit the way you want it to, so wouldn't it be wiser to go to a top-class barber for both cut and perm? Give yourself a treat with the £5 I'm sending you for the bravest Letter of the Week.

One of your women readers recently asked about getting tops or bottoms of pyjamas separately. Well, pyjama separates are obtainable from Pontings, Kensington High Street, London W8 5SD. You mentioned Ursula Andress and other sex goddesses looking good in only pyjama tops. I'm afraid this can't be true of the great mass of your women readers.

Phillip Goodwin, Newport, Isle of Wight.



Thank you, and many thousands more, for solving our "pyjama separates" problem. Incidentally, these are also available from a

mail order company: Grattan Warehousing Ltd., Marketing Department, Anchor House, Ingleby Road, Bradford BD99 2XG. But I must say I think your final comment is far from gallant. And I find it impossible to think of any man (Sean Connery and Steve McQueen included) who would look even faintly sexy in just pyjama tops or bottoms.

Two friends of mine are holding a party in a large hall and have asked me to act as disc jockey. The sort of equipment I require is a twin deck, with microphone and headphone. Can you help?

Ian Rogers, London N.W.9.

Melody Maker magazine has a page of advertisements for firms hiring the equipment you want. Or Newham Audio, 52 Romford Road, London E.15, will be able to help you. Their hiring fee is £7, plus a returnable £20 cash deposit. Have a good evening. Who knows, you might find you are a budding Tony Blackburn.

Katie Boyle

P.S. Judging by the contents of this week's postbag—it's the men who need liberating! Male or female, write to: Dear Katie, TVTimes, 247 Tottenham Court Road, London W1P 0AU. You may win £5. Dr. Michael Winstanley and Barry Bucknell will be back next week but, as usual, we regret we cannot enter into individual correspondence.

Speaking as a doctor's wife, three things constantly astonish me. First, people are always asking my advice about their ailments. They use the most elaborate technical terms and obviously think I read my husband's text books.

Medical things are like garden plants to me—they all go by the simplest possible names such as 'flu or measles and flower or weed. Consequently, I seldom know how to answer these people.

Sometimes I try my own formula which goes: if you have a temperature, go to bed; if anything is broken, lie down and wait for help; if neither, ignore the whole thing.

Secondly, I am amazed at the lack of attention my family receives from the said doctor. When pressed, he once admitted that he thought if he waited long enough, we would all get better on our own. We usually do, but one time, I put on my coat, grabbed my smallest child and sat in the waiting-room—much to the receptionist's consternation. Talk about shoe-menders' children going barefoot!

Finally, I am astonished at the quantity of pills people consume for minor complaints, like colds. Nothing can stop a cold once it has got a hold, so the best thing is to try to enjoy it—take whisky or hot rum, and feel cosy inside.

Mind you, I am convinced you can avoid colds by sheer willpower. As soon as I feel that nasty tickle, I simply tell myself that I have no time to be ill. I can truthfully say that I don't remember my last cold. It must be all of 10 years ago.

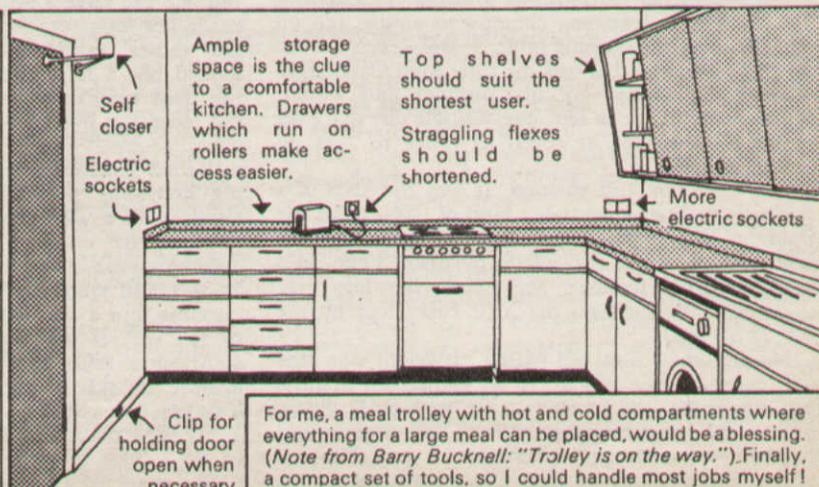
Anyone want any old hankies?

WHO NEEDS BARRY ABOUT THE PLACE?

BY BETTY BUCKNELL Sound Kitchen Sense

Here are my tips for kitchen users, and a formula for a convenient kitchen from a woman's point of view

I feel that all kitchen users (men and women) should check regularly for wear and tear—specially on electrical objects. Recently, I spotted a frayed section in the toaster flex. You can get flex connectors for joining wires safely, but in this case I cut the flex very short and replaced the plug. I found nail scissors ideal for removing the insulation without damaging the wires, and was careful to follow the new colour code when connecting the plug (see below).



For me, a meal trolley with hot and cold compartments where everything for a large meal can be placed, would be a blessing. (Note from Barry Bucknell: "Trolley is on the way.") Finally, a compact set of tools, so I could handle most jobs myself!

IT'S THE WEEK THE GIRLS TAKE OVER



Wendy Craig, star of . . . *And Mother Makes Three*, is a woman very

much at the heart of a busy life—as actress, mother and writer. She is married to journalist Jack Bentley and has two sons—Alaster, 15, and Ross, 11. Wendy writes children’s stories, and has just published a book of stories entitled *Happy Endings*. Here, written by Wendy especially for *TVTimes*, is *Miss Cartwright’s Companion* . . .

The baby Dragon who came in from the cold

MISS CARTWRIGHT’S alarm clock let out a fearsome clatter and almost fell off the bedside table. It was seven o’clock and that was the time Miss Cartwright always got up, summer and winter, Sundays, holidays; in fact, every single day that ever happened she rose at seven in order to “get on with things.”

She stretched and yawned. It was the start of a perfectly ordinary, everyday kind of day—or so she thought. She pushed back the bedclothes and sat bolt upright in her winceyette pyjamas. Then, in a most sprightly manner, she swung her legs over the edge and stood on the little furry mat by the side of her bed.

No one knew how old Miss Cartwright was. She was certainly old enough to be someone’s granny, but not quite old enough to be someone’s great-granny. She was very thin and tall and straight and her hair was curly and speckled with grey. Pepper-and-salt she called it. She didn’t wear spectacles,

but she did have a rather large pointed nose which made her look somewhat beaky and put people off her rather, especially children who thought she looked like a fairy-tale witch. Actually, she wasn’t the least bit like a witch. She was just a friendly old lady who lived alone and talked to herself quite a lot.

“Good gracious, it’s cold,” she muttered, thrusting her long, thin arms into her dressing-gown sleeves. “We shall have snow soon, I reckon, if this goes on.”

She tied the blue cord and crossed to the window. It was still quite dark when she drew back the curtains, but a soft white glow filled the blackness of the sky. It was snowing. Indeed, it had been snowing all night and, where the flakes had drifted against the side of the house, it must have been at least two feet deep.

“Well, I never! I shall be lucky if I can get out to the library today.”

She stood for a moment watching the flakes break

“Whatever would people think if I kept a dragon in the house?”



ILLUSTRATION BY BRIAN FROUD

on the panes and then, rubbing her bony hands together, she started downstairs to make her breakfast, "because if I don't get on with things I shall get behind."

Gas fire lit, porridge made and tea brewed, Miss Cartwright took the empty milk bottles to the back door and opened it gingerly. Now this was the moment when what seemed like a perfectly normal, ordinary morning, suddenly changed into the most important day in Miss Cartwright's life. The first thing she was aware of was that the snow was even deeper than she had imagined. It was piled almost waist-high in front of the door and when she opened it a heap fell in on to the kitchen floor, but the rest stayed like a white wall in front of her, that is except for two black holes about a foot apart quite near the ground.

"What are these? Mouse holes?" she asked herself as she bent down to place the milk bottles on the step. "That's strange! There's air coming out of them; warm air, too!"

And, indeed, every so often little puffs of steamy air came out of the holes and vanished into the warm kitchen. Now Miss Cartwright was nothing if not curious. She carefully stuck her finger into a snow hole to see what was down it. It felt quite warm, almost hot. She wiggled her finger around, but she felt nothing except a regular blast of air.

Suddenly there was the sound of a gasp, followed by a tremendous *atishoo*, and the whole bank of snow seemed to rise into the air in a flurry of white. To say that Miss Cartwright was very shocked would be putting it mildly, but as the snow disintegrated in various heaps around her, there sat a small, scaly, lizardy-looking creature with large yellow eyes like lamp bulbs, several fierce rows of teeth, a pointed tail and a positive armoury of claws and barbs. Miss Cartwright's eyes grew round with amazement.

She realised she had her finger firmly stuck up its left nostril. So she withdrew it as gently as possible, whereupon the creature—for that's all we can call it at the moment—gave another, less powerful sneeze, shook the remaining snow off its scales and ambled casually into the kitchen. It sat down in front of the gas fire and sighed deeply, dripping melted snow in tiny rivulets off its scales and puffing small clouds of steam at the gas elements.

IT could never stay at her house, thought Miss Cartwright. "Whatever would people think if I kept a dragon? A DRAGON!!" There. It had just slipped out. Without a second thought the word "dragon" had popped out of her mouth as though it were the sort of word that popped out every day, quite casually. She slowly walked towards the creature looking down curiously as it gently licked its feet with a forked tongue. Its eyes kept blinking on and off and small smoky puffs blew continuously out of its nostrils.

"Good gracious, it looks so at home, I daresay it'll drop off to sleep in a minute, and then I shall never get it out of the house."

Miss Cartwright had to admit to herself that she was at a loss. What surprised her most of all was the fact that it looked so exactly like the dragons she had read about in story books when she was a little girl, except it was much smaller. Perhaps it was a baby dragon.

She carefully examined its scales which were a beautiful shade of bluey-green, and then she admired the shiny red claws, the polished slate-grey barbs down the spine, the splendid white teeth. Of course, she didn't dare touch it; she stood and stared. Then, because it looked so cosy sitting on the mat in front of her gas fire, she thought she would calmly get on with her breakfast and decide later what to do.

She was half-way through her boiled egg when the moment of decision arrived for Miss Cartwright. The baby dragon, having cleaned himself thoroughly, now turned his head and blinked his yellow bulbs at her as she sat with her napkin tucked in the neck of her dressing-gown. It slowly sidled towards her, sat at her feet and, cocking its head on one side, gave her a pleading look.

Touched, Miss Cartwright held out a slice of

toast which it received on the tip of its pink forked tongue. It ate quite slowly, gave a small belch, then, curling itself at her feet, it fell fast asleep, its yellow eyes dark at last. Miss Cartwright reached down and tentatively stroked the baby dragon's nose. It sighed a contented puff of steam.

"I like it. I really, really like it," she thought to herself. "Since my cat died I haven't had a pet. I didn't realise how lonely I'd become. I would love to keep him, but goodness knows what the neighbours would think. They'd be sure to complain to the landlord."

Miss Cartwright cleared away the breakfast things and tidied up her little house, while baby dragon slept on peacefully. She dressed herself in a brown tweed skirt and cardigan that had belonged to her father, put her Wellingtons to warm in front of the fire, and wrote out her shopping list.

"I shall have to clear the path before I can leave the house. I'll never be able to walk through snow as thick as that."

She put her library books in her basket on wheels and looked in the cupboard under the stairs for the shovel. Then, flinging open the front door, she proceeded to dig a path. It was hard work and she felt rather breathless but struggled on. She was stopped short by a blast of warm air up the back of her legs and turning quickly she saw baby dragon's yellow eyes blinking at her gently, a sweet smile touching the corners of his mouth. Miss Cartwright was nervous. She wondered what the neighbours would think if they saw a dragon on her doorstep.

She glanced up and down the street and was relieved to see that no one was about. In fact, all the paths were still snowbound, which meant that people had decided to stay indoors on such a bitter day.

"Stay there, baby dragon," she whispered. "It's too cold for you out here," and she proceeded to dig with all her might. "If I don't get this path cleared, I shall never get on with things today."

Baby dragon watched her for a while. Then, against her command, he waddled forward, clambered over the front doorstep, wiggled between her legs and stood bracing himself. He drew in a deep breath, rolled his eyes and then exhaled two long tongues of brilliant scarlet flames into the wall of snow. It melted at once into a dirty puddle hissing and steaming as it broke up and fell apart in lumps.

Miss Cartwright was delighted and made little noises of encouragement as the baby dragon worked his way down the path, scarlet flames flickering out in a most impressive display of a dragon's capabilities. He had cleared a path for Miss Cartwright in no time at all, and then he turned and gazed proudly at her, blinking his yellow eyes and puffing a little grey smoke from his nostrils.

MISS CARTWRIGHT felt disturbed. Whatever was she to do with this extraordinary creature? He certainly had his uses, there was no doubt about that, and he appeared to have an exceedingly gentle nature—for a dragon, that is. She could grow quite attached to him if she allowed herself, but the neighbours would be scandalised if they knew she was keeping a dragon in the house. Baby dragon gazed at her tenderly as she fastened up her overcoat and, realising she was going to leave him, he let a large glossy tear run down his nose on to the hall carpet.

"Really, this is too much," said Miss Cartwright sharply. She rubbed her hands together impatiently. Then, her heart melting as the snow had done, she picked him up and popped him into her basket on wheels, fastening down the lid firmly.

There were no incidents until she was returning home, squelching her way along the slushy pavements. Suddenly the upstairs window of her neighbour's house shot up and Mrs. Trimble's head appeared.

"Miss Cartwright, Miss Cartwright, thank goodness you're there. Please come in and help me. My little Tommy's got his thumb stuck up the bath tap and he can't get it out."

Miss Cartwright was aghast. She rushed into Mrs. Trimble's house, left baby dragon in the basket in the front room, and dashed up the stairs

to the bathroom. Tommy was sitting naked in the bath screaming his head off, his thumb firmly stuck in the cold tap.

"Oh, do stop screaming," Mrs. Trimble wailed at Tommy. "How on earth are we going to be able to hear ourselves think with that noise going on?" Miss Cartwright fished about in her pocket for a bag of mint humbugs and popped one into the boy's open mouth. She was very sensible on this sort of occasion. Silence fell as the boy munched away.

"Have you tried rubbing soap on it?" inquired Miss Cartwright, peering at the child's hand.

"Yes, I've tried soap, and butter, but it still wouldn't come out."

"Dear, dear. We'd better call the fire brigade," said Miss Cartwright, "—they're supposed to be very good at dealing with this kind of problem."

Just then there was a pitter patter of claws along the landing lino, followed by a puff of smoke round the door. And there stood baby dragon, his eyes glowing brightly and a look of concern all over his face. Mrs. Trimble nearly fainted when she saw it.

"What on earth is that — that — *thing* doing in here?"

"Help! It's a dragon," shrieked Tommy, recognising it at once for what it was.

"Keep calm, keep calm," Miss Cartwright called over the din. "He won't hurt you. He arrived at my house early this morning and he really is quite harmless."

"Harmless? Harmless? How can a dragon be harmless?" spluttered Mrs. Trimble. "Really, Miss Cartwright, have you lost your senses completely, bringing a thing like that into my house. I hope you don't intend keeping it. I shall certainly speak to the landlord about it. Get it out of here at once!"

SHE backed away in horror as the dragon waddled determinedly towards the bath, while Tommy sat there splashing and kicking, sending water in all directions. Baby dragon was undismayed. He slithered up the sides of the bath and gazed at the tap with the thumb in it. Then a small flicker of a flame leapt out of his mouth and played for a second around the chrome. Tommy shrieked with terror, but Miss Cartwright spoke in a firm, loud voice.

"Be silent, you foolish boy. This baby dragon is extremely intelligent. I do believe he is trying to help you get your thumb out."

Mrs. Trimble picked up the bathroom stool to hurl it at baby dragon, but he transfixed her with a baleful yellow eye and continued to let his flame flicker around the tap. Suddenly there was a loud *plop!* and Tommy slipped backwards into the water, his thumb freed. The warmth from the dragon's flames had expanded the metal and made the bath-tap hole larger, so releasing his thumb.

Baby dragon looked at each in turn with a satisfied smile. He slipped down the side of the bath, clattered along the lino down the stairs, and clambered back into Miss Cartwright's basket, peering over the top with glowing eyes.

Mrs. Trimble had quite changed her tune now, of course.

"Well, well, well, who would have believed it? What a clever little chap he is, to be sure. Tommy, dry yourself and get dressed. Miss Cartwright, would you care for a cup of coffee?"

Over the steaming cups they sat and admired the little dragon, patting him and offering him digestive biscuits which he seemed to relish. Mrs. Trimble promised to tell all the neighbours what a splendid, useful creature he was, just in case anyone had any doubts about him and Miss Cartwright set off for home, feeling that her mind was fully made up.

That evening she sat in front of the gas fire knitting and thinking that she must get a dragon book out of the library so that she could read up on the care of baby dragons. She felt a little puff of hot air on her leg, then a tug at her skirt as baby dragon carefully clambered up on to her lap. He stared at her for a while, blinked a couple of times, then laid his head down and fell asleep. Miss Cartwright tenderly patted the blue glossy nose.

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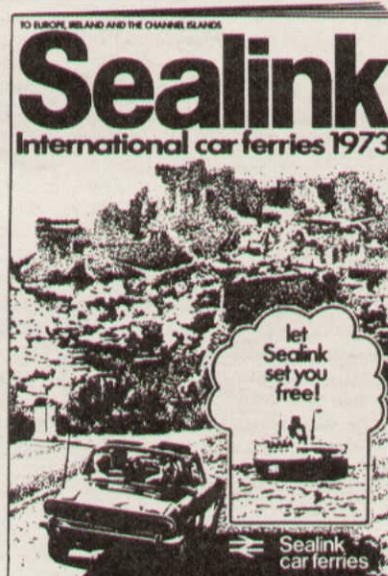
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Playback

looks at TV topics that set you talking

TWO TALKING POINTS

PLAYBACK'S postbag has been submerged in letters about two programmes supposed to be of particular concern to women... Miss TV Europe and Warhol.

The first, you would expect (if Women's Lib were truly militant) would invite complaints that the bathing beauty cattle market was being enlarged to European proportions.

Instead, Miss TV Europe (which took third place in the national J.I.C.T.A.R. television viewing ratings in its week) delighted most of us and infuriated some for different reasons.

The sanctity of the home is considered by some to be a woman's special concern, and David Bailey's documentary about American artist and filmmaker Andy Warhol has been said to threaten it.

But the flood of letters that followed the banning of Warhol showed little support for Mr. Ross McWhirter's court action.

THE SWITCH IS THERE

WOULD Mr. McWhirter look long enough at a TV set to discover the On/Off switch—and then use it?

MISS LEAH GABIE, Preston.

WE'VE put men on the Moon, but we aren't allowed to decide what TV programmes to watch.

W. HARGREAVES, Longridge, Lancs.

HOW come Mr. McWhirter thinks of himself as a guardian of public morals?

ADRIAN GRIMSTER, Coleford, Glos.

I WAS really shocked and offended that one man could, and did, black out an independent television company for a

whole hour, for that is what I believe the result of the court action amounted to.

T. WHITE, Radford, Notts.

CONGRATULATIONS to Mr. McWhirter on a successful piece of diplomacy in the cause of decency.

W. MELLOR, Chadderton, Lancs.

I AM sick to the teeth at having nude bodies, intercourse with sexual noises and lavatory words being brought into our lounge.

E. BENNETT, Hove, Sussex.

BEAUTY IN VIEW

The Miss TV Europe contest brought a very heavy postbag. Here is a selection of some of the points made by viewers.

HOW WELL Miss TV Europe was produced. For too long these programmes have been so boring, but this one was exceptionally good. The girls were lovely and the male partners introduced the girls very well. It would be a good idea for all other contests. It was really great.

MRS. M. SMITH, Saltley, Birmingham.

I AM rather puzzled as it wasn't clear if the contest was for Miss TV Europe or Mr. TV Europe.

MRS. ROWLAND, Milford Haven, Pembrokeshire.

I THINK the idea of the contestants dancing made them look uneasy, and feel sure they would rather have simply paraded in the usual way.

MRS. F. HILL, Halifax, Yorks.

THOSE male dancers were a terrible distraction. All the girls were obviously embarrassed and couldn't dance, anyway. The only good thing—thanks to the

judges—was that the best girl won: Miss Holland.

MR. F. JARRETT, New Milton, Hants.

NOW WE know why the working man goes on strike. All that money spent on silly girls parading around almost naked when the likes of my husband have to work so hard to earn a living wage.

MRS. L. GEOGHEGAN, Conssett, Co. Durham.

I THINK Zoe Spink should have won. She had the best idea on dress sense, nice smart day-wear and an evening-dress which was very feminine.

MISS LINDA HAMMACOTT, Liverpool.

I FEEL the distribution of the prizes was most unfair—£60 for the third, £100 for the second and prizes worth nearly £10,000 for the winner. If this is being in the Common Market I would rather stay out.

MRS. A. B. PILKINGTON, Accrington, Lancs.

Producer and director of the programmes John Scholz-Conway said that they were trying to do something new with the show, which was widely televised in Europe. He believed the experiment had worked.

DUTCH COURAGE

I AM A Dutchman who has lived in Scotland for almost a year and I feel I must complain that we see no Dutch entertainers on British television. Many good artists in Holland can speak English, but I've yet to find an English entertainer who can speak Dutch.

Our top pop stars and groups sing in English and no one can tell me that these artists are any worse than most of the top British artists.

Would it not be possible to have these artists from Holland on British TV? Or to show some continental programmes on

British TV earlier in the evening or even in the afternoon?

HANS VAN OOSTERHOUT, Glasgow.

It is likely that you will see more continental artists working in Britain now that Common Market citizens offer themselves for work here. And it should be remembered a Dutch singer represented Europe on the Miss TV Europe show.

TRUTH ABOUT HITLER

WITH THE superb Frank Finlay in the title role, *The Death of Adolf Hitler* could not be otherwise than enthralling viewing. But with the on-off Martin Bormann saga in mind, I wonder if the play really showed the truth about the Fuehrer's last days.

H. B. WESTON, Bath, Somerset.

Rex Firkin, who produced and directed the play, said: "For the last seven years I have read an enormous number of books about the death of Hitler.

"They frequently disagree but the awful and surprising fact is that they are not, on the whole, about people at all. They are about facts and usually the people in them are simply facts.

"If you ask: is our play true on facts, we may be on shaky ground because there are gaps in the known facts—we know about 85 per cent of the facts about what went on.

"The Death of Adolf Hitler was a play, not a documentary. Plays are about people. We believe the people in the play were real people who existed. But in reading and research, facts were sometimes conflicting and intelligent guesses had to be made."

THE drama of Adolf Hitler was a fine piece of writing by Vincent Tilsley and evoked some equally fine acting, notably from Frank Finlay, but it did not

show us a man who had the power to hypnotise the majority of the German people and the ability to conquer most of Europe.

JOHN HANNINGTON, Slough, Bucks.

Rex Firkin again replies: "We were concerned with the sick and prematurely senile man Hitler had become by 1945. By then he was addicted to drugs, was preoccupied with delusions of grandeur, feared betrayal by the German people and his inevitable death."



DANCE TIME

ALMOST any TV light entertainment programme includes a group of somebody's "dancers". Why don't they dance? Viewers are treated to a series of gyrations, flinging out of arms and legs, striking of attitudes and grovelling on the floor. It's more like modified acrobatics.

Clever maybe, but compared to the Tiller Girls it just isn't dancing.

It is just another of these modern techniques wished upon the defenceless viewer. I wonder how many people brought up to appreciate real dancing find this attractive?

S. LANGFORD, Hatfield, Herts.

Surely the Tiller Girls and other groups were specialists in "flinging out arms and legs"? Is there to be any really new technique involved?

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

We've given you a start by filling in the first answer of this Double-take word puzzle. Now you start at No. 2 and proceed to the centre, always writing the answer 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 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

Double-take

Devised by ERIC LINDEN

A answer; 1 point for every correct B answer; deduct 5 points for every incorrect answer or unsolved clue. Expert's score: 42. Answers next week.

CLUES A

- 1 Like an American boxer in a blind rage at his amateur opponent on Saturday? (2 words)
- 2 Little newspaperman goes to the racing driver clan for a jockey of sorts (2 words)
- 3 British king with a young view every week
- 4 Ben joins the sunshine Street man, give him a cheer!
- 5 On the beam between

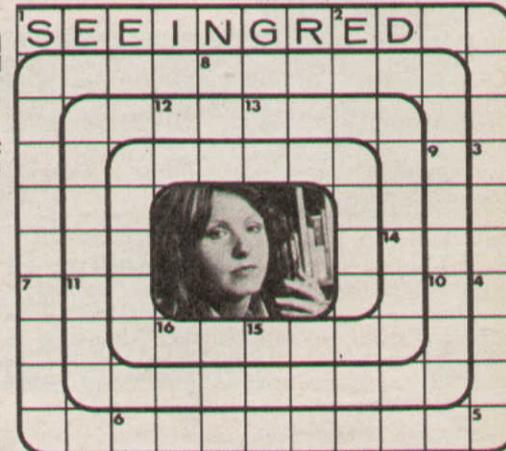
- 6 Auld Syne with a weighty extension also in the Street (2 words)
- 7 8's clients always are—there's justice for you (2 words)
- 8 Consort lacing a key item for an associate of Ena (2 words)
- 9 A pillar of justice coming from a fastening in the copse
- 10 Twofold appearance of the Borg Twins in the ring?
- 11 Oh, Lord, we pray to follow Mr. James and a

- 12 family way (3 words)
- 13 Sounds like a watery resting place that puts Brigid in the picture
- 14 Maggie Clegg brings her own food with her
- 15 Behind every comedian there is, presumably, a man of the cloth penning away! (2 words)
- 16 Earth fastener found on land and water
- 17 How wrestlers may fall for a tie
- 18 There are no flies on

- 19 Miss Pledge; no, sir, as the Nearest and Dearest fans would vehemently point out to them (4 words)

CLUES B

- 1 Losing one's temper (6,3)
- 2 Stewpot (2,7)
- 3 Ancient British king (6)
- 4 Verbal applause (6)
- 5 Alias Neville Buswell (3,7)
- 6 In the dock (2,5)
- 7 Coronation Street's Jack Howarth (6,7)
- 8 Margaret, star of Justice (8)
- 9 Identical beings (7)
- 10 Stars Sidney James (5,4,5)
- 11 Pictured No Man's Land producer (8)
- 12 Basic breakfast food
- 13 Supplies comedy material (3,6)
- 14 Water tortoise (8)
- 15 Fastener (3)
- 16 Not likely! (coll. 3,2,4,5)



Answers to last week's Double-take: 1. Aunt Sally. 2. Lynda Bellingham. 3. Amused. 4. Doncaster. 5. Terry Wogan. 6. Andrew Burt. 7. Burton. 8. Tonge. 9. George Woodbridge. 10. Geeson. 11. Onrush. 12. Sherlock Holmes. 13. Mesmerised. 14. Eden. 15. Dench. Pictured last week: Terry Wogan.

12 BAR HOME

Your kind of day



Your kind of taste

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