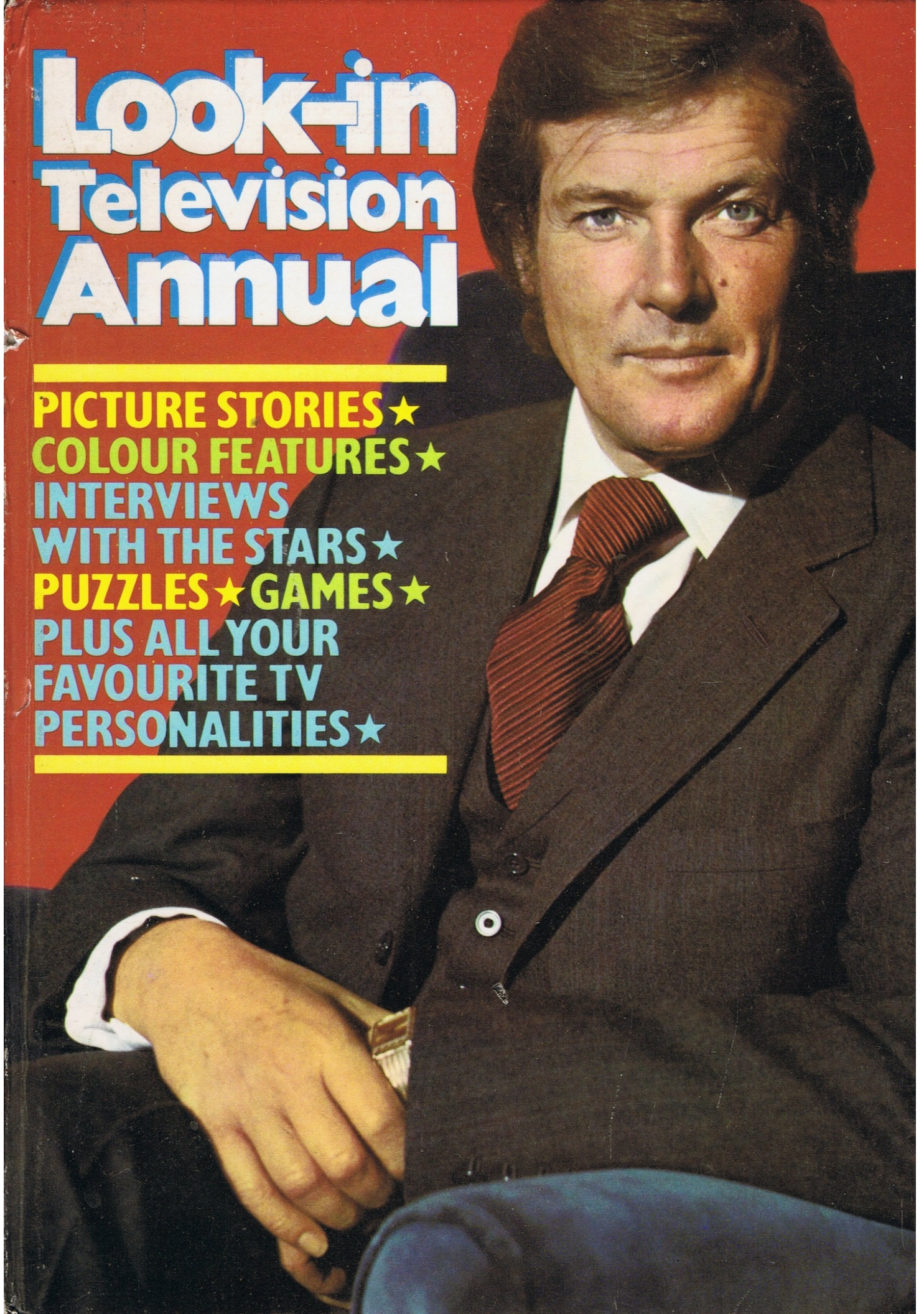


# Look-in Television Annual

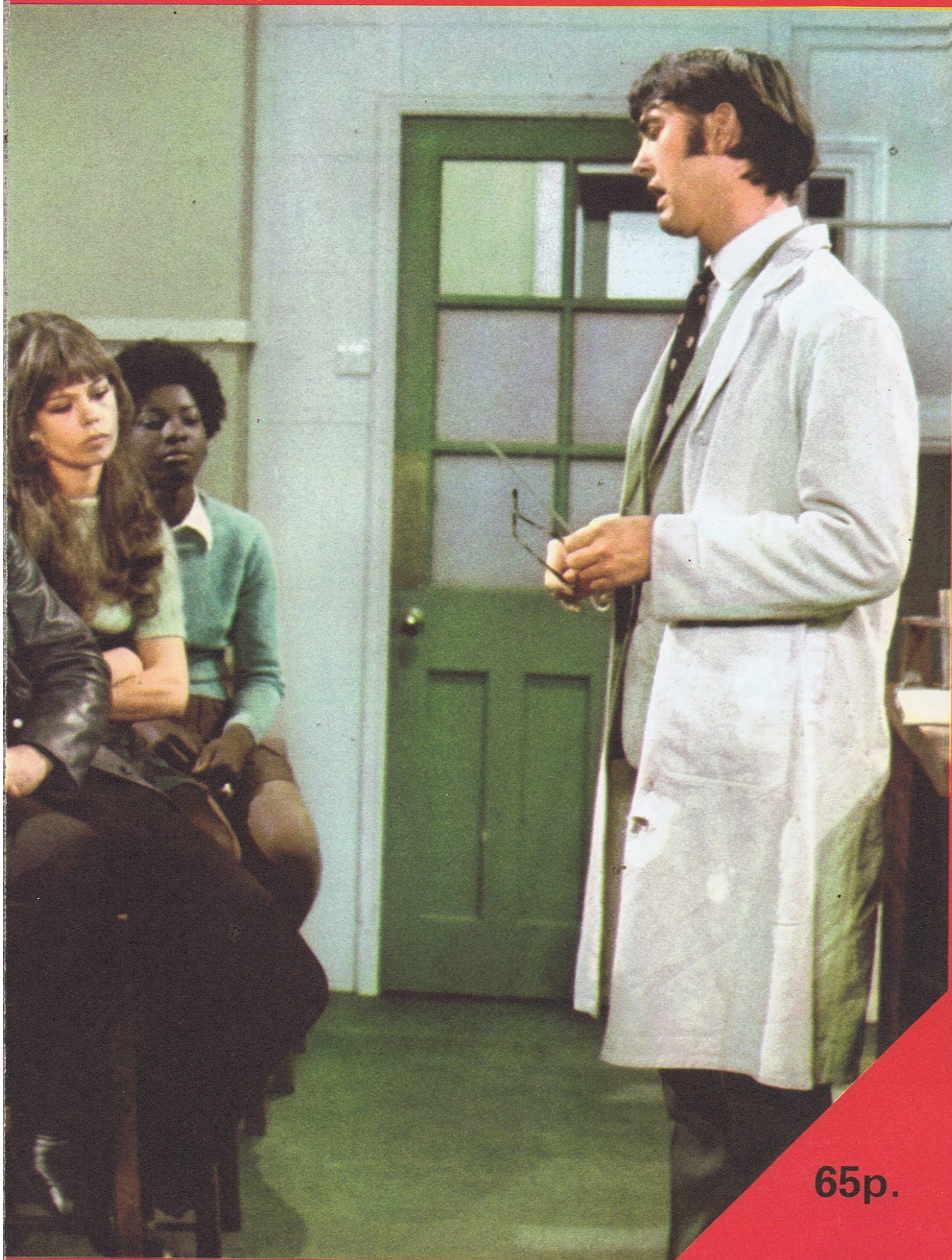
**PICTURE STORIES★**  
**COLOUR FEATURES★**  
**INTERVIEWS**  
**WITH THE STARS★**  
**PUZZLES★ GAMES★**  
**PLUS ALL YOUR**  
**FAVOURITE TV**  
**PERSONALITIES★**











65p.



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# Look-in Television Annual

## CONTENTS

### Picture strips and story

Please Sir	6
Bright's Boffins	20
Please Sir	26
Crowther in Trouble	34
Bright's Boffins	62
Ticket to Yesterday	65
Crowther in Trouble	72
Timeslip	76
Please Sir	88

### Puzzles and Games

Nixon's Magic Box	8
On the Ball	13
Crossword	22
Nixon's Magic Box	32
TV Quiz	39
Survival Game	44
Nixon's Magic Box	46
Crossword	47
Quiz	55

### Colour Pin-ups

Richard Davies	14
Eric Flynn	15
David Nixon	33
Reg Varney	40
Sid James	41
Ayshea	64
Deryck Guyler	86
John Alderton	87

### Features

Amid the Monsters	9
Look-in Laughs	12
How	16
Lift Off with the Beatles	19
Look-in Laughs	23
On a Clear Day	24
World of Sport	29
Top Speed Superstar	36
How	42
Dressing up with Leslie Crowther	48
Boffins of the Deep	50
How	54
The Laughter Makers	56
Crossing the Chunnel	58
Magic Whiskers	60
Adventure on ITV	69
Puff's Paddock Playmates	74
The Show Singers	82
Look-in Laughs	84
How	85
Talk-in with Stewpot	90
Look-in Laughs	92

Front Endpapers: Please Sir cast in the studio.

Rear Endpapers: Behind the scenes of a TV studio.





# PLEASE SIR!

HEDGES TAKES FIVE 'C' ON A VISIT TO THE LOCAL FARM...

ARR! IT BE A FINE IDEA TO TEACH THEY YOUNG 'UNS ABOUT FARMING, MR. HEDGES, TAKE AS LONG AS YER LIKE TO SHOW 'EM AROUND!

THAT'S VERY KIND OF YOU, FARMER!

OOOH, SIR! ARE THERE ANY LITTLE LAMBS HERE?

YEAH! AND WHERE ARE THE GORILLAS KEPT, CHIEF?

I ONLY WANNA SEE THE 'ORSES! I'LL TRY AND FIND OUT WHERE THEY ARE!



I'VE GOT A WAY WITH ANIMALS... THEY ALL LIKE ME, JUST WATCH, YOU LOT!

NOW BE CAREFUL - AND DON'T DISTURB THE CHICKENS!



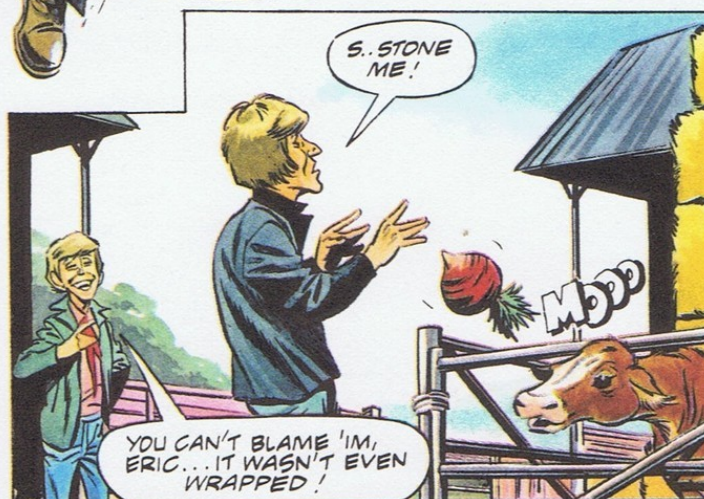
AAAAGH! THE PERISHER'S AD ME 'AND'!

SERVES YOU RIGHT FOR INTERFERING, ERIC!



YAH! I BET I CAN GET THIS 'ERE COW TO EAT A BIT OF TURNIP!

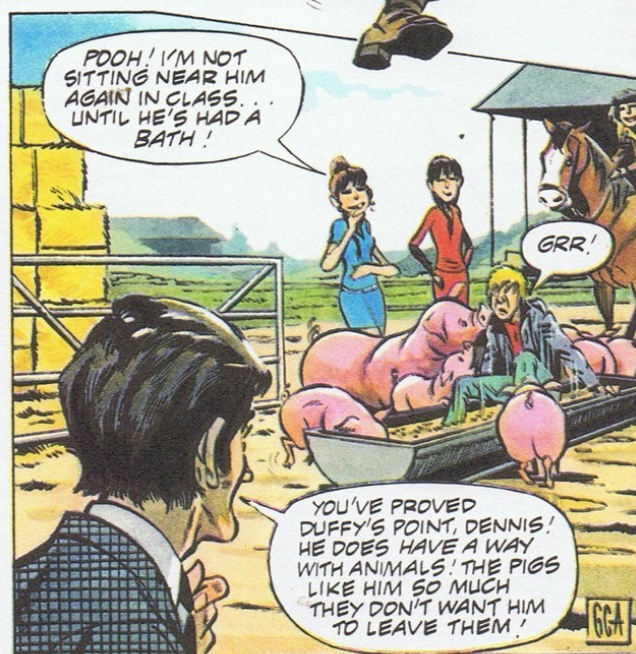
THAT'S A MANGLE WURZLE, YOU IDIOT!



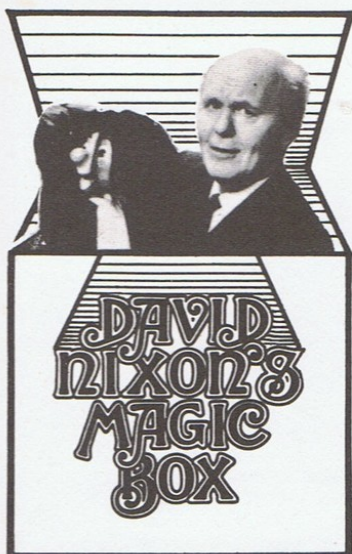
S...STONE ME!

YOU CAN'T BLAME 'IM, ERIC... IT WASN'T EVEN WRAPPED!



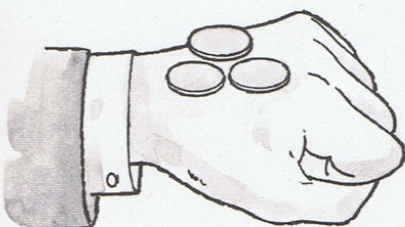






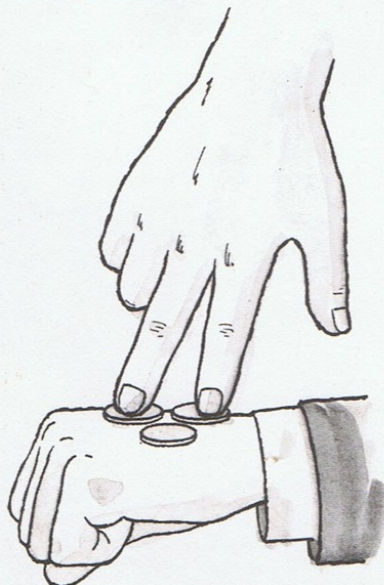
## A CLEVER COIN CATCH

Place three coins on the back of your hand, as in Figure 1, and tell your friends that you are such a clever juggler that you can toss off any one of the coins without losing the others. And what's more, they can nominate which one you are to toss off.



### THE SECRET

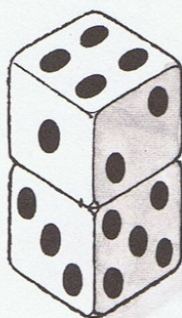
All you have to do is put two fingers of your other hand on the other two coins. It is then easy to toss off the chosen coin, just as you said you would!



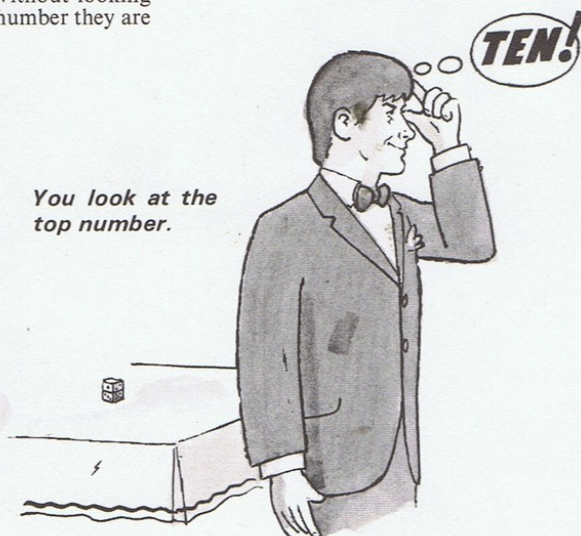
## DICE DECEPTION

For this baffling trick you will need a pair of ordinary dice. Ask someone to shake them in their hand, and then place them on the table, one on top of the other, as shown in the drawing. Now turn your head away and ask them to add together the spots on all the *HIDDEN* faces—that is to say the bottom number of the top die (that's the singular of dice) and the top and bottom numbers of the lower die.

Of course, they will have to lift the dice to see the hidden numbers—that is why you must turn away. When they have done that, tell them to concentrate hard on the total. Without looking round, you tell them exactly the number they are thinking about.



*You look at the top number.*



### HOW IT'S DONE

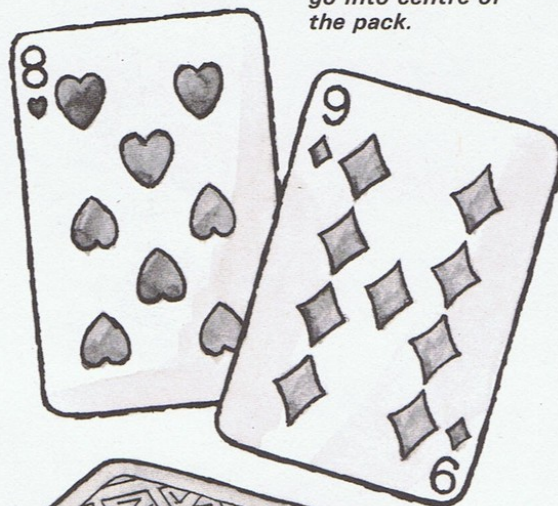
Is it mind-reading—or just a lucky guess? No, it's much more certain than that. All you have to do is take a quick look at the *TOP* number of the two dice before you turn away, then subtract that number from 14.

This will automatically give you the total of the spots on the three hidden faces. For instance, if the top number is 5 the total of the other three will be 9. Try it, you'll find it works every time.

## THE JUMPING CARDS

You take the eight of hearts and the nine of diamonds from a pack of cards, and ask your victim to push them into the pack wherever he likes. Now you give the cards a quick flick—say the magic words—and “Hey Presto!” the eight and the nine have jumped right up to the top of the pack.

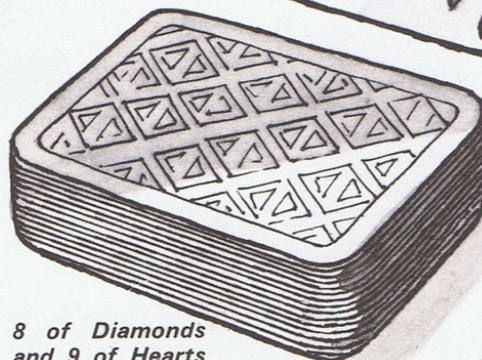
*These two cards go into centre of the pack.*



### HOW TO DO IT

Prepare for the trick, when no one is watching, by putting the eight of DIAMONDS and the nine of HEARTS on top of the pack. Then you proceed as described above—taking the eight of hearts and the nine of diamonds out of the pack and having them replaced somewhere in the centre. Flick the cards in a dramatic manner, take off the top two cards and show them to your astounded audience.

Because the two pairs of cards are so similar, everyone will be confused, and believe that the top cards are the same cards that they have just seen pushed into the pack, and give you credit for some very skilful sleight-of-hand. Go on to another trick quickly—before they have time to think.



*8 of Diamonds and 9 of Hearts on top of the pack.*





# AMID the MONSTERS

With TIMESLIP'S  
LIZ and SIMON

**L**iz Skinner and Simon Randall held their breath, trying desperately to remain unnoticed by the hideous Stone Age pterodactyle.

Suddenly, Liz shivered with fear as a pair of beady eyes settled ominously on her. The reptile launched itself from a rocky crag, sixty yards away. To Liz, the incessant flapping of leathery wings seemed almost unreal from her hiding place behind a dead tree.

Simon, in a slightly better position than his friend, bit his lip nervously. Apart from the fact that Liz had been his constant companion in many exciting adventures, she was the only one of them who could remember the entrance to . . . THE TIME-BARRIER!

Then, another pterodactyle joined in the hunt. Both of them hovered

above the helpless, cowering girl, trying to pluck her into the air with their razor talons. Liz screamed, and in that fateful moment, Simon saw his chance. The two creatures had begun fighting over their intended 'meal' and, in doing so, had overlooked their victim.

Simon rushed to Liz, dragging her into the shadow of a large rock. Speechless with fear, the girl pointed to a spot a few yards away. Then, the two of them ran a

few quick paces, bent down on their hands and knees and began to crawl forward. Almost instantly, they started to vanish . . . into the uncanny vortex of time. When or where they would come to rest they didn't know—but they were unconcerned. They were time-travellers — excitement and adventure were part of their destiny.





*Right: (and on page 9) Cheryl and Spencer meet the prehistoric monsters in Crystal Palace park!*

Yes, it is because of time travel, with its many perils, that Liz and Simon (Cheryl Burfield and Spencer Banks in real life), have become known to thousands of viewers for their parts in television's immensely popular *TIMESLIP* series.

An amazing fact, as far as eighteen-year-old Cheryl is concerned, is that she never used to be a science fiction fan. As she explained: "It all seemed so way out". She changed her mind when she was offered her first major acting role in *Timeslip*. The reason? "Timeslip never seemed as unreal as other science fiction", Cheryl said. "I feel movement in time is almost possible".

Cheryl began her successful acting career when her father read an advertisement in the paper for photographic models. Cheryl went along and was a 'natural' at this sort of work. Consequently, her father decided her talents could be best-exploited at stage school. Apart from her appearances in *Timeslip*, Cheryl has also worked with such people as Dicky Henderson and Terry Scott. And, like most go-ahead girls, Cheryl has an ambition—to become a really good actress and work in Australia, where she used to live. Cheryl has the usual likes and dislikes of a girl of her age.

She wears all the up-to-date clothes, including hotpants, midis and maxis, and, as do most females, she prefers to watch romantic films at the cinema. Her favourite hobby, as regular *LOOK-IN* readers will know, is collecting dolls from different countries. One of her best friends is her dog, Sacha—a white west highland terrier.

And what about *Spencer*? Well, he made his first stage appearance at School—Barr Beacon Comprehensive, in Birmingham, when he played in the 'Wizard of Oz'. Spencer's headmaster was so impressed that he advised him to think seriously of becoming a full-time actor.

Spencer lives at home, in Birmingham with his parents and younger brother, Timothy who is six. Spencer says of his brother: "Tim can't quite grasp the fact that I can be on television and sitting beside him at home at the same time".

Spencer's interests include bird-watching and photography and, like Cheryl, he would like to work abroad. His ideal 'location' would be California in America.

But no matter where these two talented youngsters go, you can guarantee one thing. We'll be seeing a lot more of them in the future!

*Below: The young stars as they appear in the Timeslip series!*





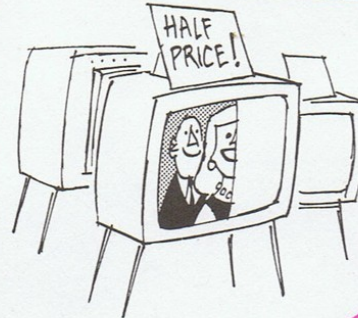




"Cor! A colour set—  
I've never had a go at  
one of these be-  
fore!"



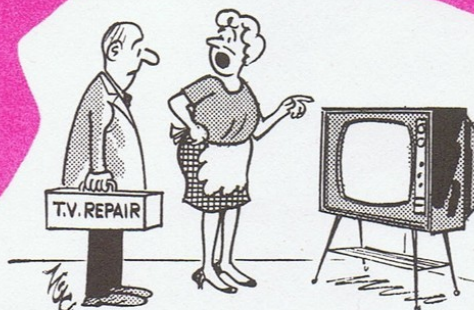
SALE OF SLIGHTLY IMPERFECT T.V.'s



# LOOK-IN LAUGHS



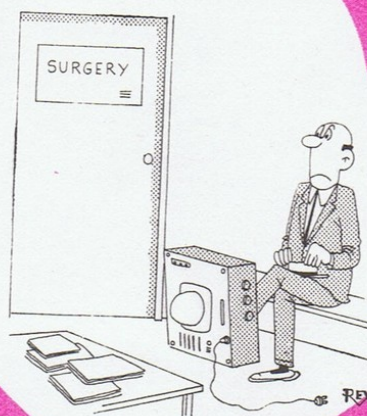
"... and now I'd like to clear up a  
few points about my controversial  
programme last week".



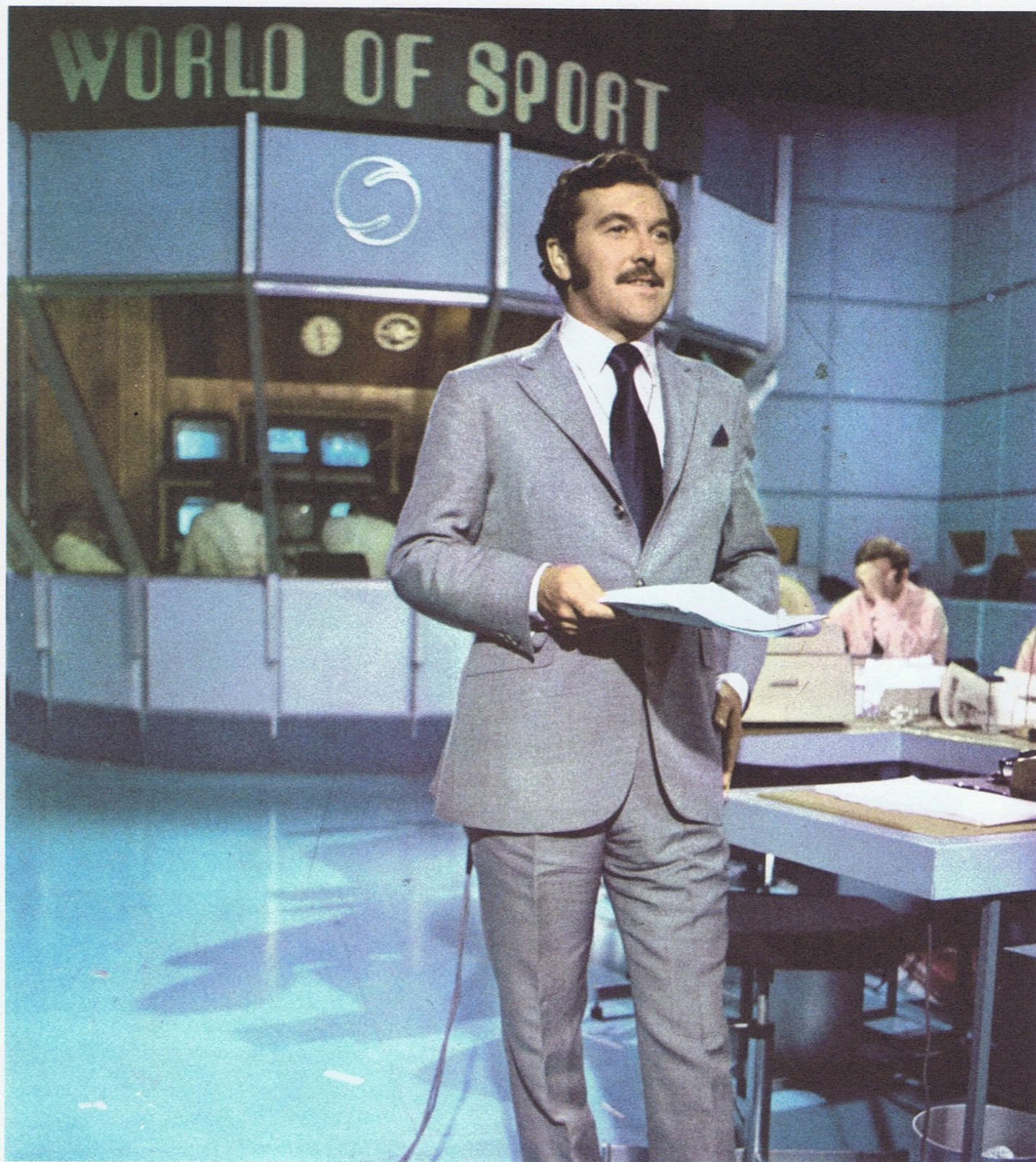
"During one of the commercials it  
suddenly snapped, crackled and  
went 'pop'!"



"Your licence  
has expired".







*RICHARD "Dickie" DAVIES*, started his show business career in the Merchant Navy. He served on the high seas for eleven years, eventually ending up as ship's purser and entertainment's officer on the famous liner, *Queen Mary*.

This job meant he was on a microphone quite a lot, and he was spotted by an ITV executive, turned down at his first audition, but eventually won a job with Southern Television as an announcer-newscaster in 1961.

Two years later he started a sports programme—which led him to London Weekend as a successor to Eamonn Andrews on *World of Sport*.

Dickie lives in the little village of Abbots Ann, near Andover, where he once owned a pub. He has twin sons, Peter and Daniel, and has been sports-mad since his own boyhood.

He once had an autograph book with all the signatures of the famous Arsenal team of pre-war years, including the legendary Alex James.



# ON THE BALL?

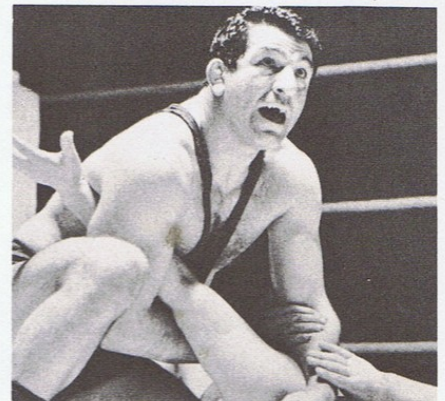
## A QUICK SPORTING PICTURE QUIZ



1 Who is this well-known Surrey and England cricket player?



2 In what year did Tony Jacklin win the British Open Golf Championship?



3 What wrestling hold does Mike Marino have on his opponent in this picture?



4 After winning this fight in 1968, Henry Cooper won the European heavyweight crown. Who was his opponent?



5 Lester Piggott is a fine jockey. How many Derby classics has he won?



6 Show-jumping ace, David Broome, won a medal at the Rome Olympics in 1960. Was it gold, silver or bronze?



7 Who is this International soccer star and member of West Ham United?



8 Here are the Southern Ice Dance champions. Who is Peter Dalby's attractive partner?





*ERIC FLYNN*, who plays Major Graham, the tough Secret Service agent of the children's series *The Freewheelers*, has lived dangerously most of his life: he was born on an island in the Gulf of Tonkin during the war between Japan and China, was evacuated to Shanghai, and during the Second World War, he was captured by the Japanese and imprisoned in Shanghai University.

Later, Eric made a name as a boy soprano in the Victoria Cathedral choir in Hong Kong.

He studied at R.A.D.A. after coming to Britain in 1953, taught himself to play the guitar and earned his keep working in holiday camps and on farms.

Eric appeared with Roger Moore in *Ivanhoe*, and was a good all-round athlete at school. As an excellent fencer, horseman and swimmer, Eric does all his own stunts on television.

"Although not every actor likes to get involved in dangerous stunts, I enjoy it," says Eric.





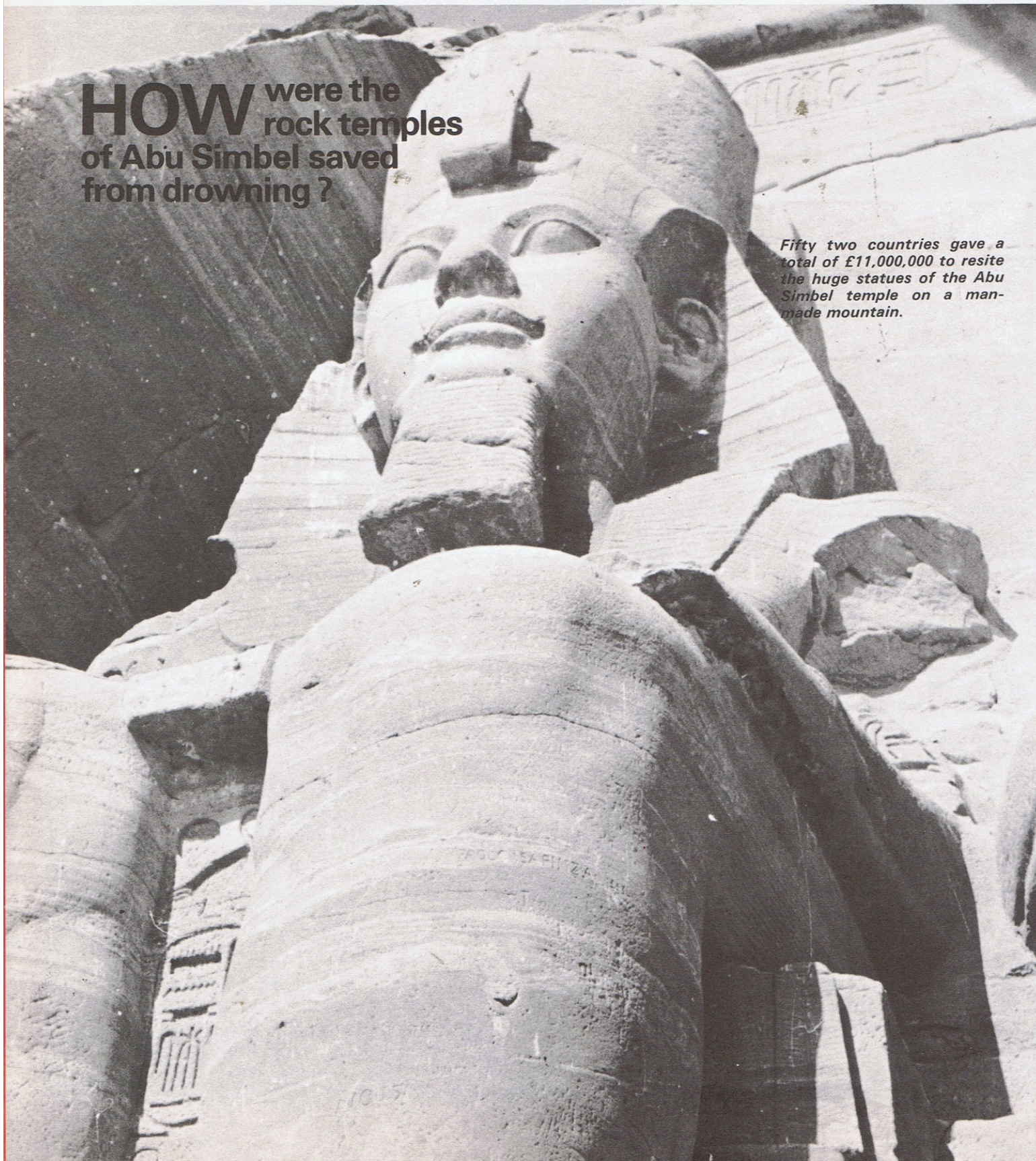
# HAW!



Bunty James, Jack Hargreaves, Jon Miller, and Fred Dinenege, answer an interesting question.

**HOW** were the  
rock temples  
of Abu Simbel saved  
from drowning?

*Fifty two countries gave a  
total of £11,000,000 to resite  
the huge statues of the Abu  
Simbel temple on a man-  
made mountain.*





**T**he archers and the spearmen marched past their god-king, Rameses II, as the fierce Egyptian sun beat down on the colourful scene. Next came the two-horse chariots, while the crowd cheered, the priests looked keenly on, and the trumpets rang out over the din.

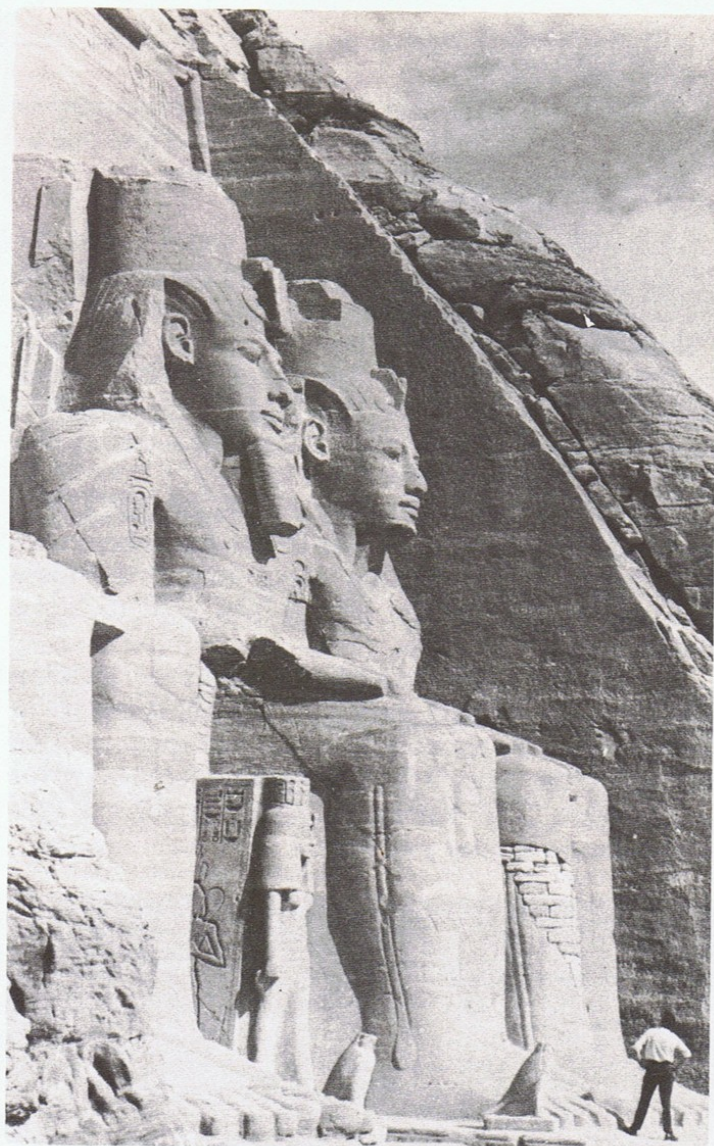
Yet it was not enough for the mighty Pharaoh, Rameses the Great, the all-powerful, over-proud ruler of Ancient Egypt. He decided to build monuments so colossal that his name would live forever.

He was right! Rameses, who reigned from 1292–1225 B.C., has left monuments that still thrill mankind over 3,000 years after they were built, and the grandest of them all are the rock temples of Abu Simbel. When these incomparable relics were threatened with drowning in the 1960s, the civilised world united to help Egypt save them.

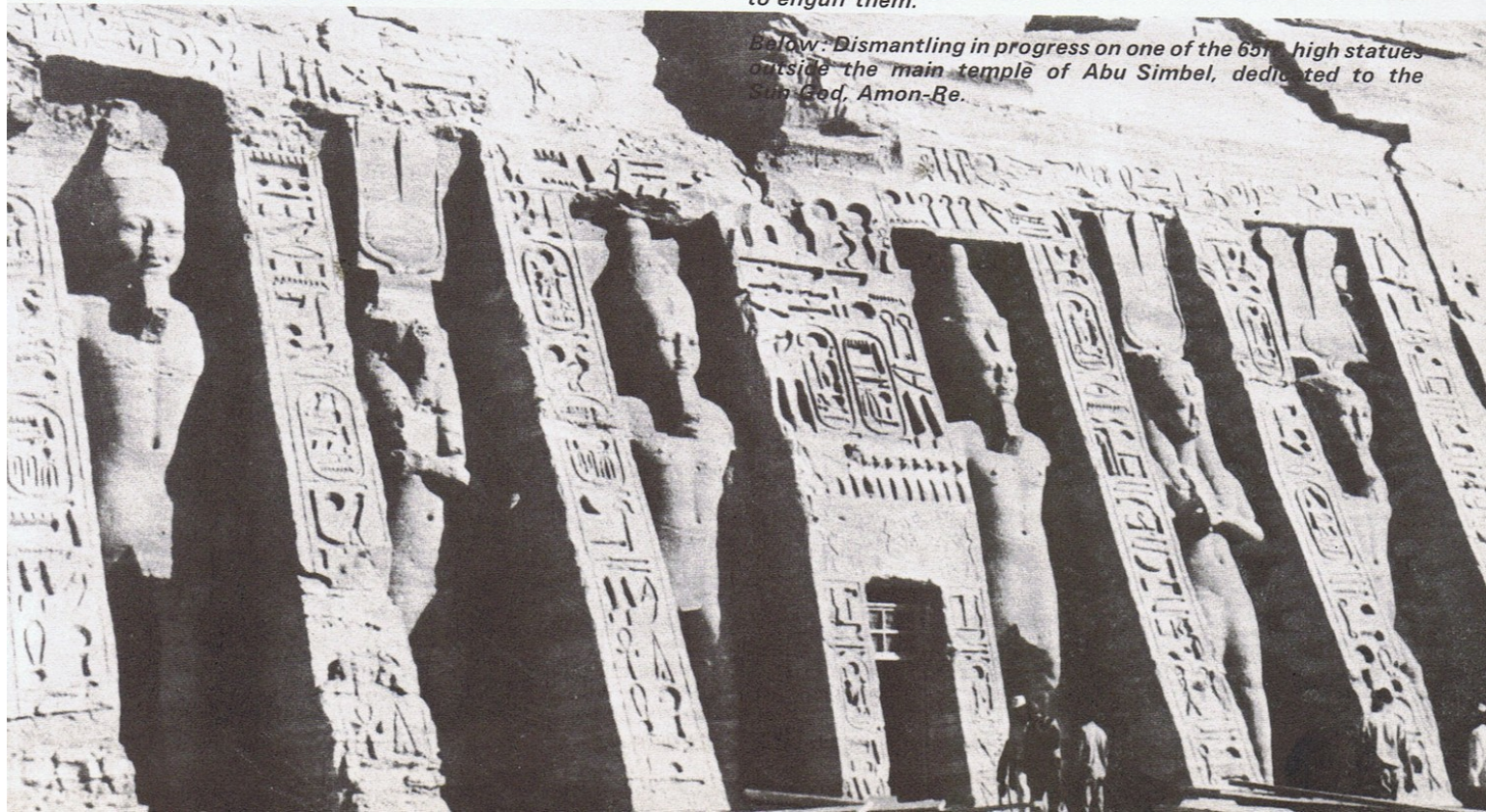
**A**bu Simbel is on the Nile some 750 miles south of Cairo. Around 1270 B.C., work began on two temples hewed from the great sandstone cliffs overlooking the Nile. Huge statues, known as “colossi”, were built around a central doorway at the temple of Rameses II, and the whole background was shaped to look like temple gates. Nearby, another smaller group of statues and a temple honoured his goddess-queen, Nefertari.

Inside the cliffs were temple rooms with statues, wall-inscriptions and drawings of battles and other scenes. The two temples formed one of man’s supreme achievements and, until the 1960s, looked likely to remain one of the experiences of a lifetime for those lucky enough to visit them.

Then, suddenly, it was realised that the new High Dam at Aswan, farther down the Nile, which was being built to irrigate millions of acres of Lower



*Above: Now Rameses II and his wife Nefertiti sit safely together high above the waters of the Nile that once threatened to engulf them.*



*Below: Dismantling in progress on one of the 65 ft. high statues outside the main temple of Abu Simbel, dedicated to the Sun God, Amon-Re.*



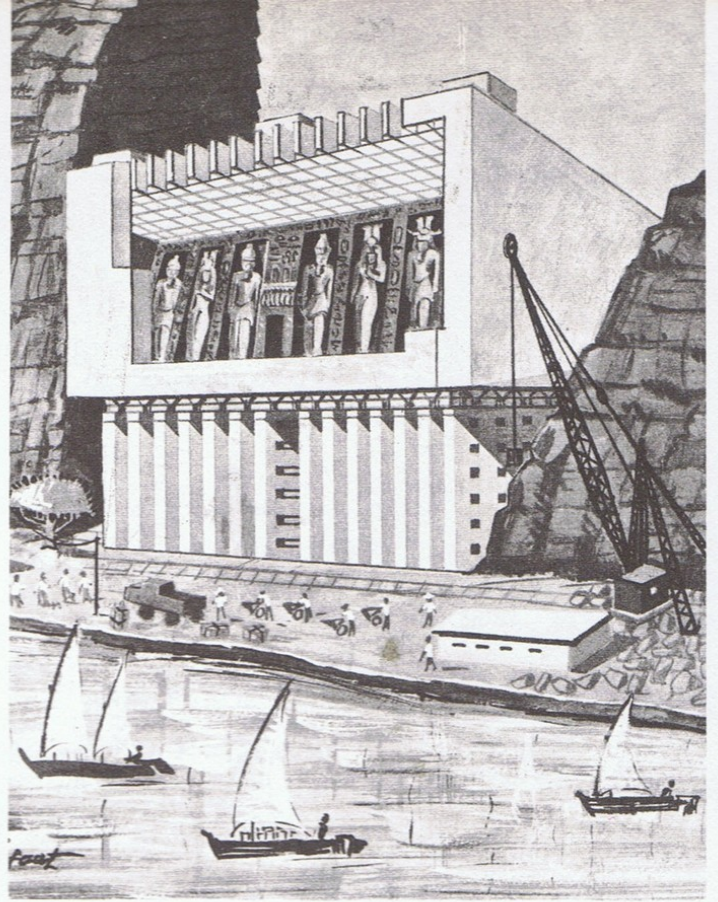
Egypt and provide electric power, would drown Abu Simbel.

The alarm call sounded. 51 countries gave money to help in an Operation Rescue which turned into one of the greatest salvage feats of modern times.

In burning heat, 1,500 workmen toiled round the clock cutting the two temples and the colossi into moveable pieces. They did this after the hills behind each temple had been removed! The giant structures were cut up into 1,035 blocks, some weighing 30 tons. Each one had to be carefully recorded and tagged, ready to be reassembled like some giant jigsaw puzzle.

The temples were resited on man-made hills 210 ft. higher than before, and 590 ft. farther inland, the hills being made by piling rocks onto two hollow concrete domes. Special mortar was used to blend with the local sandstone.

So now the temples and their colossi are standing once more in all their glory. The four main statues in front of the temple of Rameses, 67 ft. high, will be struck by the dawn sun as they have been now for 3,200 years. The mammoth 4-year operation cost £15 million—money well spent!



*Above: An artist's impression of the completed temple standing on it's new 300,000 ton structure.*

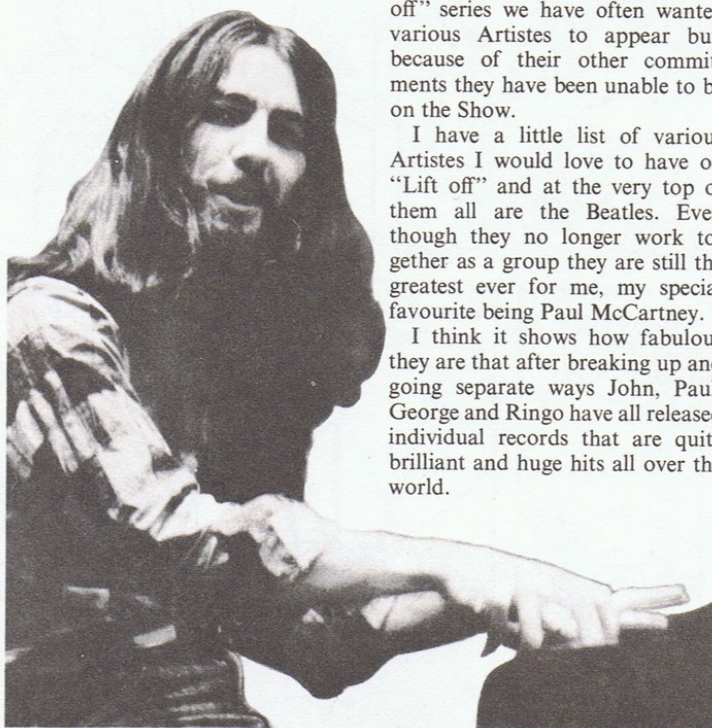


*Below: The smaller temple of the two was dedicated to Rameses' sister Nefertari. Together the two will stand as a monument to man's skills both past and present.*



# Lift-off with the BEATLES

By AYSHEA



Looking back on previous "Lift off" series we have often wanted various Artists to appear but, because of their other commitments they have been unable to be on the Show.

I have a little list of various Artists I would love to have on "Lift off" and at the very top of them all are the Beatles. Even though they no longer work together as a group they are still the greatest ever for me, my special favourite being Paul McCartney.

I think it shows how fabulous they are that after breaking up and going separate ways John, Paul, George and Ringo have all released individual records that are quite brilliant and huge hits all over the world.

The Beatles seem to change their appearance so often, sometimes beards and long hair, other times clean shaven and almost crew cut, that it's hard to find photographs of them that are representative at any one time. However, I have chosen what I think are four of the most typical pictures of them.

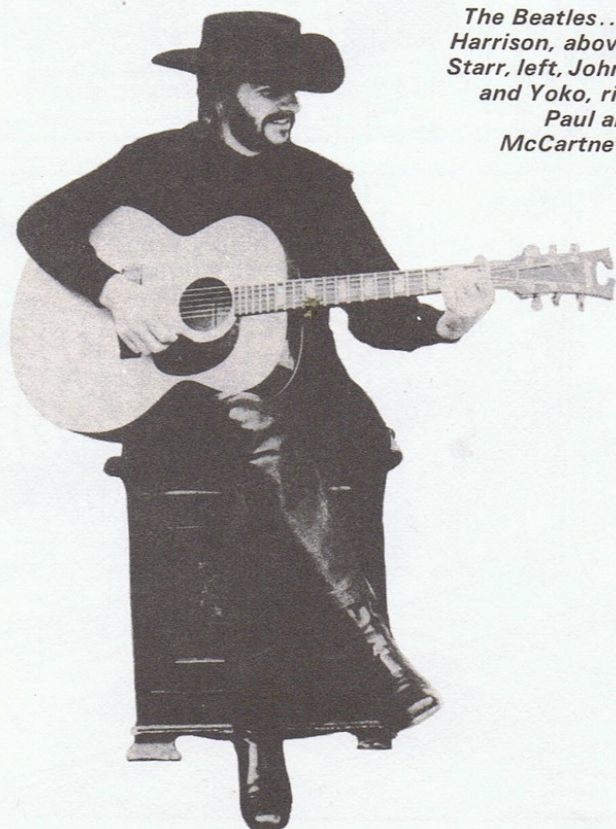
Every generation has its own stars. If we had been interested in music twenty-five years ago it would have been Bing Crosby and Rosemary Clooney, Doris Day and Frank Sinatra, but isn't it amazing that these people are still with us today? Everyone knows Bing Crosby singing "White Christmas" and although he has announced his retirement, Frank Sinatra has had hit records this year. It makes me

wonder if in twenty-five more years any of today's stars will be universally as popular as they are today.

The Beatles, even individually, I think will last. They were the first of an era of pop music. They started the "swinging London" image and they certainly put England on the map as the centre of the record world—apart from which they have given us all a lot of fun even if they have seemed a little unusual from time to time.

In particular the beautiful melodies of Lennon and McCartney will go on for ever causing The Beatles to be remembered as one of the great acts of all time.

Well—see you soon, "Lift off" fans and until then keep on enjoying your music, whatever it is.



*The Beatles... George Harrison, above, Ringo Starr, left, John Lennon and Yoko, right, and Paul and Linda McCartney, below right.*





# BRIGHT'S BOFFINS



THE COUNTRY-BASED STATION OF GREAT WIFFINGTON IS SECRETLY AN ESTABLISHMENT FOR SECRET INVENTIONS. THE 'BOFFINS' WHO LIVE THERE, ARE COMMANDED BY GROUP CAPTAIN BERTRAM BRIGHT. ONE MORNING...



I'VE HEARD OF BEING WOKEN BY THE COCKEREL'S CRY—BUT THIS IS RIDICULOUS!



AN ALARMED DOGSEARS ENTERS..



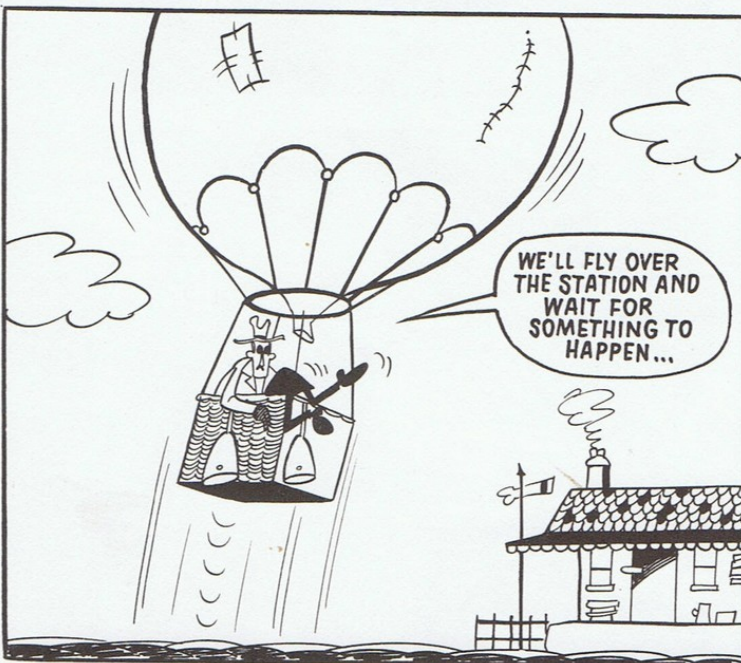
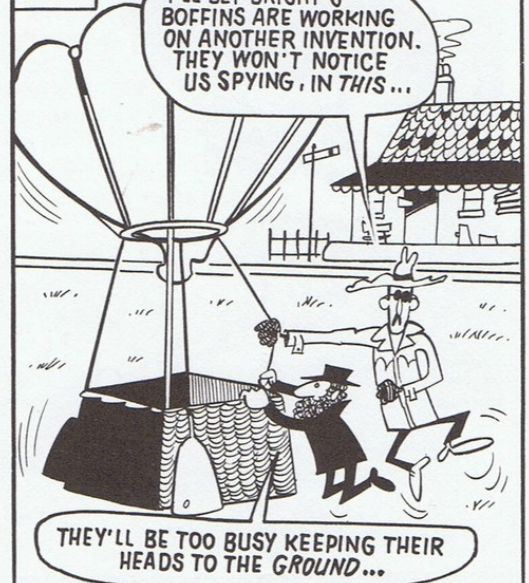
NO ONE WILL SUSPECT A THING. JUST POP THE NOTE IN HIS BEAK AND I JET-PROPEL HIM TO H.Q., USING THIS CONTROLLER...

THAT'S ONE BIRDIE G.A.S.P. AGENTS, PANT AND WHEEZE, WON'T BOTHER TO WATCH... NICE THINKING, DOGS...



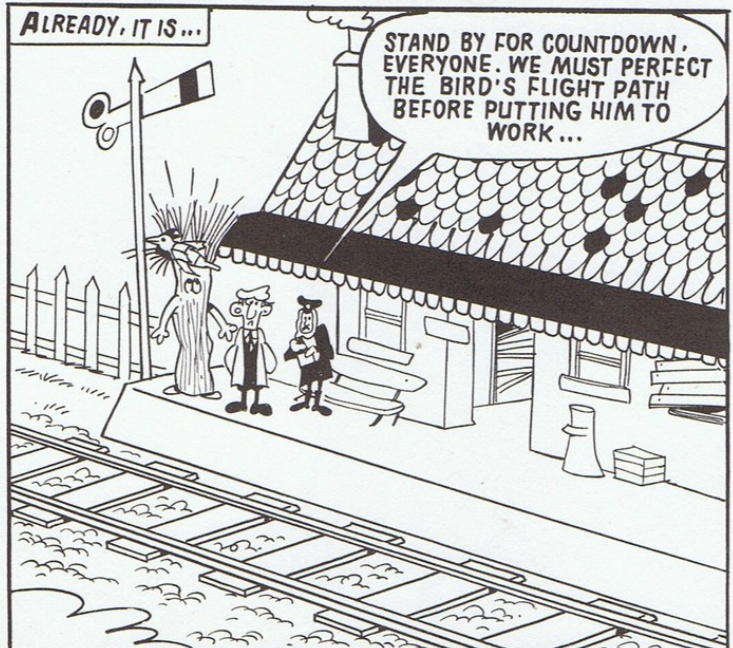
BUT...

I'LL BET BRIGHT'S BOFFINS ARE WORKING ON ANOTHER INVENTION. THEY WON'T NOTICE US SPYING, IN THIS...



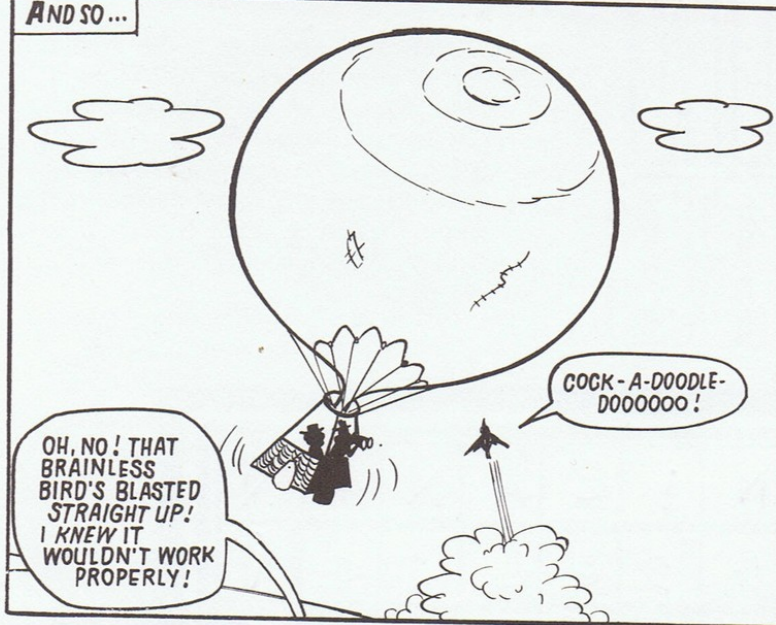
ALREADY, IT IS...

STAND BY FOR COUNTDOWN. EVERYONE. WE MUST PERFECT THE BIRD'S FLIGHT PATH BEFORE PUTTING HIM TO WORK...

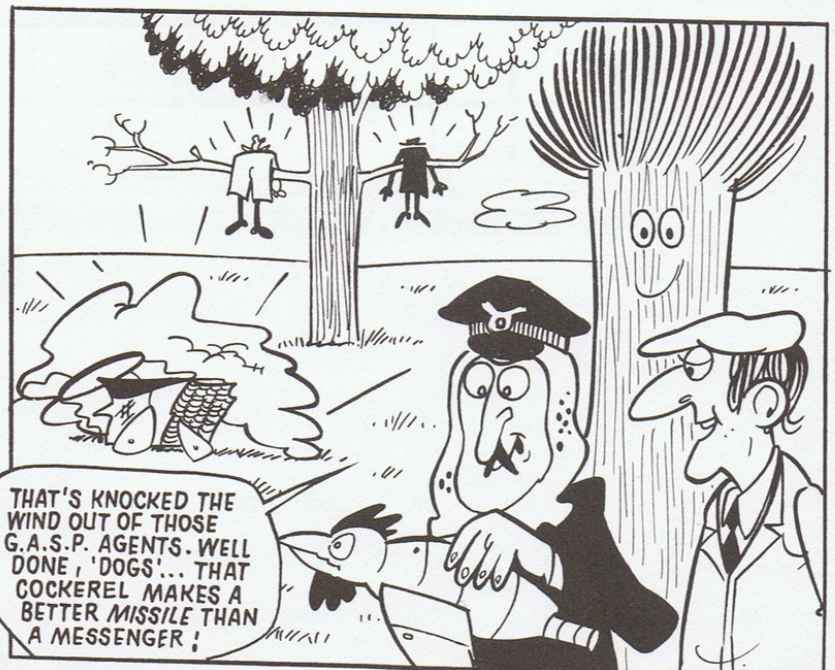
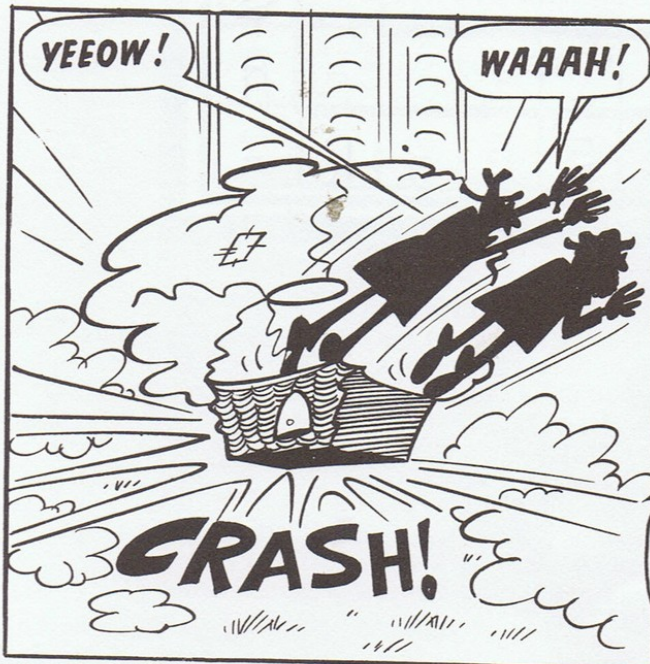
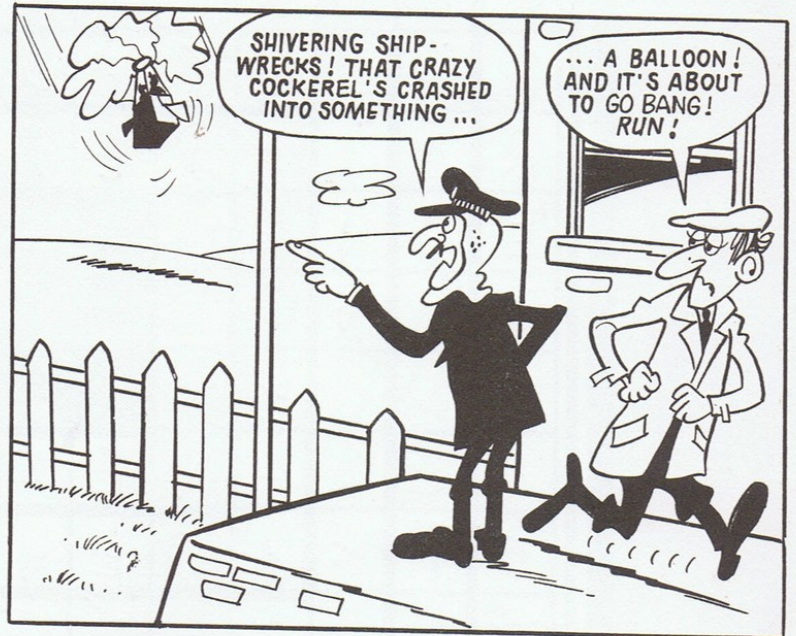
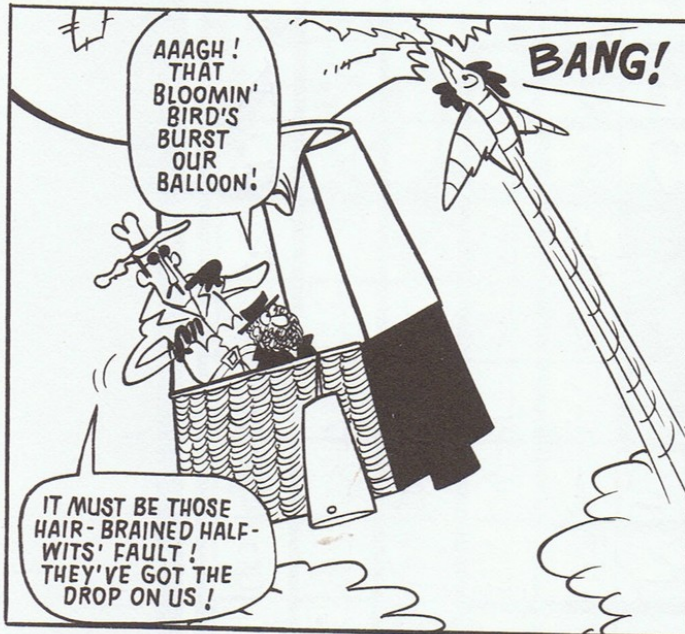




AND SO ...



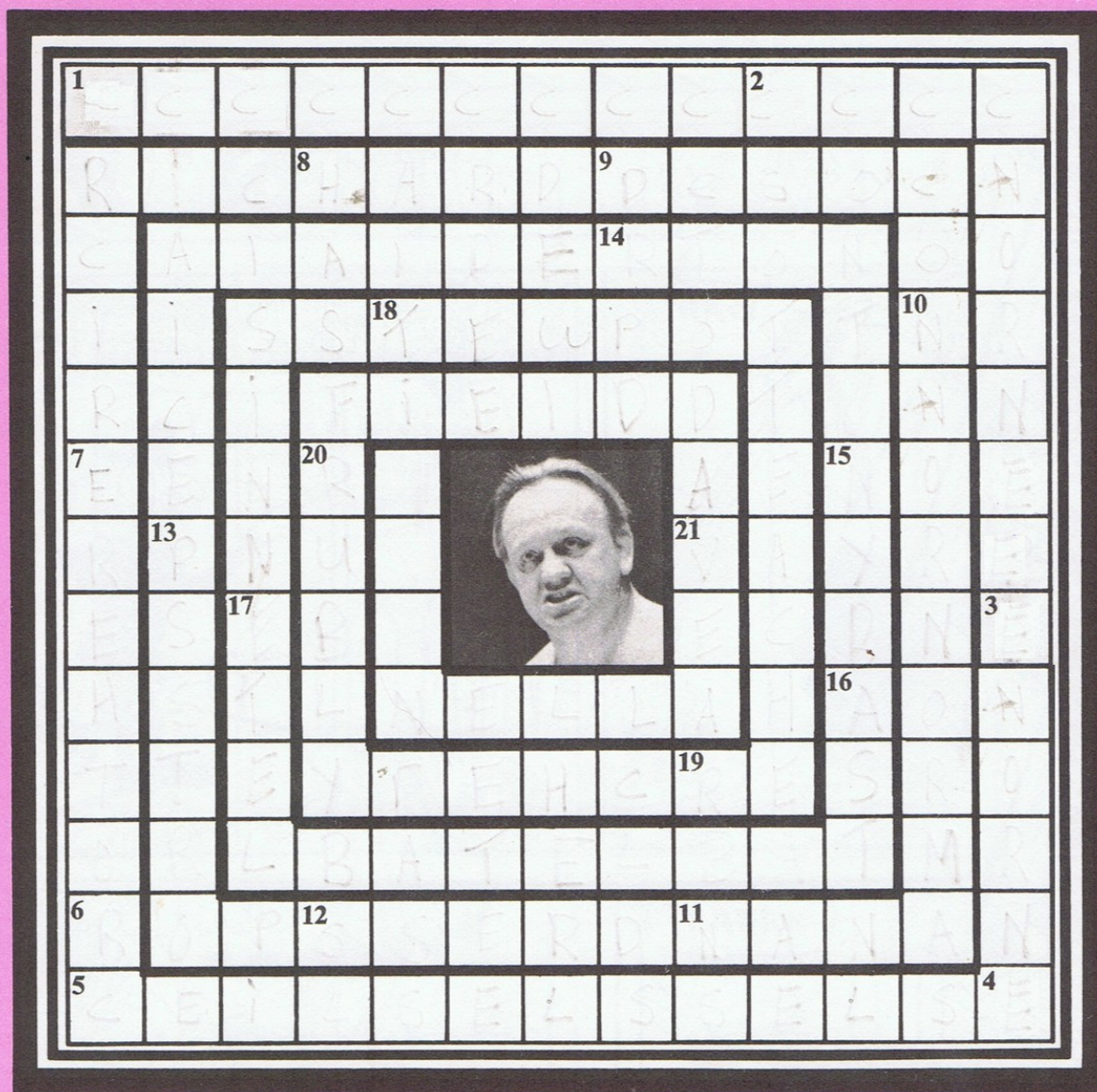
MEANWHILE...





# THE LOOK-IN CROSSWORD

To solve this crossword start at No. 1 and follow the square round clockwise until you get to the picture in the middle. Each answer overlaps the one before it. You can find out just how many letters there are to each answer by counting up the numbers in the brackets. The whole puzzle is to do with television people who should be well-known to you.



1. Irish singer, often uses a rocking chair (3,8) (11)
2. British singer who appeared regularly in *David Nixon's Magic Box* (5,6) (11)
3. Band leader Bob of *Opportunity Knocks* (8)
4. Comedian once with the Black and White Minstrels, with his own strip regularly in *Look-In* (6,8) (14)
5. *Please Sir's* Duffy's first name (4)
6. *World of Sport's* Davies (7)
7. Comedian and entertainer who has had a No. 1 in the hit parade (3,7) (10)
8. Comedian Wisdom; also an early English invader (6)
9. The star of *This Is Your Life* (7)
10. *World of Sport* mid-afternoon starring spot (6,7) (13)
11. *Please Sir's* leading man (8)
12. One of *Magpie's* three stars (4,8)
13. More formal name for ping-pong—*World of Sport* often shows its championships from Brighton (5,6) (11)
14. Ed Stewart (7)
15. Erik Chitty plays one at *Fenn Street* (7)
16. Liz Skinner in *Timeslip* (6,8) (14)
17. Irish comedian (4,5) (9)
18. *Coronation Street's* handy man (3,10) (13)
19. Star of *Opportunity Knocks* (6,5) (11)
20. Violet Carson plays her in *Coronation Street* (3,8) (11)
21. The wrestler in the picture (3,7) (10)

Answers on page 93





"This technical fault comes to you through the miracle of Telstar, Early Bird, and the Eurovision network . . ."

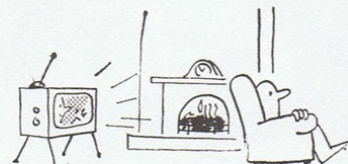
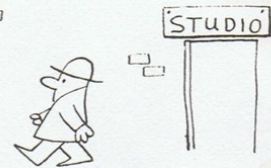
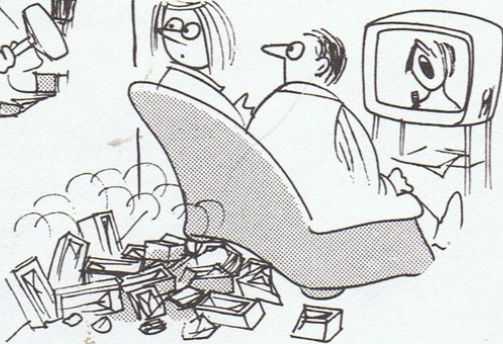


"Are you holding anything back from me, doctor?"

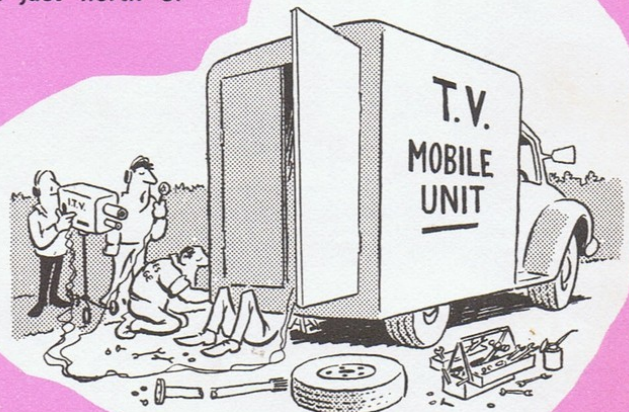
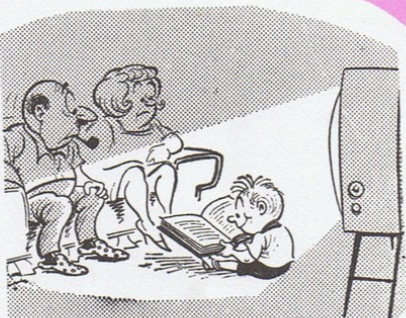
# LOOK-IN LAUGHS



"Would you mind turning the sound down a bit?"



"Instead of racing from Newmarket, we bring you the fitting of a half-shaft just north of Cambridge".





# ON A CLEAR DAY...

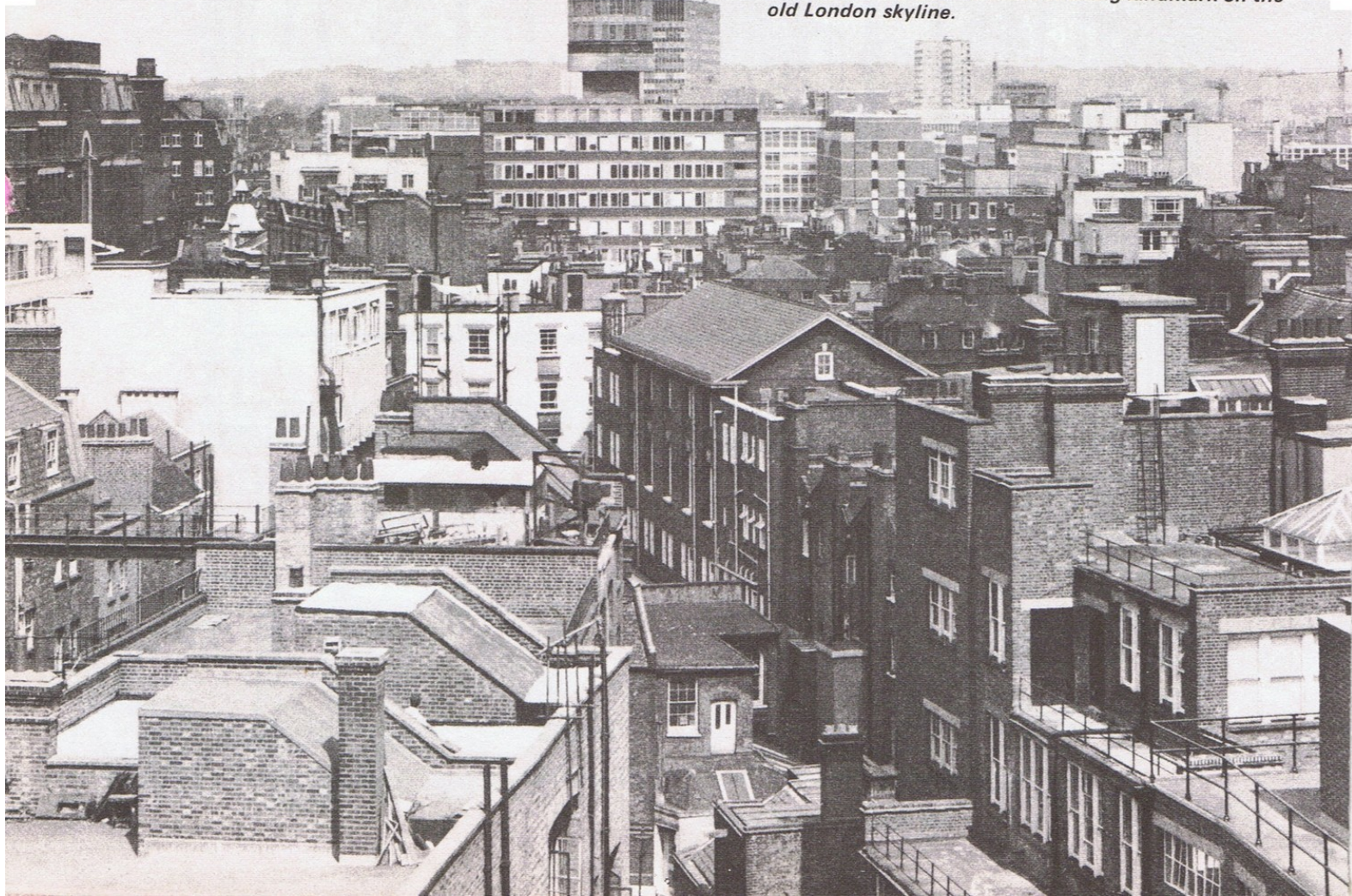
... YOU CAN SEE FOR MILES AND MILES.

With its head proudly stuck in the sky, on nodding terms with passing aircraft, the GPO Tower stands 680ft. above the noise and fumes of London swirling around its base. Up here, at the top, you can make sense of the network of streets and squares below. The great office blocks now seem like a baby's building bricks, the red buses like insects crawling along their tarmac tracks. For only 20p. you can take a lift up the spine of the GPO tower, which will deliver you, (sooner than you think at 1000' a minute) onto one of the glass enclosed observation floors. Here you'll get a giant's eye view of the 15 miles of densely packed Greater London, houses, flats, docks, factories, warehouses and museums. Beyond that are the green fields and furry trees that hint of the Home Counties—Kent, Surrey, Essex, Hertfordshire and Berkshire.

Everyone now recognises the blue glass tube of the GPO Tower. We're beginning to take it for granted. The French had the Eiffel Tower, the Americans, the Empire State Building, but until the completion of the GPO tower in 1965, the British had no way of viewing their capital. Now we can not only stand and look, but if we can afford it, we can eat and look. The restaurant at the top of the tower revolves,  $2\frac{1}{2}$  times an hour, very slowly so as not to whirl the bowls of soup and fruit salad into the laps of the elevated eaters.

Still, all these public pleasures, along with the weather tower, are not the main reason for the

*Way above the hurly burly of the city, the GPO tower is now the newest and most exciting landmark on the old London skyline.*







*From the observation gallery, visitors can have a unique bird's eye view of the city below.*

tower's existence. £2½ million would have been a high price to pay just for rotating roast beef. In fact the London tower is the highest of a series of transmitters that will stretch across the length and breadth of the United Kingdom. Their purpose is to create a network that will transmit microwaves for television and telephone calls. Why? Why all this glass and concrete and steel, 13,000 tons of it, housing all these machines, computers and people? The old method of carrying telephone calls was through thick underground cables. With automatic dialling, STD, people could make long distance calls far more easily, but there wasn't enough cable to cope with it all. Laying new cables is a long and expensive business. It means digging up roads, causing hold ups to the busy streams of traffic that thunder through the streets of London and the provinces. The answer was microwaves.

These are invisible sight and sound waves that travel through the air. They travel in straight lines. This meant the GPO tower ariels had to clear the tops of the highest buildings in London and the hills of the surrounding countryside. Four microwave paths lead from the London tower, to the North through Birmingham, a second to Bristol, Cornwall and on to Goonhilly for satellite link-ups, a third towards Dover and then over the Channel to Europe, and a fourth to East and North East England. Towers in other cities throughout the country have now been completed and can pick up and send calls and television programmes. 100,000 telephone conversations can be held, all at the same time. 40 television channels can be kept open sending out programmes nationwide. Remember, next time you switch on the television, that somewhere in the GPO tower, there's a little electric circuit pulsing away just for you!

## SUSAN STRANKS



At nine years of age, Sue Stranks had already started her film career. She was chosen to play the part of a little girl in a film being made in Fiji, "Blue Lagoon." Although she got another part the following year, she decided to stick to her school work, and after taking "O" levels, started an art course in London. But even after a year there, her heart was still set on acting.

An audition at the Royal Academy of Dramatic Art won her a place there for two years. When she left, she married Robin Ray, a fellow student, and they toured America with a travelling Drama Company.

Robin was the associate director and Sue was an actress with the group. When they came back to England, Sue found herself doing all sorts of jobs, fashion modelling, working in a northern repertory company, appearing as a panellist on a pop programme.

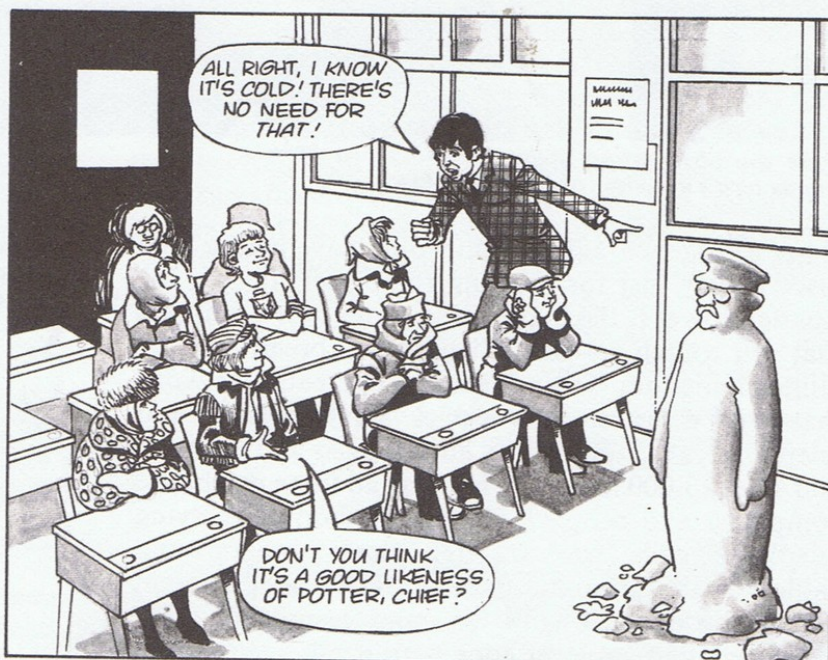
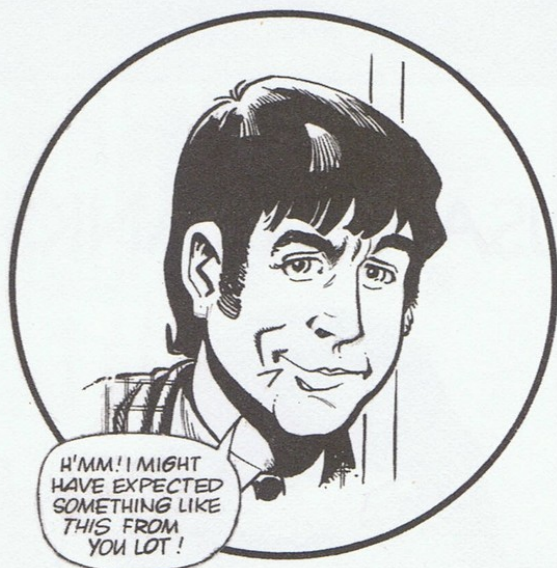
"Then somehow, three years ago, I got through the Magpie audition," she says modestly, and she's been there ever since. "It's exciting. Although there are things I enjoy doing at home, Magpie takes up most of my time."



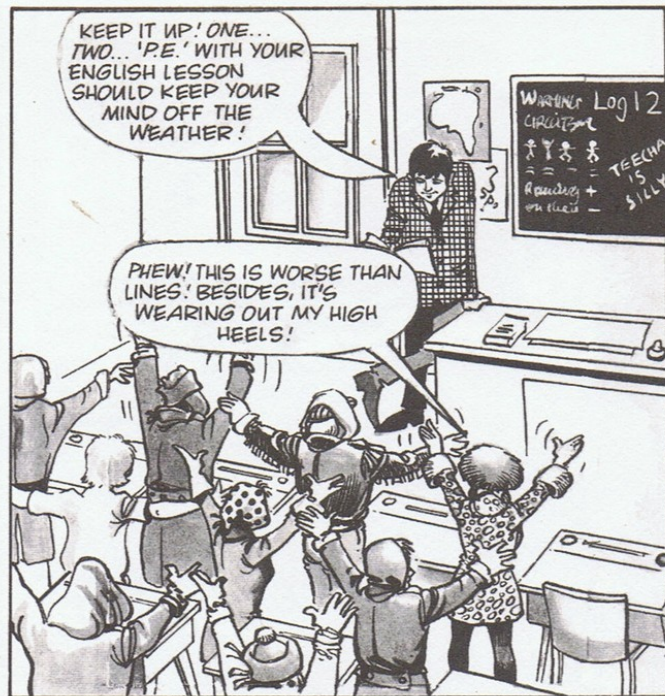
# PLEASE SIR!



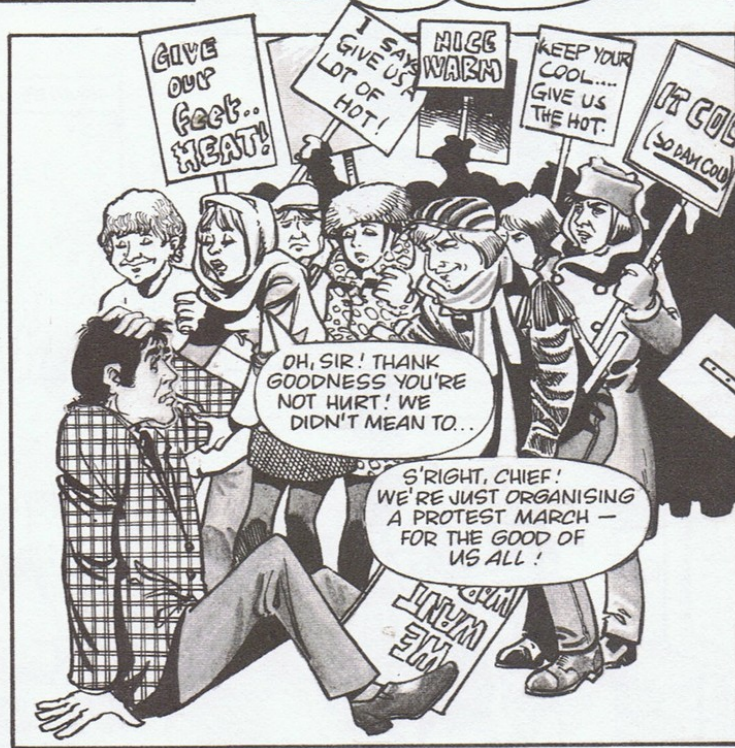
MID-WINTER TRAVELLING CAN BE AS BAD AS THE WEATHER, AS BERNARD HEDGES, FORM-MASTER OF FENN STREET'S NOTORIOUS 5C, DISCOVERS...



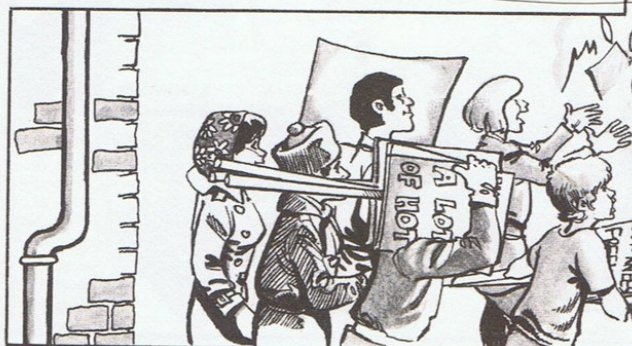




AFTER LUNCH...









# **WORLD OF SPORT**



## **LOOK-IN ON ITV's FAMOUS SPORTING TEAM-by MARK BARON**

**I**t was Tuesday afternoon when I arrived at the London Weekend Television building at Wembley. I caught a high-speed lift to the eighteenth floor, where I was met by a secretary. She escorted me to a large open plan office which housed scurrying men and women, clacking typewriters and constantly ringing telephones.

I had gone to Wembley to visit the offices of *World of Sport* and find out *how* the programme is made.

The man who answered all my questions was John Bromley, the programme's Executive Producer. Being incredibly busy, he could only spend an hour describing the job he and his team do. But despite the lack of time, I still learned some fascinating facts.

Planning for Saturday's programme begins in earnest on Tuesdays. The production men discuss last week's show. They talk about various points that could be improved and how to improve them. They also decide whether to have a sporting personality in the studios.

Wednesday is 'On The Ball' day—*World of Sport*'s soccer spot. Expert, Jimmy Hill and commentator, Brian Moore get together on this subject and decide what form it should take. They may want to interview Sir Alf Ramsey, the England team manager. Or, perhaps, show a slow-motion film of how ace striker, Geoff Hurst, heads a ball. If the final contents they

*World of Sport* covers footballing events and interviews soccer stars like Geoff Hurst (right).







*Left: Executive Producer, John Bromley, instructs a secretary with Richard Davies looking on. The F.A. Cup stands in the foreground.*



*Right: A line-up of the programme's commentators. From the left they are: Jimmy Hill, Kent Walton, Brian Moore, Reg Gutteridge and presenter, Richard Davies.*

choose is not available to appear 'live', then the sequence must be filmed and recorded on the transmission date.

On Thursdays, all the commentators are given their instructions for Saturday. Kent Walton might have to go to Birmingham and cover a wrestling match. John Rickman may have to enter the riders' enclosure at Kempton Park race course to give television punters a last minute run-down on form.

The day before transmission, Richard Davies, the programme's presenter, aided by a team of sub-editors, writes his script. In it, he includes all the items which he *thinks* will be televised.

If, because of adverse weather conditions a certain event has to be cancelled, Richard may not hear the news until he's actually 'on the air'.

He summed up the situation himself: "I adore the sense of urgency you get on a live programme. I like it when the unpredictable happens. Say, for example, we can't get pictures from one of our outside broadcasts. I just have to sit there and talk my way out of trouble".

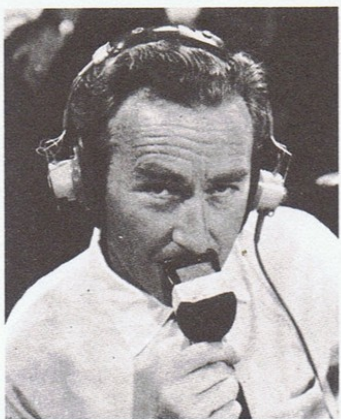
John Bromley told me: "One of the most nerve-racking events is the Tour de France cycle race. For this, many miles of roadway are closed in France and Belgium. Cameramen follow the competitors on motor cycles—so you can imagine how difficult that can be".

"But something even more difficult is going up in a helicopter with a camera. You have to wear a harness

*The horse racing team. From left to right: John Rickman, Ken Butler and Tony Cooke. These men give running commentaries at many races.*







to stop you falling out when you're filming. It takes a great deal of courage as well as practice".

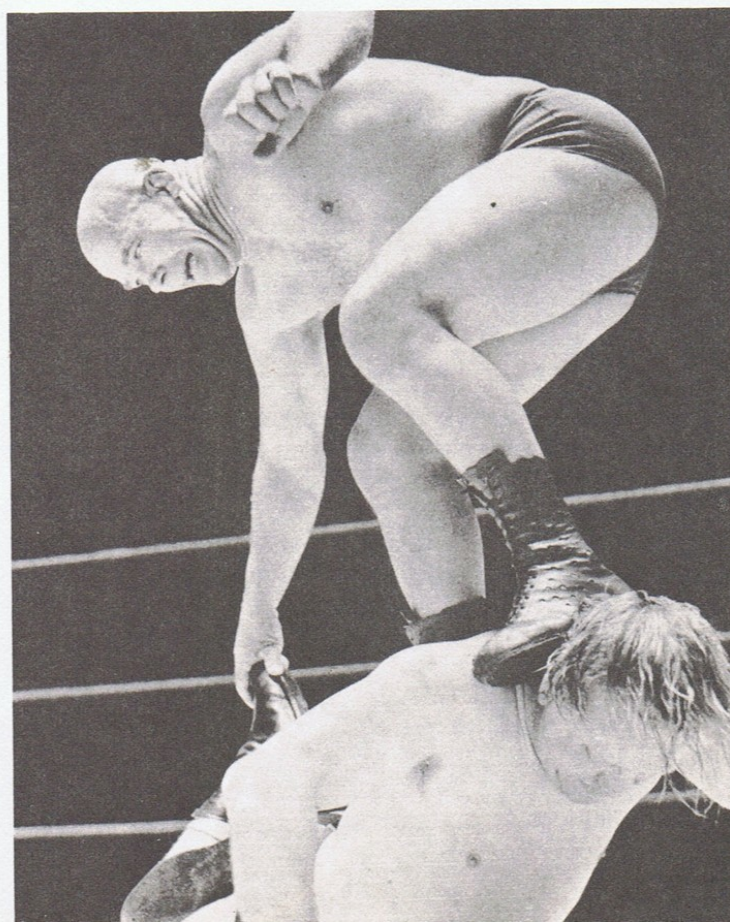
Finally, I asked John what *his* job involved. "Oh", he replied. "Consider World of Sport is a parcel full of interesting items. When they have been collected, I wrap up the parcel and put the string round it. I see everyone does their job properly and, just as important, that they're happy doing it".

At that point, John apologised for having to rush off to a meeting (the tenth one that day). I collected up my notes, waved goodbye, and left—knowing a great deal more about 'World of Sport' than I had done an hour earlier!

*Boxing and wrestling are main features. Below: Henry Cooper and Joe Bugner battle it out! Bottom right: Grapplers, Johnny Creslaw and Les Kellet.*



*Above: Many sporting events are screened live. This outside broadcast team film a cricket match at Lords.*







## AN INKY DRINK

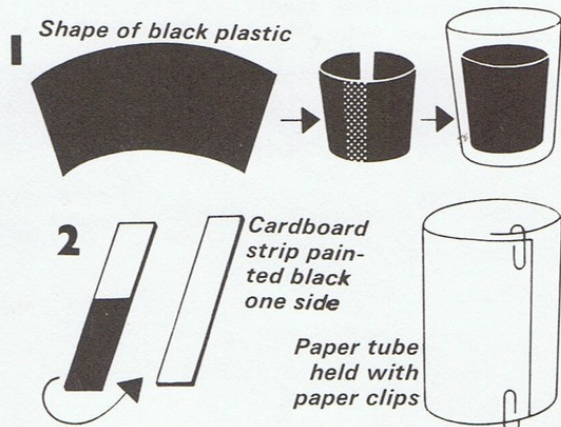
You ask your friends if they would like a drink—and offer them a glass of ink, which you prove is real ink by dipping a strip of card into the glass. When no-one accepts your invitation, you cover the glass with a paper tube, and pronounce the magic words—“Hey Presto! Lemonado!” You remove the tube, and lo and behold the ink has changed to lemonade, or your favourite brand of pop.

### How it works

Apart from the tumbler and a paper tube to cover it, you need two special items. One is a “fake” consisting of a tube of thin black plastic, which is made by cutting out the shape shown in figure 1, of a size that will fit around the inside of the glass so that, at a short distance, it seems to be nearly full of ink. Soft plastic material is

reaches the same level as the tube. The paper tube is close at hand, together with the cardboard strip black side down on the table.

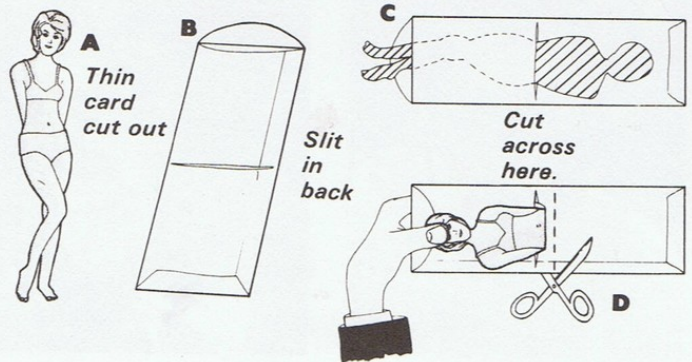
Pick up the glass and shake it slightly—even the lemonade will look like ink. Now take the cardboard strip—keeping the white side to the audience—and dip it into the glass to stir the liquid. As you do this turn the strip round, so that when



best to use since it is waterproof, but you could use black paper or even stiff cloth. The other item you need is an inch-wide strip of white card about six inches long. One side of this you leave blank, but you paint half the other side black as shown. (Figure 2)

To get ready to present the trick, you place the black tube in the glass, and pour lemonade in until it

you take it out the audience can see the black part, and assume it to be ink. Now pop the paper tube over the glass and say the magic words. When you remove the tube, put your thumb *inside* the glass, and pull out the black fake at the same time. Crush the paper tube (with the fake inside it) and drop it out of the way—lift the glass of lemonade, and toast your audience.



## CUTTING A LADY IN HALF

This is really a miniature version of the famous stage illusion—“Sawing a Woman in Half”. You put a cardboard cut-out of a lady into a long envelope, and then cut the envelope in half. But when you place the two halves together, the lady emerges completely unharmed.

### How it's done

First find a suitable picture of a lady in a magazine, paste it on to thin flexible card, then carefully cut round the outline. Now you need a long envelope into which the lady will fit comfortably, and this is prepared by making a slit in the

back of the envelope as indicated in the diagram (B).

With your scissors at the ready, you can now begin. Hold the envelope with the slit side towards you, and push the cut-out lady head-first into it. When her head arrives at the slit, make sure that it goes *through the slit* as shown (C). Secretly bend the head back, so that the cut-out is doubled on itself, then take your scissors and cut the envelope in half as close to the slit as possible (D). Separate the two halves for a moment then put them back together again, allow the cut-out to open out straight—and pull it out of the envelope—quite undamaged!

**DAVID NIXON**, 6ft. 4ins. tall, genial television magician actually started his stage career when he was four years old—as a water baby in an amateur show! And he became a magician literally by accident.

He was due to appear in a Boy Scout revue but broke his leg in an accident shortly before the show. As consolation the scoutmaster promised David a solo spot in the next show and suggested conjuring as an act.

So when his leg was better David visited a London store, bought a conjuring set and was able to perform most of the tricks the same evening!

By the time he was 18, David was a member of the Magic Circle, and has appeared hundreds of times on television, in his own shows, or as a panellist.





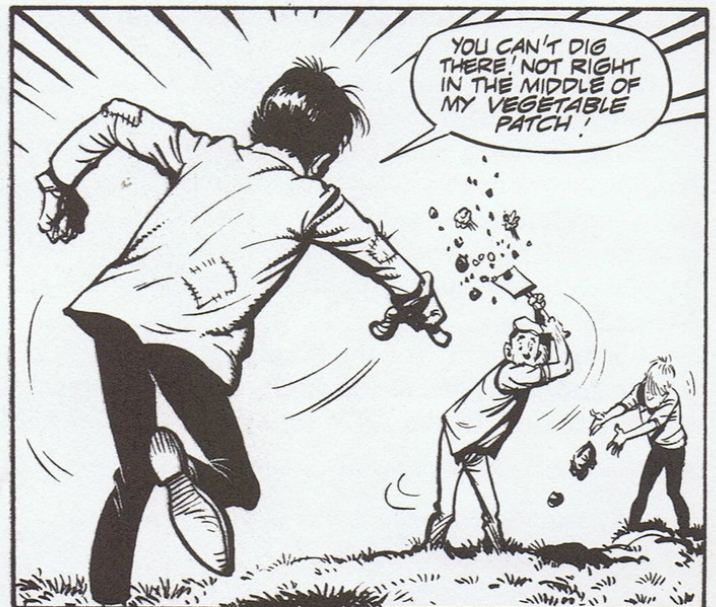




## Crowther in trouble









# TOP-SPEED SUPERSTAR!

## A Look-in on Roger Moore -The Persuader

**T**yres screaming, the white Volvo sports-car sprang forward, hungry to burn up miles. Its driver, jaw set, slammed his foot harder on the accelerator. The mischievous twinkle in his eye, coupled with the smoothness of his handling of the wheel, proved he was enjoying every moment.

As the adventure-seeking swashbuckler, *The Saint*, actor Roger Moore, often shot into such high-speed action during this series which brought him well into the central beam of the TV spotlights.

But the famous Volvo was Roger's own car, and he made the most of it, too!

"I like driving a good car at speed," he said, halting from his work at Pinewood Studios. "But you need to go to the Continent really for that".

Now this four-wheeled 'trade mark' has gone. In its place, Roger has bought an elegant, silver-grey Mercedes saloon.

"It's more roomy for the family," he explained.

For the TV screens, though, Roger's top-speed image remains. In the ATV series *The Persuaders* he

drives no less than a mustard-yellow Aston Martin DBS.

Roger's smooth, debonair personality also remains intact. Playing the role of the aristocratic Lord Brett Sinclair more than suits him.

But the spotlight has not always been on Roger. His climb to the top has been a long, hard one. Born the son of a London policeman, he first left school when he was fifteen and started work with a film documentary company which made cartoon pictures.

When he lost the job, he tried his hand at being a 'film extra'. Then at eighteen, and after attending R.A.D.A. (Royal Academy of Dramatic Art), Roger entered the Army. He attained officer rank. But it was not long before his thoughts turned again to his career and he joined the Combined Services Entertainments Unit.

After his service, Roger did everything from selling glass novelties to modelling for clothing advertisements, while he gradually got more and more small parts in films, TV and radio.

*Roger Moore is surrounded in the all-action TV series "The Persuaders".*











American actor Tony Curtis co-stars with Roger Moore in the ATV series—*"The Persuaders"*.

Poised for action, Roger Moore in a scene from his new TV series.

But it was after a trip to New York that his luck began to change. He was signed for some television shows in the States and placed under contract by M-G-M. Now Roger's career began to advance in leaps and bounds. He was boosted as a new discovery . . .

Today, as the joint star of *The Persuaders* with American actor Tony Curtis, and with such series behind him as *Ivanhoe*, *Maverick* and, of course, *The Saint*, Roger has certainly established himself.

In fact, as one of the screen's most suave and likeable gentlemen, he has become a superstar!

After each day at the studio, Roger likes nothing more than to go home to his family. During the earliest recording days of *The Persuaders*, Roger said to his young son, Geoffrey, one evening, that the lad was probably going to appear on the title credits of the series. Instantly, seven-year-old Deborah burst into tears and asked why *she* couldn't be included.

Roger pointed out that Geoffrey was to portray himself as a boy. Deborah cried all the more and asked: "Why couldn't you have been a girl, too?"

No doubt, many viewers would have been bitterly disappointed if he were!

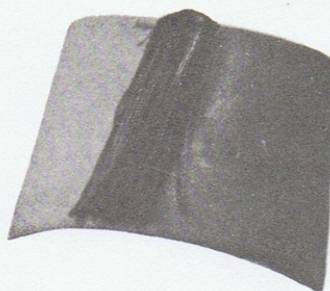




# LOOK-IN TV QUIZ

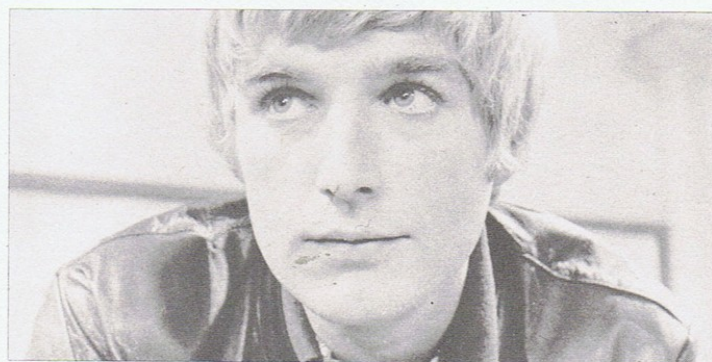
1. Who played the part of Oliver in the recent British film?
2. Born Alfred Hawthorne, a master of the disguising art, what's this popular comedian's stage name?
3. Which Northern city is home to both Jimmy Tarbuck and Ken Dodd?

10. Pete Brady is well known as a Magpie presenter, but before that what was his job?



4. Known to 'Freewheelers' fans as Mike Hobbs, what's his real name?

11. On whose head does this exotic covering usually rest?



12. This is Albert, looking for his owner. David Nixon's usually cutting her in half.

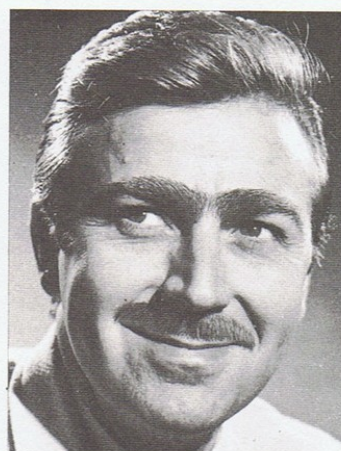
13. He's called various names by his students on the programme 'Please Sir!' but what's his own name?

14. We've disguised him. Can you still tell who this tv personality is?



5. What have Rolf Harris and Kangaroos in common?
6. Catweazle's Anglo-Saxon shoes are not the only thing that he gets around on. What else does he use?

7. Ed Bishop plays the part of Commander Straker in which tv programme?



8. Who played Aladdin at the Palladium this year?

9. Freddy Garrity, star of 'Little Big Time' has a row of top hits to his name. Can you name one of them?

15. Roger Moore, star of The Persuaders, also played The Saint in that series. Who wrote The Saint books?

Answers on page 93





**SIDNEY JAMES**, one of the best-known faces in films and on television playing Cockney-style roles, is actually South African—born in Johannesburg in 1914, the son of a music hall couple.

In South Africa he worked as a stevedore, coal heaver, diamond digger, skating instructor and middleweight boxer, fighting tough miners for 30s! He served in an anti-tank unit during the war, and used his demob. gratuity to come to

England in 1946.

Sid has since appeared in nearly 200 films, and many radio and television programmes, including a famous partnership with the late Tony Hancock.

He has starred in his own television series *Citizen James* (1960), *Taxi* (1962), *George and the Dragon* (1966), *Two in Clover* (1970) and most recently, *Bless This House*. He is married and has one son and one daughter—and his middle name, often referred to jokingly, actually is Balmoral!





REG VARNEY, so popular as the bus driver Stan Butler in *On The Buses*, comes from a family of five and used to live in West Ham, East London. He started working as a stage performer in music halls and working men's clubs all over Britain—and became very well known in pantomime, especially as a Pantomime Dame.

Reg says his favourite pantomime part, though, was Buttons in *Cinderella*. At one stage during his career he had Benny Hill working for him as a

stooge—but he has also played piano in a pub.

His big television break came in a B.B.C. series called *The Rag Trade*, and he followed that up with another series, *Beggar My Neighbour*. But it has been *On The Buses* that has really taken Reg to the top of the popularity charts.

He has been married for 25 years, has a grown-up daughter, Jeanne, and lives in an 18th century Georgian manor house at Enfield, Middlesex. He's also buying a house on the island of Malta.





# HAW!



# BRIDGES!

**HOW** Many kinds of bridges are there?

Sydney's beautiful harbour was packed with boats. As ferries plied to and fro, the entire population of the great Australian city seemed to be watching what was going on with mounting excitement. For this was August 19, 1930, the day when the two halves of the giant new bridge, each weighing 15,000 tons, were to be linked. But would they fit exactly?

Incredibly, the gap was only 2 inches vertically and  $3\frac{1}{2}$  inches horizontally, probably due to temperature changes. A few inches in 1650 feet! How the crowds cheered, and how pleased Sir Ralph Freeman, the British engineer who had designed the bridge must have felt. Bridge building on this scale is a mammoth operation!

The first bridges were no doubt logs across streams, but we know that over 5,000 years ago the Sumerians of Iraq understood simple bridge-building. The oldest surviving bridge, a single arch one, is in Turkey and is nearly 3,000 years old.



*The great Sydney Harbour Bridge carries 8 traffic lanes, two footpaths and two railway lines.*



*The Monnow Bridge in Monmouth is one of the oldest masonry bridges in the British Isles.*



The oldest type of bridge is the girder or span bridge, wooden at first, so the span was only as strong as the wood. With today's steel girders far bigger spans can be used.

Arch bridges followed the span bridges. They took heavy loads, but arches made of masonry became too heavy and some fell down. The introduction of iron, then steel, saved the day. Sydney Harbour Bridge, finally opened in 1932, is the largest arch bridge in the world.

The cantilever bridge, has been compared to a man with his arms outstretched and a weight in each hand! A classic example is the Forth Bridge in Scotland.

The suspension bridge has a road suspended from a continuous cable. This is held by towers on each bank and runs right across without support. Modern bridge-building materials allow for very long spans. Famous suspension bridges include the Clifton Suspension Bridge near Bristol and New York's Hudson Bridge.

Last of the main types of bridge is the transporter,

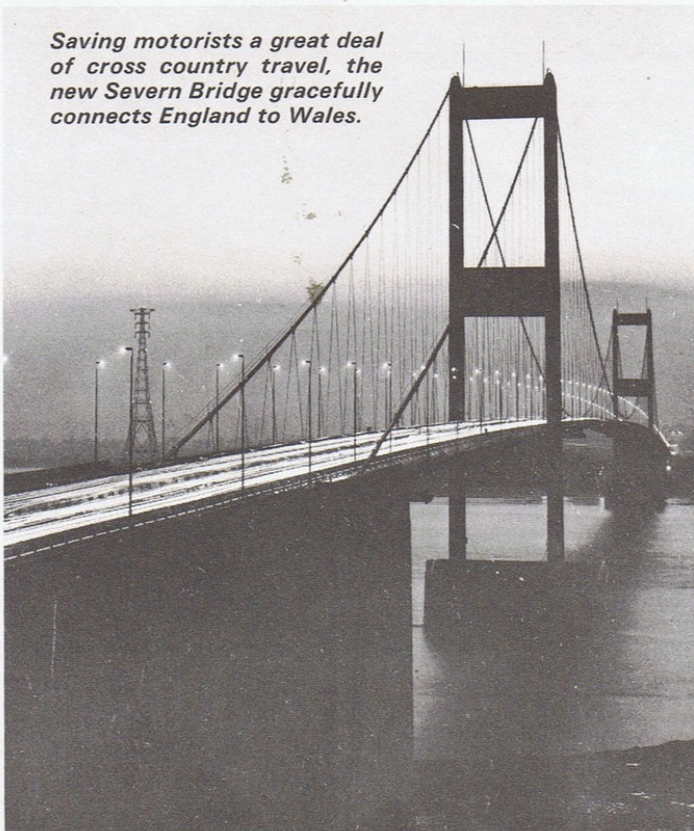
*Like a castle cut in two, Tower Bridge is Britain's most distinguished draw-bridge.*



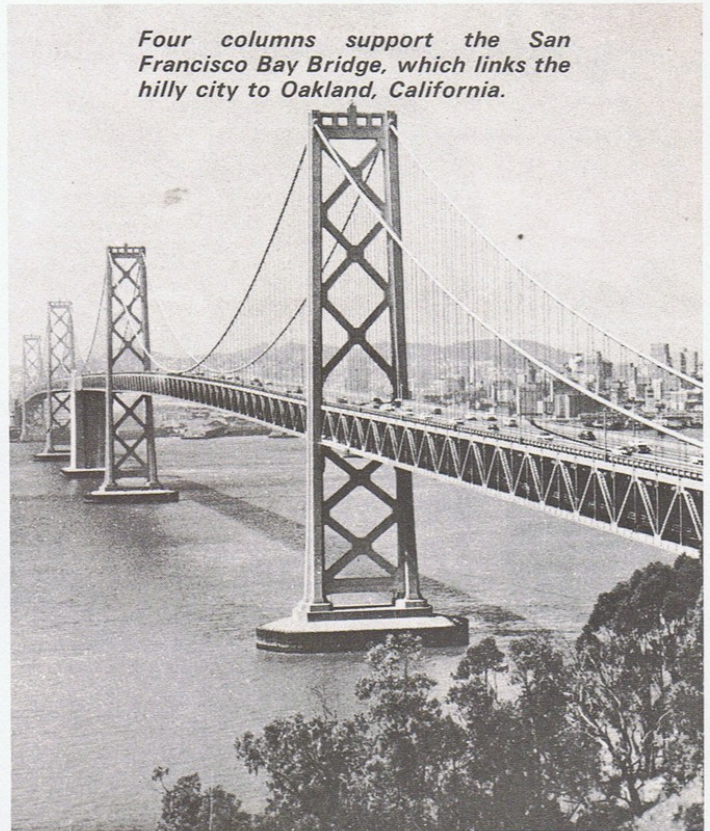
supported by pylons at both ends. It has a travelling "cradle" which carries vehicles and passengers.

Other bridges include those that are movable like London's Tower Bridge, and the Army's Bailey Bridges, which, with their portable metal parts, can be assembled very quickly. Bailey Bridges, named after their inventor, helped shorten the last war.

*Saving motorists a great deal of cross country travel, the new Severn Bridge gracefully connects England to Wales.*



*Four columns support the San Francisco Bay Bridge, which links the hilly city to Oakland, California.*





TWO ELEPHANTS ESCAPE FROM THEIR AFRICAN NATURE RESERVE, AND ARE ROAMING AROUND LOST. IT'S YOUR JOB TO GET THEM BACK SAFELY, THROUGH ALL THE HAZARDS OF THE DANGEROUS TERRAIN.

A stylized illustration of two elephants in a savanna setting. The elephants are rendered in a pinkish-purple hue with black outlines and are facing each other. The background features dark, silhouetted trees and a light blue sky. A large red 'S' is visible in the top right corner, and a yellow 'APT' is in the bottom right corner.

BACK 3



# SURVIVAL GAME

FALLEN  
TREES  
BLOCK  
WAY.  
BACK 4

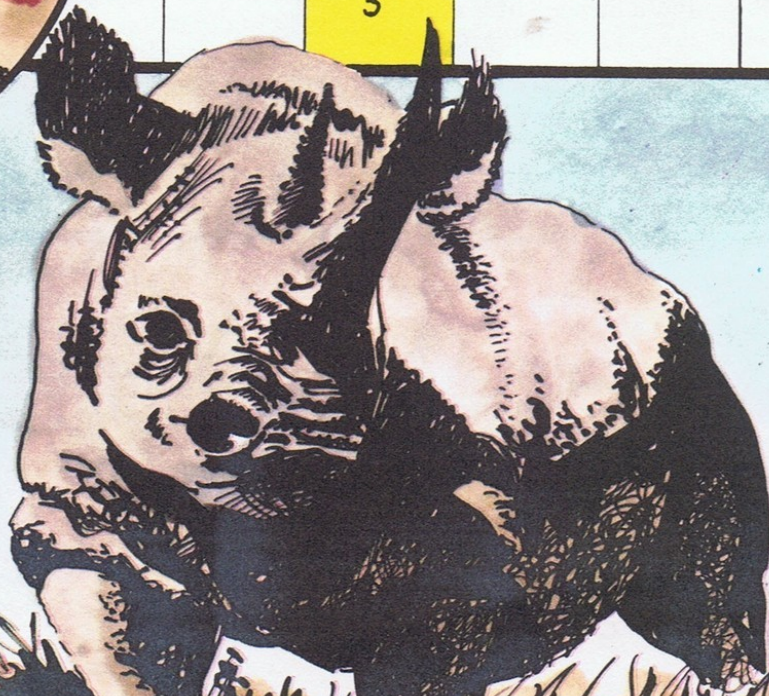
FIND  
PEANUT  
GROVE  
FORWARD 3

GET  
SUNSTROKE  
MISS A  
TURN



SIGNPOST  
FORWARD  
3

WRONG  
WAY. GO TO  
BOTTOM.  
THROW 6  
TO GET  
OUT.







This is a stunt which will cause an enormous amount of fun at any party. First you select your victim—who should be someone who enjoys a good joke—and hand him a soup-plate filled to the brim with water. You pick up another plate, also filled with water, and explain that he must concentrate very hard, and follow your actions exactly.

Now you go through a whole rigmarole of peculiar movements. Holding the

## CRAZY HYPNOTISM

plate in one hand, you make mystic signs over it with the other hand. You rub your forefinger around the rim of the plate—then *under the bottom of the plate*. All the time you are doing this, you keep talking—telling him exactly what to do—and to *keep gazing into your eyes*. Then you trace a “magic circle” on your forehead, a cross on both cheeks, and a line down your nose.

By this time your audience will be in fits of laugh-

ter, because your victim, quite unbeknown to himself, will have dirty black marks all over his face.

Of course, the soup-plate that you hand him must be specially prepared, and this is done by holding a lighted candle underneath it, so that it is blackened with soot.

There are two things you must NOT do. Don't put the prepared soup-plate on a clean tablecloth, and don't pick up the wrong plate for yourself.

## MAGIC OF THE MIND

One of the most baffling kinds of magic is what is known as “mental magic” in which you demonstrate uncanny powers—a sort of sixth sense which ordinary mortals do not have. For this particular demonstration you will need the help of a friend, who has been secretly instructed what to do.

First, he blindfolds you, and you are taken out of the room for a few moments, while he gets the other spectators to choose one of the objects in the room. When you are brought back, your confederate asks you questions such as—“Is it this clock?”—“or the radio?”—“How about the table?”—“Maybe this vase?”—“What about this book?”

To all these questions you answer “No!” except the last—and of course you are correct. How do you know?—well you just listen carefully to the first word of the question—as you can see they all vary—but as soon as you hear the word “What” you know the object that follows was the chosen one. Obviously your friend must be careful not to say “What” before he reaches the right object.

You can repeat the trick immediately, but using a different code-word—pre-arranged with your friend—and this time, just to confuse the audience a little more, he does not mention the *name* of the object—saying “Is it this?”—“What about this?” and so on.



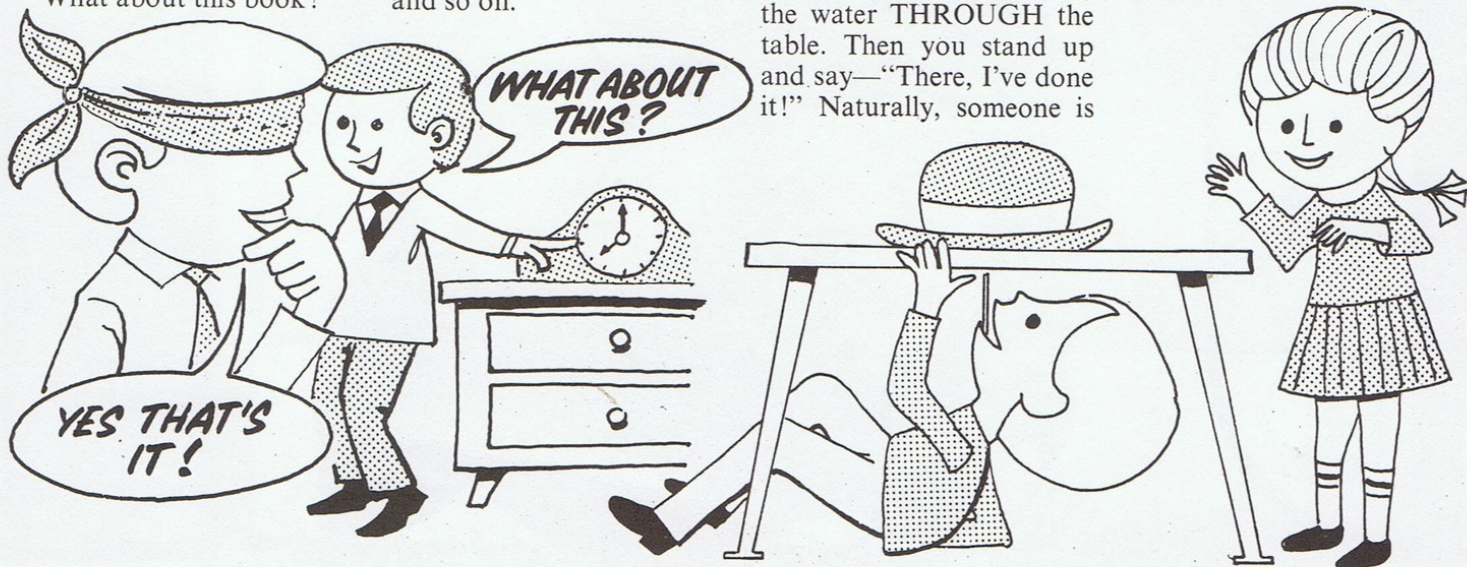
## THE PHANTOM DRINKER STRIKES AGAIN

Here's another crazy trick to catch your friends. You place a glass of water on the table, and cover it with a hat. Then you state that, being a magician, you can drink the water without lifting the hat. Then you proceed to prove it.

Getting under the table, you make sucking noises—just as if you were drinking the water **THROUGH** the table. Then you stand up and say—“There, I've done it!” Naturally, someone is

sure to lift the hat off the glass to see if the water is still there—and immediately you grab the glass and drink the water.

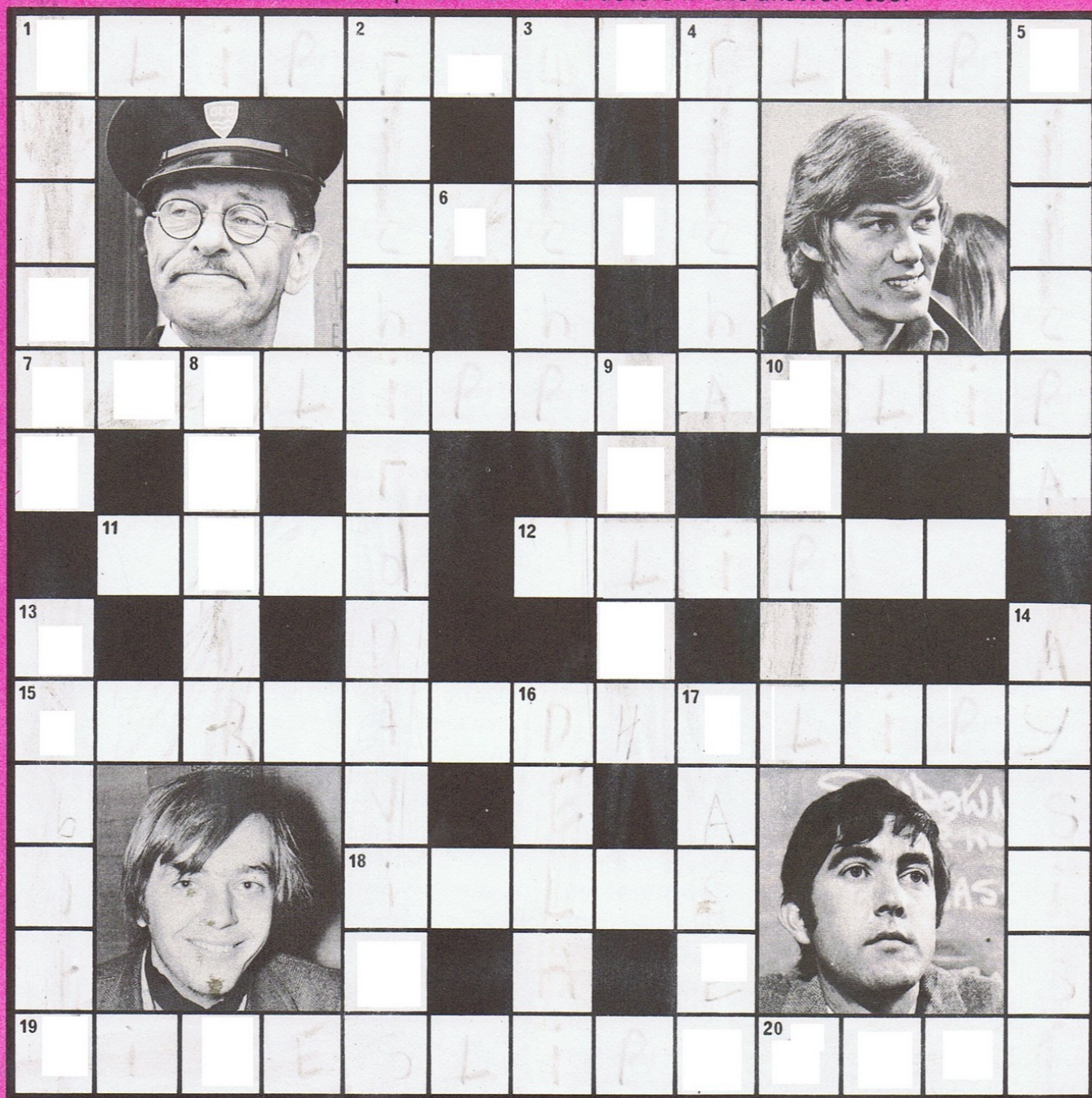
When everyone protests that you have not fulfilled your claim, you point out that you promised to drink the water *without (you) lifting the hat*—but **YOU** didn't lift the hat—**THEY** did!





# PLEASE SIR! CROSSWORD

It's a take-over bid by *Please, Sir!* in this special crossword. All the pictured stars come from the show and there's quite a few of its actors in the answers too.



## Clues Across

1. ----- Potter, the janitor pictured top left
2. Dickie who introduces *World of Sport* (7,6)
3. Medal (anagram) for a horse with leg trouble
4. Type of horse seen in *World of Sport*
5. Musical fellow like Vince Hill
8. Make one and you'll get no marks in *University Challenge*
9. Our planet
10. ----- Barry; bottom left, actor
13. See 10 down
14. Help David Nixon with a trick perhaps
16. It's the capital of India
17. Comfort found in *Please Sir!*

## Clues Down

1. Where the commercials appear (7,6)
6. Like Benny Hill, he tells jokes for a living
7. Bright of *Bright's Boffins* (9,4)
11. Dinenage of the *How!* team
12. Peter ----- of *Please Sir!* in the top right picture
15. And this is Sir from *Please Sir!* played by the man bottom right (7,6)
18. The British ----- include England, Ireland, Scotland and Wales
19. Show where Liz and Simon etc., can step out of 1971
20. For Bernie in *The Golden Shot*

Answers on page 93



# Dressing up with Leslie Crowther

**L**eslie Crowther, a great favourite with *LOOK-IN* readers in his *Crowther in Trouble* comic strip, discovered the fun of dressing up when he was five years old. "Every summer holiday I went to stay with my Auntie Bunty, who had a grand country house near Walsall," said Leslie. "She was keen on amateur dramatics and, tucked away in a corner of her stables, I discovered a huge crate of her old theatrical costumes.

"I used to spend hours, trying on all the different costumes. The trouble was, they were all female costumes, so you can imagine what I looked like, a five-year-old kid in a dress and a bustle!"



*During his stage career, Leslie has worn almost every kind of theatrical costume.*

Leslie still loves dressing up. "It's a part of show business that always fascinates me, always gets me excited," he said. "When I know what part I'm playing—whether it's a musketeer or Long John Silver I can't wait to get the gear on."

His favourite costumes are Regency or Edwardian, especially uniforms. "I would have loved to have been the Scarlet Pimpernel," he said. "You can't help but feel dashing in those sort of costumes. And it's funny: when you wear a uniform you find yourself marching and standing at attention almost automatically.

"Well, you've got to stand up straight when you're dressed as a musketeer—otherwise your hat falls off!"

When he's wearing a costume, Leslie also enjoys playing the part to the full. And he isn't above having a joke with his friends. Once he was dressed in a German S.S. uniform for a war sketch in *Crackerjack*, monocle and all.

"Just for a laugh, I decided to goose-step around to the Victoria Palace theatre, and burst into the dressing rooms there," he recalled. "But when I threw open the door of the dressing room of the Schaller Brothers, an



*"Big Ears" Leslie is probably the world's champion quick dresser.*

American juggling act, and shouted 'Vot is Dis?', one of them nearly passed out.

"It turned out that he had been a prisoner of war and had nasty memories of S.S. uniforms! The laugh was on me in the end: he hid my monocle. Said he always wanted to do *that* while he was a prisoner!"

During his stage career Leslie has worn almost every kind and style of theatrical costume. "We even had special clothes to wear when I worked on radio as a boy," said Leslie. "I guess that must have been so they wouldn't rustle or make noises over the air."

Costumes continued to be an important part of his routine when he entered television in children's programmes in 1953, and when he joined the Fol de



*"You can't help but feel dashing in some costumes."*

Rols seaside company, where he stayed from 1954 until 1960. Since then Leslie has appeared in many television programmes—*Crackerjack*, *The Black & White Minstrel Show*, *The Saturday Crowd* and his own *Leslie Crowther Show*.

"I suppose I've played almost every part now," he said. "I was even a pantomime dame at Hanley 17 years ago—Widow Twankey—which I enjoyed immensely. My training in Auntie Bunty's stable came in very useful then."



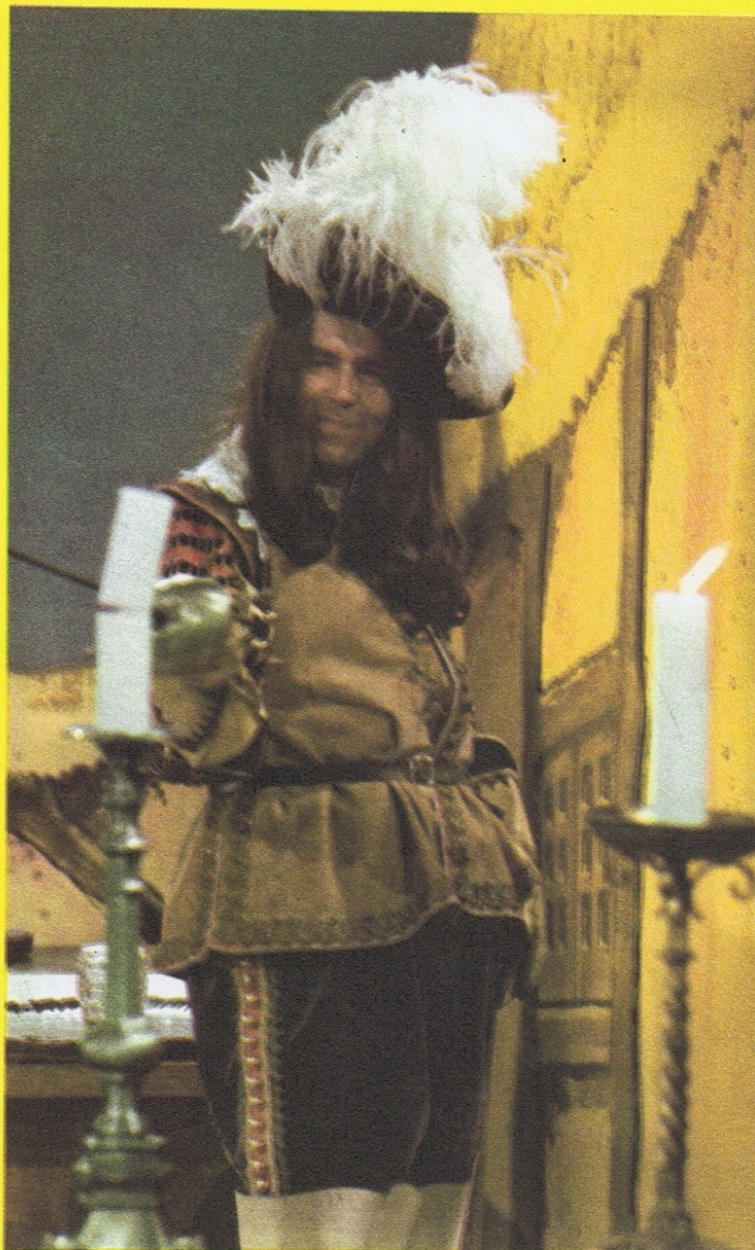
Of all the costumes Leslie has worn during his career, the most difficult one is Long John Silver. "You have to strap your leg up behind you to wear a peg-leg," he said. "Your kneecap is bruised and sore for weeks afterwards."

All these various parts and roles means that Leslie has to have many changes of clothes during a performance—and he is acknowledged as one of the quickest-change artists in British show business.

"During one Fol de Rols performance, I had 19 changes of clothes," he said. "We timed it out to perfection and reckoned it was impossible to do it any faster . . . unless you got your braces twisted. I can have a complete clothes change in 30 seconds."

"I have one stage act when I play all the people in a skit of *This Is Your Life*. During that I have to change completely in one long sentence. I've never ever dropped any real clangers, like wearing a baby's bonnet when I should have a bowler hat. This is because I'm very well organised. I know where

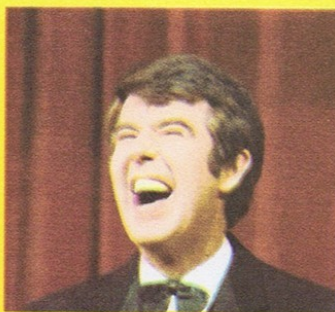
***"The most difficult costume to wear is that of Long John Silver. Your kneecap is bruised for weeks afterwards!"***



***"You've got to stand up straight when you're a musketeer . . . or your hat falls off!"***

everything is and exactly how much time I've got."

So Leslie Crowther, one of the most versatile funny men on television, is probably the world



***"I've never dropped any real clangers, like wearing a baby's bonnet when I should have a bowler hat!"***

champion quick dresser.

Except for one regular occasion.

"That's when I get up in the morning," he said. "Then I'm the slowest in the world. It takes me such a long time to wake up that I'm half an hour simply putting on my socks!"



# Boffins

Colin Willock describes

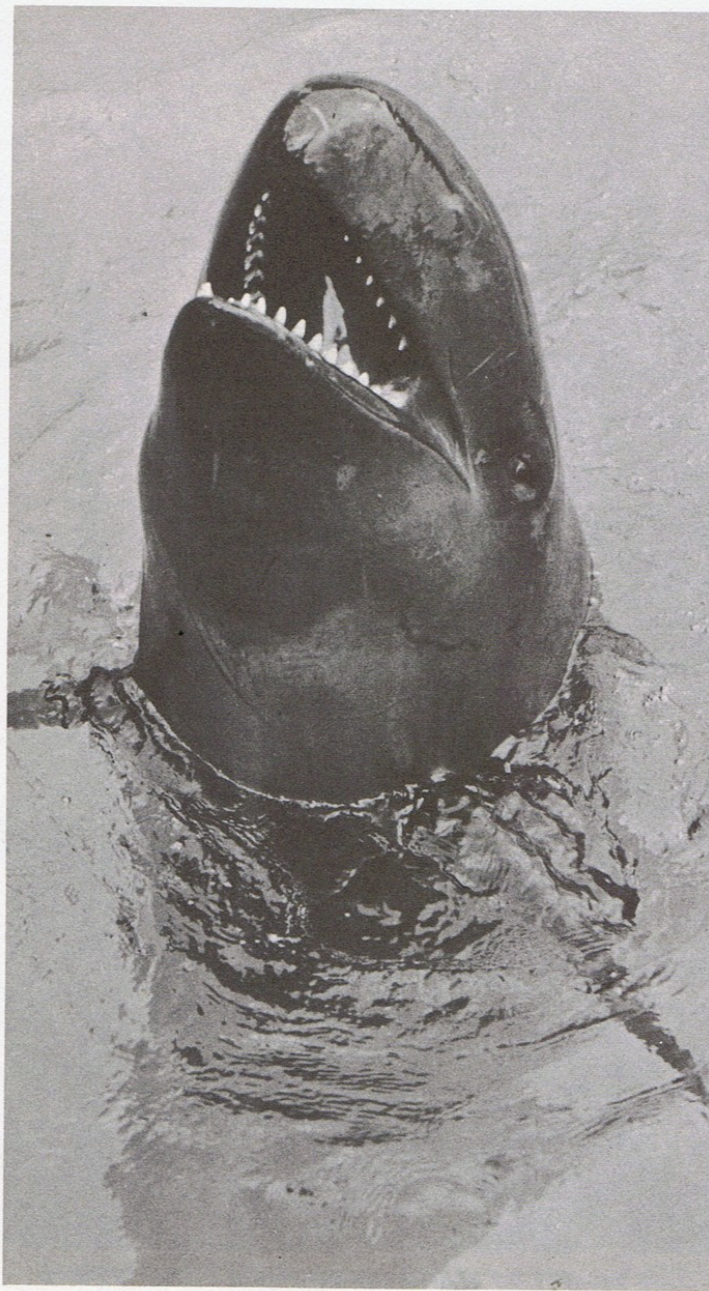
**W**hen we were making a 'Survival' film earlier this year in Hawaii, our underwater cameraman, Des Bartlett, filmed a dolphin that had been trained to help deep-sea divers by carrying down tools to them through a hundred feet of water. Each time the dolphin returned to the surface with a spanner in its mouth, it was rewarded by a piece of fish.

Dolphins are pretty smart, as you'll see if you visit one of the 'dolphinariums', springing up all over England these days. They can surf-ride, balance balls on their noses, leap twenty-five feet in the air for a fish, and 'stand' on their tails while treading water backwards at a great rate of knots.

But these are just parlour tricks, usually done simply for reward of a fishy titbit. Their real talents, used in the ocean for communicating with each other and hunting fish shoals for food, are far more spectacular.

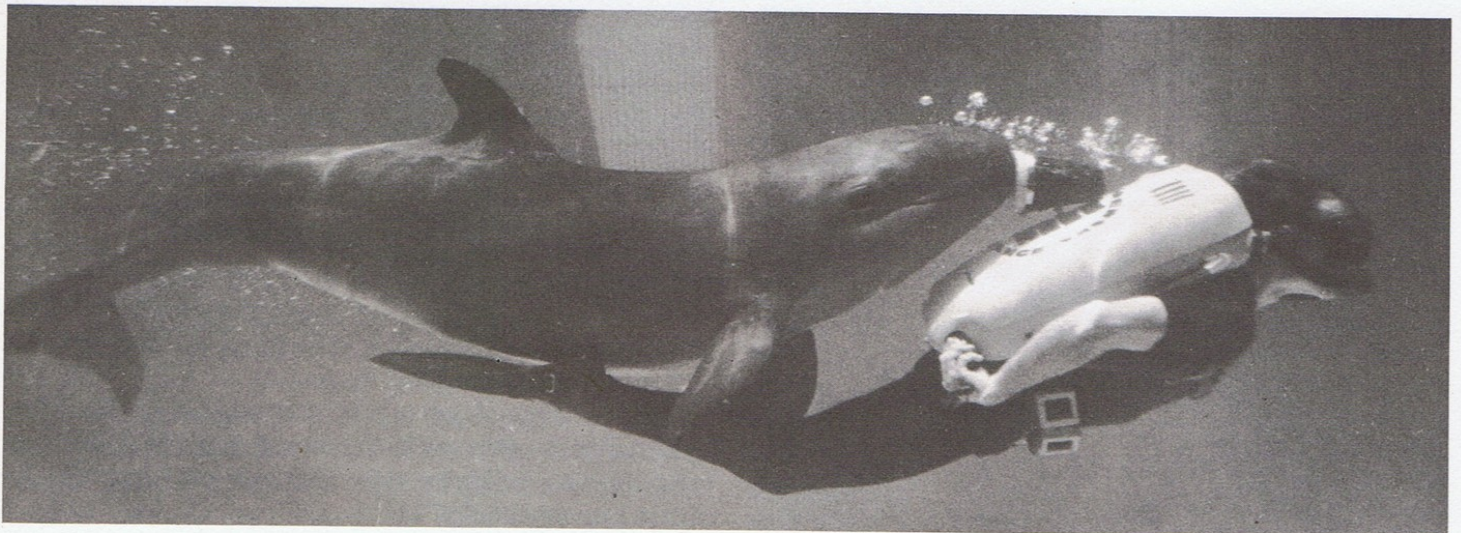
Dolphins have echo-locating and direction-finding devices in their very large brains (they have a bigger brain area than we do) that would put the most modern submarine to shame.

By sending out an underwater sound signal and receiving an echo back, they can home on objects ten miles away. Tests have shown that they can tell the difference between the echoes sent back by different sorts of metal and even by different thicknesses of the same metal.



*Above—A false killer whale comes up to show its fierce-looking dentures.*

*Below—Dolphins are pretty smart. This false killer whale pushes along a diver.*

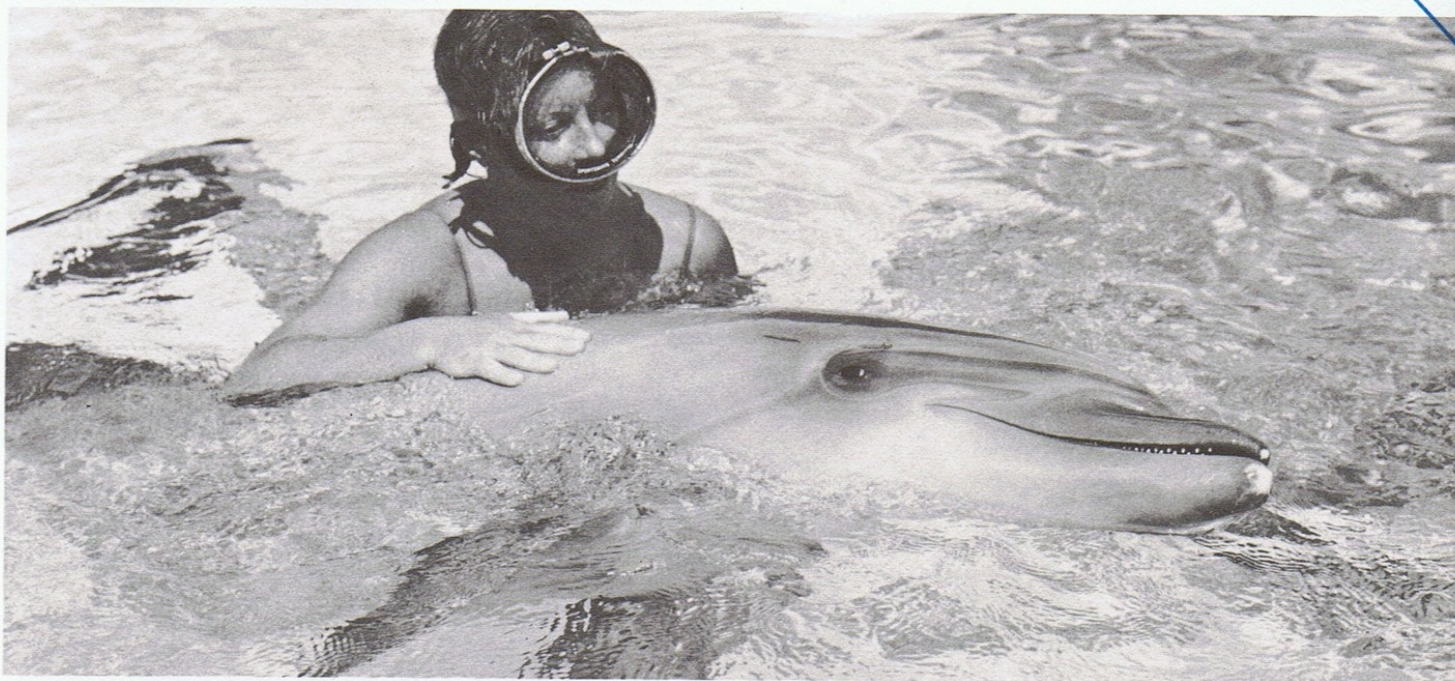




# of the Deep

Survival

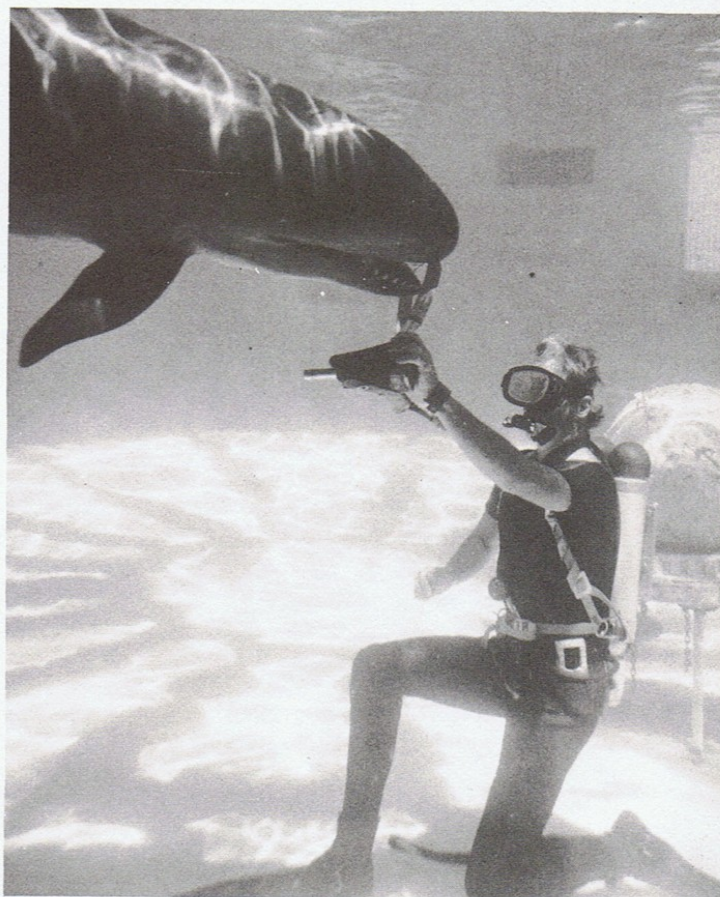
why the dolphin is no dunce...



*Above—Pacific or Atlantic dolphins are the ones usually seen in dolphin shows.*

*Below left—Bottlenosed dolphins give a leaping display in their pool in Hawaii.*

*Below right—A false killer whale demonstrates its high level brain power with a diver.*





The United States Navy are training dolphins to give warning of the approach of submarines. Dolphins are, of course, just small whales.

As members of the whale family—the Cetaceans—they are, of course, mammals, carrying their young for nine months and then feeding their babies, underwater, on milk.

The dolphin you see in the dolphin show is usually a Pacific or Atlantic bottlenose. They tend to be the most playful and trainable of the species. The one we occasionally glimpse in European waters is the common dolphin, slightly smaller and with a narrower beak. But killer whales, false killers, pilot whales, porpoises—they're *all* dolphins, or, if you prefer, small whales.

Greek legends tell of dolphins helping shipwrecked sailors ashore. Recently, it really happened, to a Japanese fisherman who had fallen overboard. I'm afraid to say I don't think there is any question of a deliberate desire to help. Dolphins aren't made that way, so if you fall overboard don't rely on rescue.



*Right—Two false killer whales leap high out of the water at Hawaii's Sea Life Park.*

*Below—Bottlenosed dolphins at Oceanic Foundation, Hawaii.*





*At the Ocean Science Theatre in Hawaii, a killer whale leaps for a titbit.*







# HOW!



## How did the Red Indian use the buffalo?

The whole way of life of the Indians of America's West depended on the buffalo—until the white man slaughtered the great herds. The shaggy animals have been called “the Indian's cattle”, but they were far more than that. They gave him food, shelter and clothing, and much more besides.

Hardly any part of the buffalo was wasted. Its hair was braided into reins; its horns were turned into drinking vessels; its hide was used for saddles as well as tepees (tents); buffalo robes were softened with buffalo liver and fat; pieces of rib-bone were used to make gambling dice! The list is endless.

Then, from the 1860s onwards, hunters descended on the buffalo range and wastefully slaughtered millions of the great beasts for the hides, which could be made into robes and hats. The bones, too, were used as fertiliser. The Government was partly to blame: it knew that the Indians could not survive without the buffalo, so it encouraged the slaughter. It was this, plus the white man's superior firearms and sheer weight of numbers, that finally tamed great fighting tribes like the Sioux and the Cheyenne.

By 1900, there were only about 2,000 buffalo left. Just in time the survivors were saved and now there are over 10,000 or so, all of them protected.

## How long ago were crosswords invented?

Some very simple crosswords appeared in children's books in the last century, but the first real one appeared in the *New York World* on December 21, 1913. The first to appear in a British paper was on November 2, 1924, the paper being the *Sunday Express*.

## How did Rugby League start?

In 1895, 22 Rugby clubs left the Rugby Union and set up their own Northern League: they all came from Yorkshire, Lancashire and Cheshire.

The reason for the change—which later resulted in rules changes as well—was a row over whether or not amateur Rugger enthusiasts should be given money to make up for the fact that some of their ordinary wages were lost because they were away playing the game.

The Northern Union soon had full professionals, and in 1922 became known as the Rugby League.



*The buffalo once wandered across the American prairies in their thousands. Both the Red Indian and the American hunter were to blame for the decline in numbers of this great beast.*

## How long was the first space flight?

On April 12, 1961, the Russian, Major Yuri Gagarin, made the first successful manned space flight in Vostok I.

In all he was up 108 minutes and his single orbit of the Earth took 89.34 minutes.

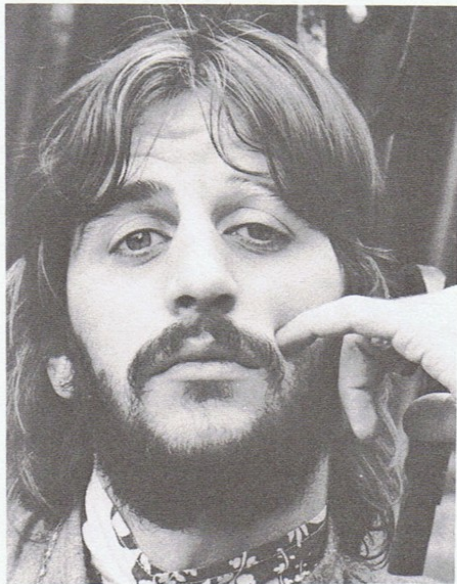


*Major Yuri Gagarin smiles triumphantly after the first successful manned flight into space.*



1. What's the speed of light?

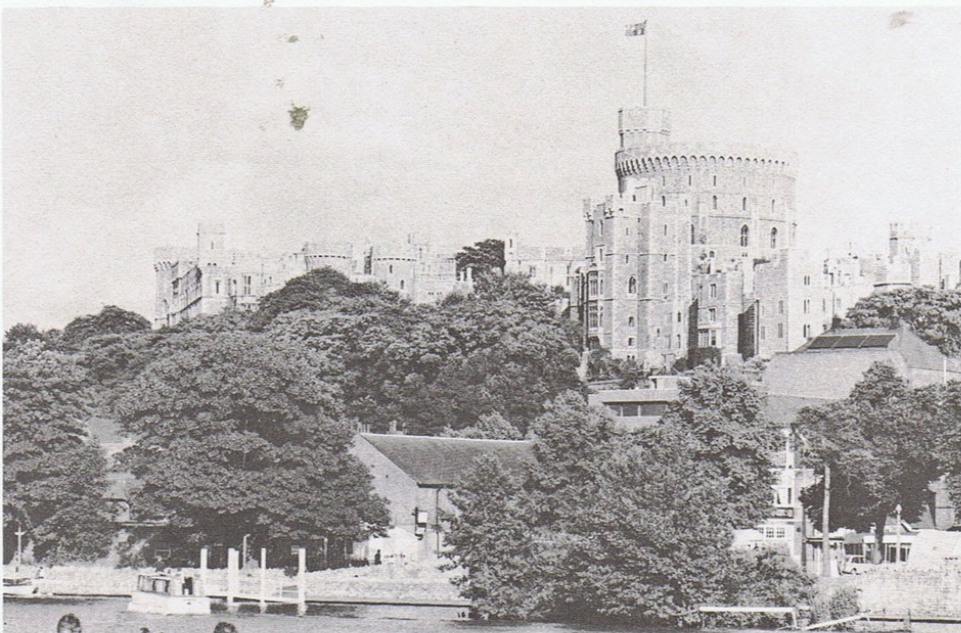
2. What's Ringo Starr's real name?



3. Who shot an apple off his son's head?

4. For which American state does the abbreviation 'Penn.' stand for?

5. What is the name of the Queen's Berkshire residence?



# PUZZLE TIME

7. Who was Henry VIII's first wife?

8. How many humps has an Arabian camel?

9. What's Mickey Mouse's dog called?

10. Who is said to have discovered America?



6. Who founded the Boy Scout movement?



11. Which Biblical character took the thorn out of a lion's foot?

12. Which reptile did Cleopatra use to kill herself?

13. What is the everyday name of the "water horse"?

14. Where will the next Olympic games be held?

15. What does the abbreviation USSR stand for?

*Answers on page 93*



# The Laughter Makers

The men who make you laugh on television come in various shapes, sizes, from different backgrounds, and all with their own individual trademark: they might do tricks, dress up, sing, or play a musical instrument. They all have one thing in common: they're very, very funny men.



*A coach load of laughs always comes from Mike and Bernie Winters.*

**MIKE & BERNIE WINTERS** are one of the best-known double acts in show business, who owe a lot of their success to the introduction of rock and roll music. They appeared on the same bill as Tommy Steele back in the Fifties and were so popular with younger audiences that they decided to concentrate on comedy, rather than the song, music and patter act they had tried previously.

Both are Londoners, Mike two years older than his brother. Mike initially studied the clarinet at the Royal Academy of Music and is still a very polished player. They teamed up as an act in 1949, but didn't have much success until appearing with Tommy Steele. Now they are one of the best comedy acts in Great Britain: Mike as the "straight man"; Bernie as the goofy one.

Off-stage both Mike and Bernie are enthusiastic soccer supporters and experts at slapstick—especially aiming custard pies!

The two Ronnies, **RONNIE CORBETT** and **RONNIE BARKER** got together as a comedy act while they worked in the David Frost Show; both are from entirely different backgrounds. Corbett, another outraged "little man", did a fair amount of amateur dramatics at school in Edinburgh and decided to go on the stage when he was 16, after starring in the lead of his church youth club drama group's pantomime. But wee Ronnie spent six months as a Civil Servant and his national service in the R.A.F. before returning to show business—and getting a chance to prove himself at Danny La Rue's nightclub, where he was spotted by David Frost.

**RONNIE BARKER** was born in Bedford, was educated at the City of Oxford High School, and became interested in show business while he was working behind a cashier's desk in a bank.

He joined a repertory company in 1948, earning £2.50 a week, and appeared in many serious roles—including plays at the Arts Theatre and the Royal Theatre—and didn't really concentrate on television comedy before he linked up with David Frost—and Ronnie Corbett.

Barker has a very unusual hobby: he collects old postcards and has over 15,000 at his home at Pinner, Middlesex.

*Ronnie Corbett and Ronnie Barker came together as a comedy act while they worked in the David Frost Show.*





**CHARLIE DRAKE** is the classic "little man" comedian, mixing sadness and silliness in a series of very funny television shows like *The Worker*, *Who is Sylvia?*, and more recently, *Slapstick & Old Lace*.

Like Benny Hill and so many other comedians, Charlie didn't become famous overnight: for many years he worked in clubs and small variety theatres, before he got his first big break with a five-minute spot in a top radio show. "I over-ran by six minutes and was fired," said Charlie.



*Tommy Cooper is an expert magician despite the way he messes up his tricks.*

Charlie has certainly been a hard worker all his life. He claims to have had three jobs by the time he was four years old, when he lived humbly in London's Elephant & Castle: a paper round, shovelling coal at a local yard, and selling cat's meat from door to door. Total pay: 4s 6d per week. But now Charlie can earn several thousand pounds a performance.

**TOMMY COOPER** makes people laugh in a different way: by making a mess of conjuring tricks—although actually he's an expert magician and a member of the Inner Magic Circle.

Born in Caerphilly, Wales, Tommy did his first conjuring trick when he was eight years old when his Auntie Lucy gave him a magic kit. But he didn't enter show business until 1947, after serving an apprenticeship as a boatbuilder and seven years in the Horse Guards. At his first audition, he was so nervous he muffed all the tricks—and the agent thought his mistakes were intentional!

Tommy, unlike Charlie Drake, is a giant (6ft. 4ins.) who takes a size 12 shoes, and always wears a fez during his act. He has starred in his own series on television virtually every year since 1957.

**BENNY HILL** is famous for his ability to impersonate virtually any well-known person—and for his hilarious, self-written comic songs. Yet Benny started his working life as a milk roundsman in Southampton, Hampshire, and learned television



*Charlie Drake has been a hard worker all his life.*

technique by watching demonstration sets in shop windows.

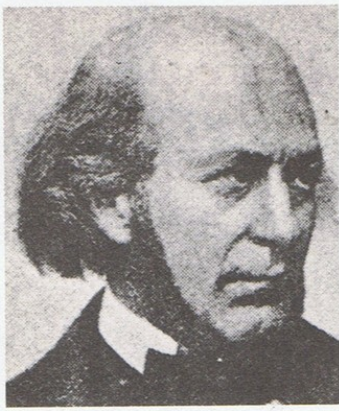
He graduated via entertainment shows in the Army, variety theatres (he once worked as the stooge for Reg Varney, now a star of ITV's *On The Buses*), and initially worked his way into television trying to sell comedy scripts.

Benny's tremendous talent at transforming himself into a cavalcade of characters, of all ages, classes, nationalities and both sexes, has made him a great favourite with both television and film audiences.

*Benny Hill started his working life as a milk roundsman.*

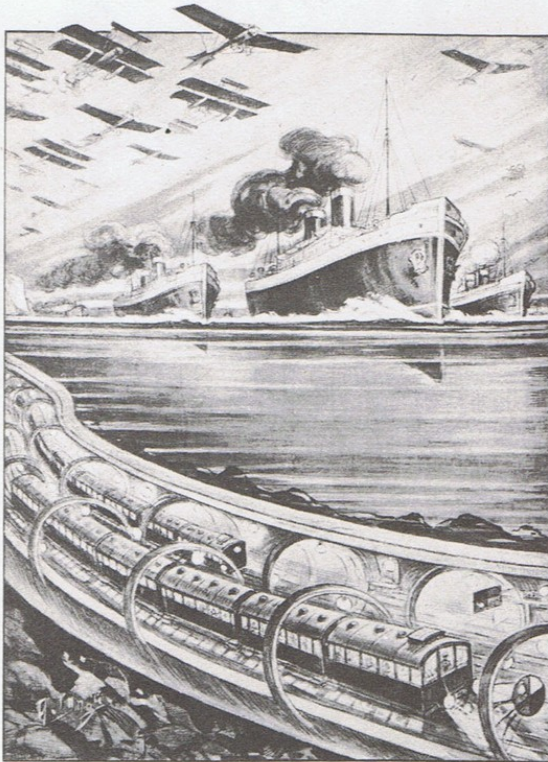




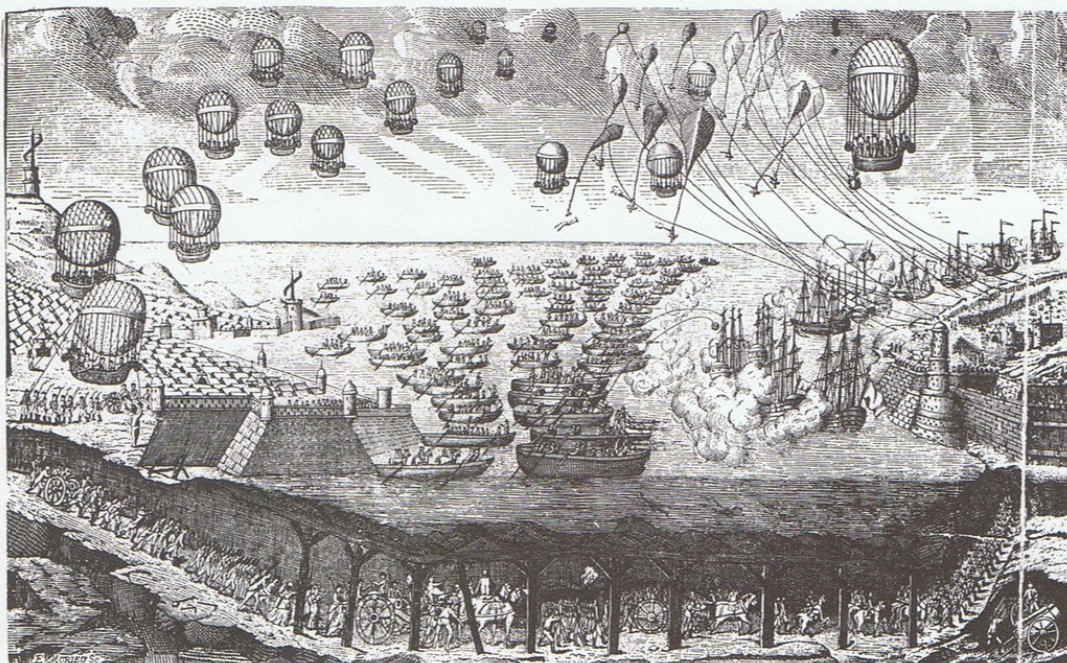


*Thomé de Gamon, the French engineer who spent a lifetime inventing Channel Tunnels.*

*1914—an artist's impression of the tunnel, showing travel by air, sea and rail.*



*Whilst the English were busy flying about in kites to frighten off decoy balloons, Napoleon sneaks his soldiers through the tunnel. A nineteenth century Frenchman's idea of how useful the tunnel would be!*



# CROSSING THE

This special **MAGPIE** feature explores the history—and future of what could be the most incredible engineering job of the century.

**W**e can fly to the moon in a few days, cross the Atlantic in a few hours but if you want to ride the waves of that small strip of water called the Channel, it'll take you almost as long as it took Caesar. Sea and air sickness affect many people, and a gay holiday in Europe becomes a miserable experience.

But it's not only visitors holidaying abroad who need a quick and easy way across the Channel. All the items this country makes to sell to Europe have to make that crossing, and if it's expensive by air, it's lengthy by boat.

The idea of a Channel tunnel is not a new one. In 1802 a Frenchman, Monsieur Mathieu suggested a tunnel ploughed through the sea bed, with an island in the middle. Here, on this man-made paradise, weary travellers could rest and enjoy all the splendours of each other's country, whilst the horses drank and grazed. The tunnel as M. Mathieu imagined it, would be a long gas lit road wide enough for carriages to pass. There would be chimneys rising through the roof and above the surface of the sea, to let in fresh air.

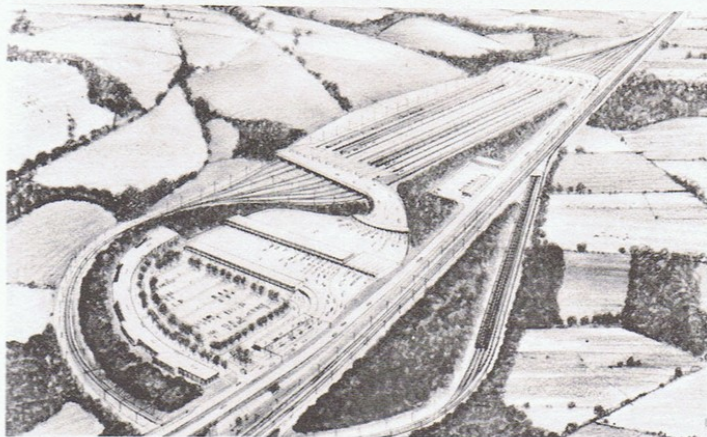
The idea of connecting England to Europe by means of a tunnel has stretched the minds of many engineers. Thomé de Gamond, once a rich man, died in poverty after a lifetime devoted to discovering a possible tunnel link. To survey the sea bed, he would risk his life—weighting himself down with stones and then jumping from the rocks. He would then wait for his assistant to haul him out when he tugged on the rope. It's not surprising that after three jumps like this, he decided he had enough information to work on!

**L**ater, in 1875 another Frenchman, Dr. Lacomme drew up plans for a kind of submarine train that would run on tracks laid across the sea bed. With a propeller at both ends the train would have been able to shuttle backwards and forwards between England and France. In those days, engineers were not really sure that a leak-proof train could be made.

Most of the ideas for an under sea crossing never had a chance, not only because the problems themselves seemed too big, but because the friendship between England and France kept changing.



# CHUNNEL



1971—a drawing of the very complicated Channel Ferry Terminal, as an artist sees it.

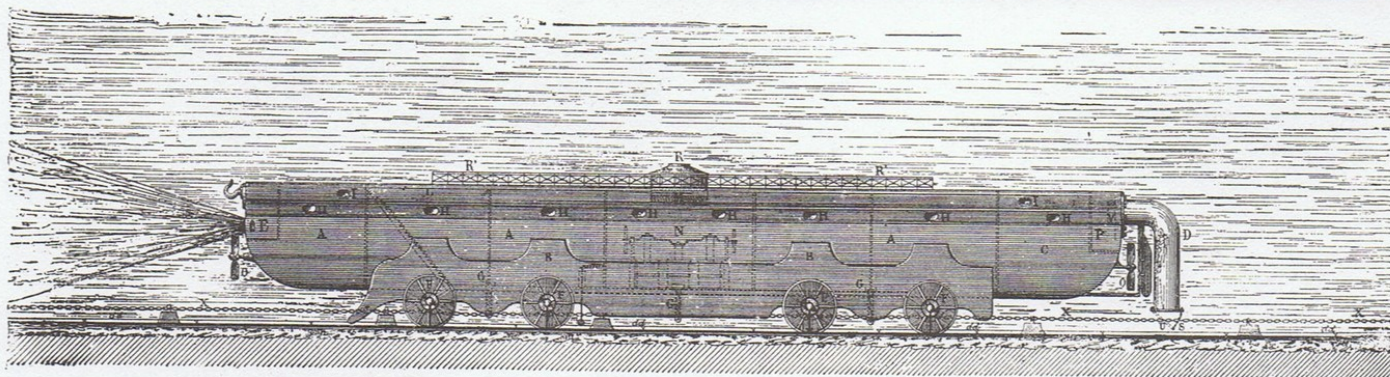
Eventually, in 1882 the Channel Tunnel Company began drilling—one tunnel from France, one from England—eventually joining up in the middle! A huge machine with drills at the front, started boring through the chalky layer of the Channel bed. With rows of trucks on tracks behind it, the mechanical monster would scrape out the chalk and deposit it outside the tunnel. Only a year later, England dropped the whole idea, still frightened that it would be too easy for French and other European troops to march up and take the country over, perhaps without us knowing it until it was too late. The 2 km that were drilled then are still there today, though filled now with water.

The chances of a rail tunnel actually being drilled all the way are more hopeful now than ever before. It will be one of the most incredible engineering jobs of this century. The tunnel will be about 33 miles long, 25 of them scooped out of the thick cheese-like chalk of the sea bed. There will be two rail tunnels and a small tunnel in the middle for servicing, carrying cables and emergencies. The idea would firstly be to give a ferry system under, instead of over, the water, for private cars and road vehicles. Passengers would simply drive their car into the train and sit in it until half an hour's darkness later, they could emerge into the light of a foreign country. As the song says, "It used to be fun, Dad and old Mum, travelling down Southend, but now it ain't done, never mind chum, Paris is where we'll spend our weekends..."

A great man for model railways, the home made car, the amateur architect kit, Tony Bastable seemed, by natural selection, ideal to introduce this feature on the Channel Tunnel. He has a large collection of books on the great engineers of history—Brunel the bridge builder, Stevenson inventor of the steam engine. But what about tunnels? He has very strong views—against it!

"When the idea of a Channel Tunnel was first thought of more than a century ago, there was a lot of worry that foreign armies would find it very easy to invade England. They suggested having an iron door to clamp down and shut them out. I think that threat is still possible. The tunnel will be a complete waste of money."

For many years the tunnel has been a controversial subject, but for the engineers that are working on the project now, it's not a question of whether to build it, but how. Certainly, if not always useable at least past attempts were imaginative. . . .



CROSSING THE CHANNEL—PROPOSED SUBMARINE RAILWAY BOAT

*Dr. Lacomme's submarine train of 1875.*



# Magic Whiskers

**Another look at the strange old wizard, CATWEAZLE**

**T**chach! Nothing works!" Catweazle flung down Adamcos the witch-knife so that Touchwood, his toad, had to scutter nimbly out of the way.

Catweazle had been asked to show us some simple magic, but, as usual, no amount of spell-binding and muttering had done the trick. Perhaps it was as well, knowing the sort of cock-eyed results he usually gets!

And yet, there *is* real magic about Catweazle. The magic that happens whenever Geoffrey Bayldon, who plays the part, puts on the wig and whiskers, and swathes himself in the revolting old rags that Catweazle wears.

"It's the sort of magic," Geoffrey points out, "that made Doctor Jekyll into Mr. Hyde—turned him, in fact, into a completely different sort of person. When I look like Catweazle, Geoffrey Bayldon ceases to exist, and I *really* become the old witch who's tumbled forward to the present day from Norman times."

Forty-six-year-old Geoffrey, who lives a normal life in a London suburb, with a normal cat that certainly isn't given to perching on flying broomsticks, confesses that spells and the like aren't his cup of tea.

His career, too, before Catweazle came along, has been most decidedly normal. He trained to be an architect, then joined the Old Vic Theatre School in 1947. Television appearances and films—they include 'A Dandy in Aspice' and 'To Sir With Love'—have been strictly non-magical.

"When we first started out on Catweazle," Geoffrey says, "We had to carry out a lot of experiments to get the old beggar's face just right. Eventually, the make-up people messed about with the wig and those whiskers, and curled them into the appropriate shape. And the funny thing was, when I put them on, I honestly began to feel fizzy and cantankerous!"

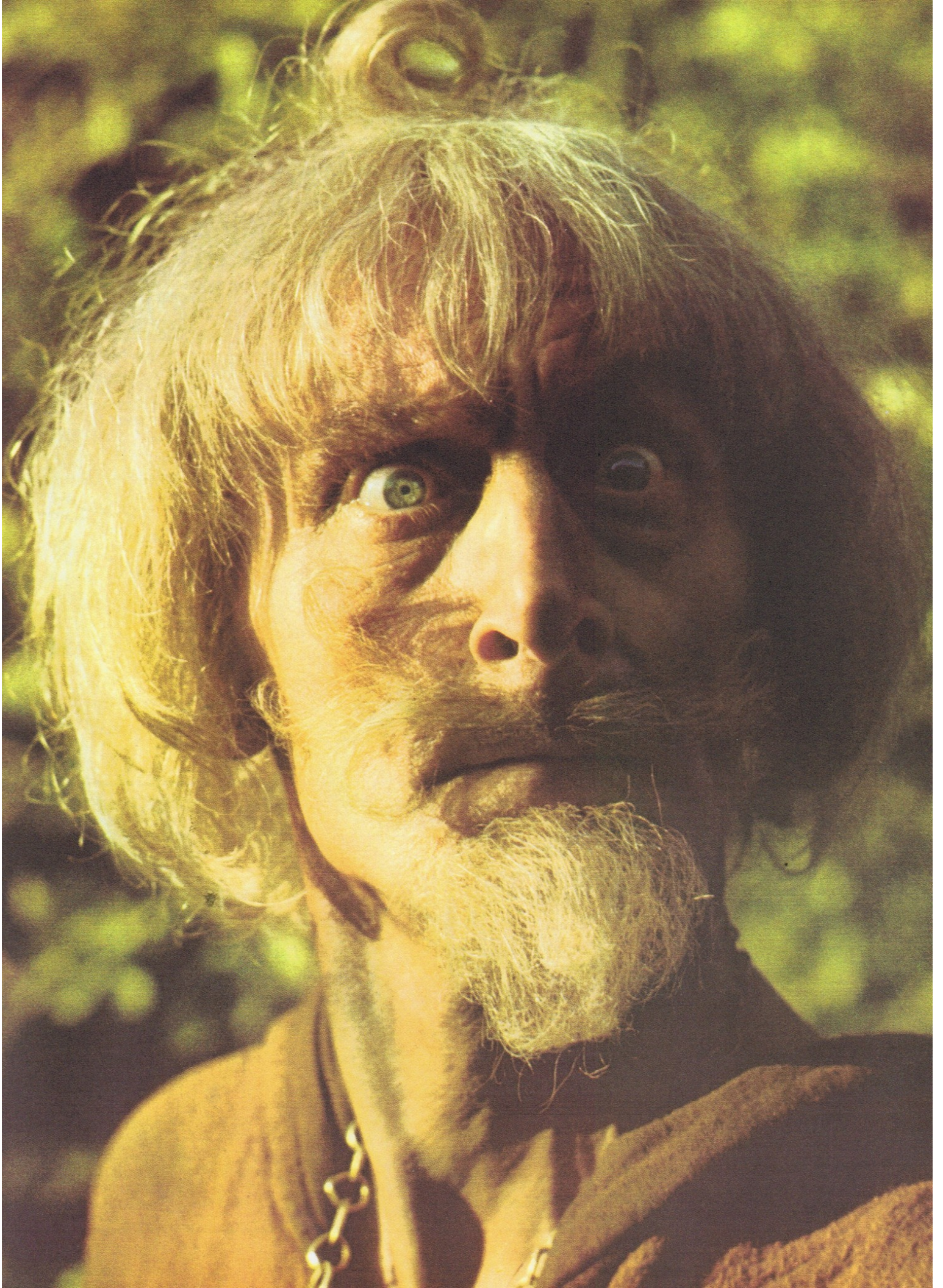
At the first filming, the old gown he wore didn't look right. "So everyone on the set got busy with scissors and started shredding me about. Then came ink, mud, and all sorts of muck to make me look as filthy as possible."

It means two baths for Geoffrey every time a Catweazle shooting is over, and then it's back to normality. "You should see those baths," grins Geoffrey. "By the time I've finished they look like the sort of cauldrons Catweazle would be simply delighted with!"

*When he was fully made up, Geoffrey Bayldon actually felt as cantankerous as the Catweazle character he portrays for the screen.*





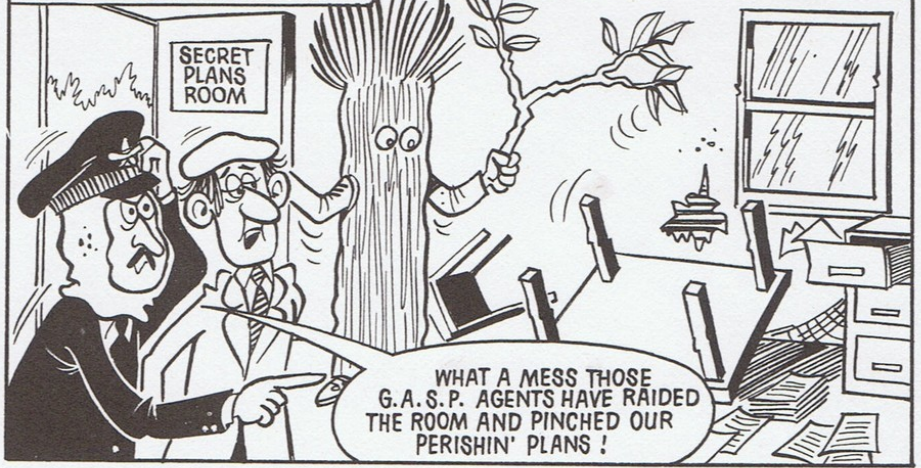




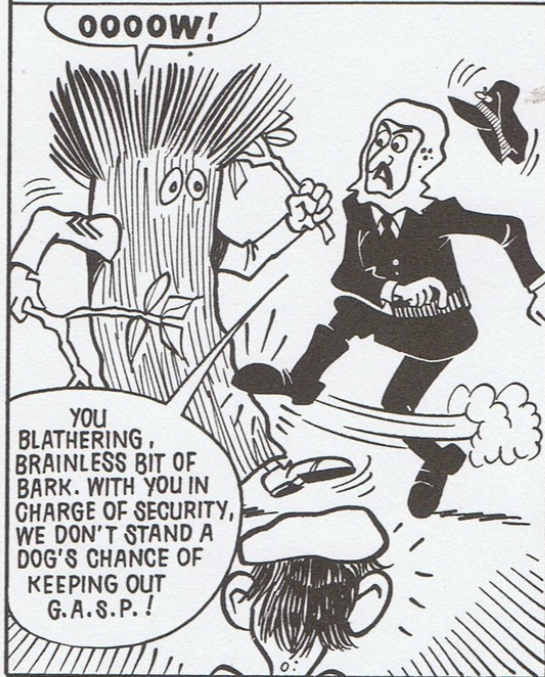
# BRIGHT'S BOFFINS



AT THE TOP SECRET STATION OF GREAT WIFFINGTON, GROUP CAPTAIN BRIGHT IS FEELING ANYTHING **BUT** THAT...



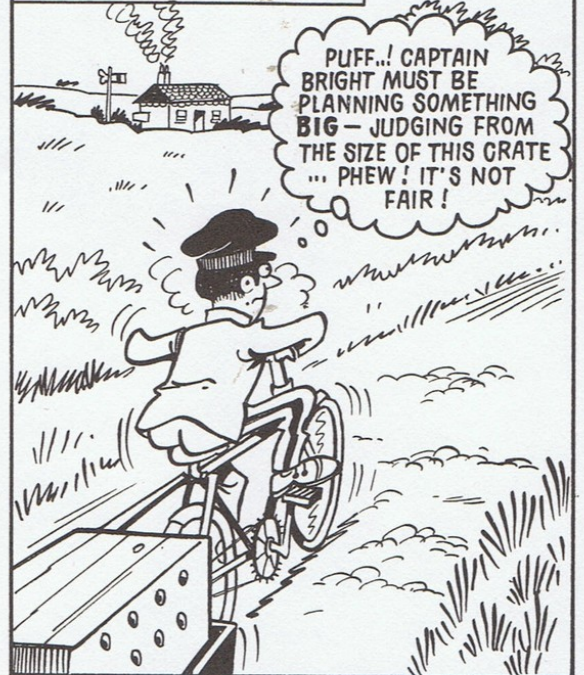
THE TREE DISGUISES SERGEANT THUMPER...



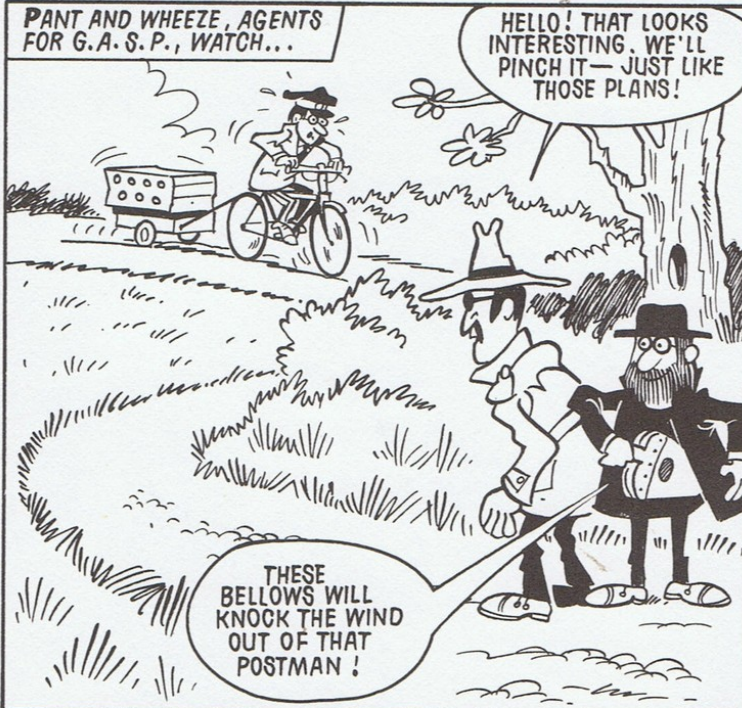
WAIT A MINUTE! WHAT DID I SAY...? I'VE GOT AN IDEA—AND IT'S NOT JUST BRIGHT, BUT **BRILLIANT!**



AND SO, THE FOLLOWING DAY...



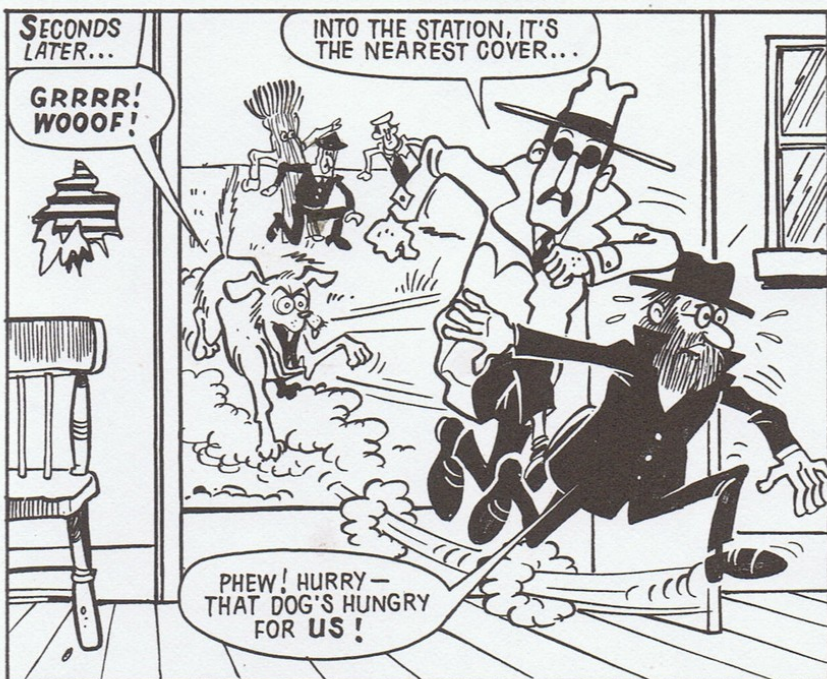
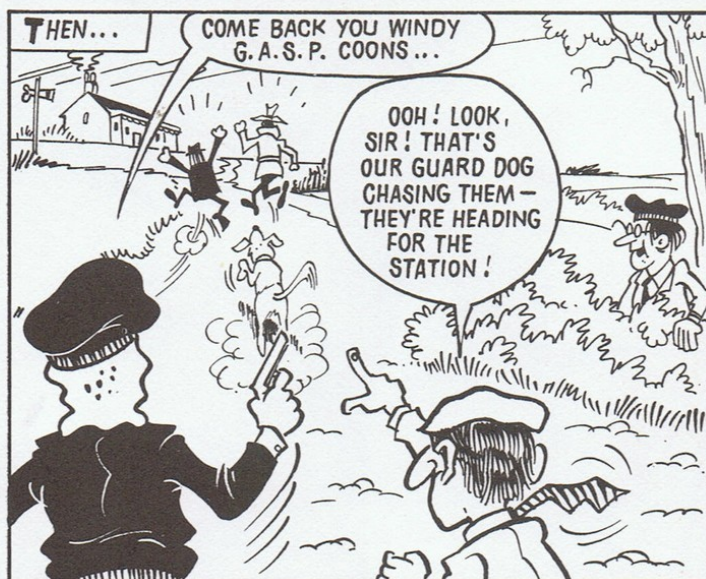
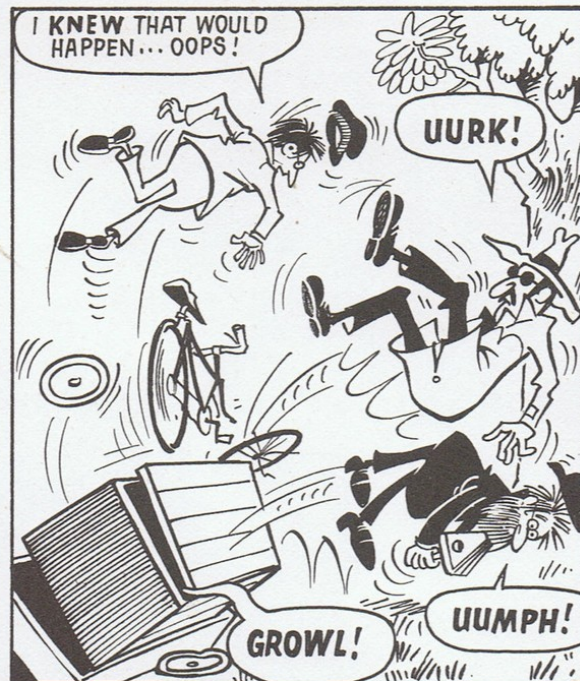
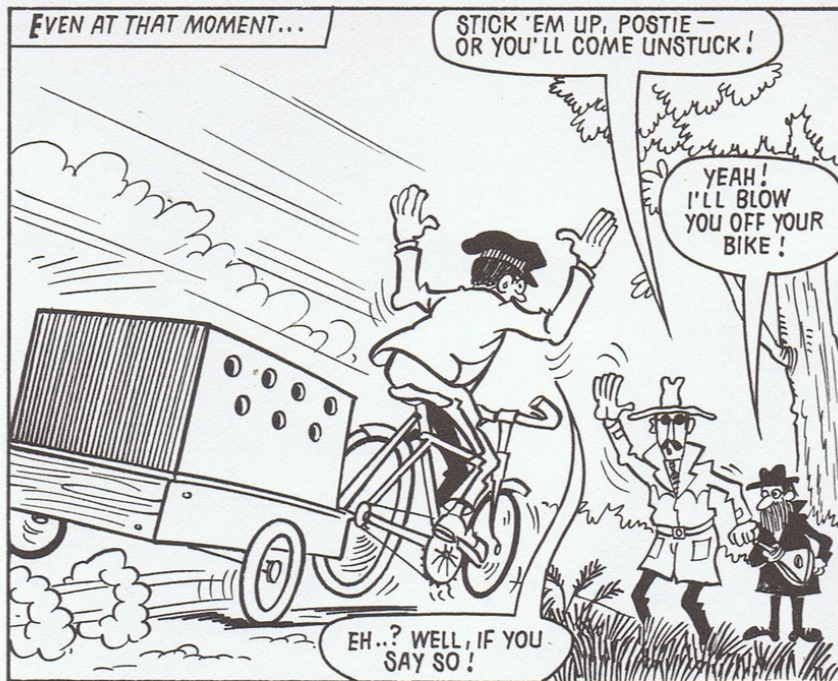
PANT AND WHEEZE, AGENTS FOR G.A.S.P., WATCH...



OTHERS ALSO AWAIT THE POSTIE...



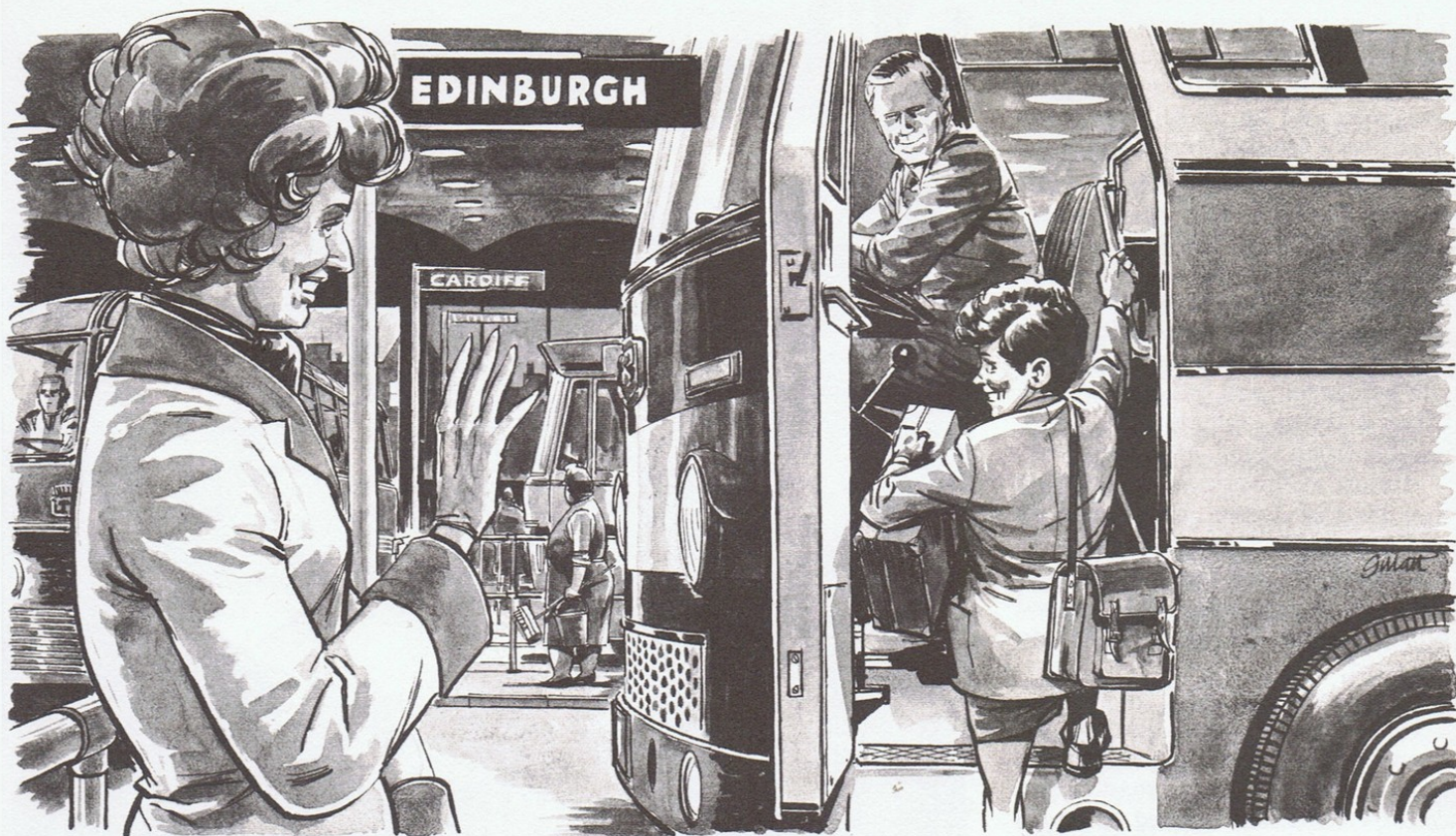












# Ticket to Yesterday

The story of a strange journey that leads Ted Armstrong to a disaster of the past!

**AYSHEA**, pretty actress-singer who has appeared in ITV programmes like *Lift-Off* and *U.F.O.*, had an international childhood: she was brought up in Paris, educated in England and also lived in Karachi.

After training at a theatrical school she played a few small parts in films, made a record and became a pop singer.

Ayshea married Chris Brough, son of ventriloquist Peter Brough, in 1969 and lives in a mews cottage near London's Marble Arch, with her two little Yorkshire terriers.

Her hobbies are collecting antiques, decorating and buying clothes.

There were few people moving under the bright arc-lights that burned in the Central London bus terminal. It was well past midnight, and no more than half a dozen long-distance express coaches stood waiting in the bays.

Flask and sandwiches in the school satchel over his shoulder, his holiday clothes in the fibreboard suitcase by his side, Ted Armstrong stood by the big single-deck diesel with the word 'Edinburgh' on its destination board, and smiled up at his mother.

"You'll be all right on your own, Ted?" It must have been the tenth time she'd asked him.

"Don't worry, mum," he grinned. "It's only a bus journey!"

"Well, take care of yourself, mind. And don't forget to give Auntie Jean the letter I wrote when you get there. Have a lovely fortnight, dear."

Ted clambered into the coach and settled himself in a free seat near the door. There weren't that many passengers making the overnight trip, and most of them were already settling back under

their dimmed seat-lights to try and sleep the tedious four hundred miles away.

The automatic doors closed, and the vehicle shook for a second as the driver thumbed the powerful engine into life. Then, slowly, the coach drew away from the boarding quay, and Ted waved his mother a final goodbye. Now he pushed the lever that reclined his seat, and settled back to watch the almost deserted streets of London as the driver headed North towards the Edgware Road.

At last the houses began to thin, and here came the first of the long stretches without streetlamps. Ted turned briefly, and saw that he was the only one in the coach left awake. Apart from the driver, of course. The calm, keen-eyed driver who kept his gaze fixed alertly on the swash of the headlights on the road ahead, his hands at the regulation 'ten-to-two' on the steering wheel. There was something almost hypnotic about the way those white-knuckled hands were juddering to the minute shocks transmitted from the surface of the road, and Ted felt his eyes closing . . . closing . . .



It must have been hours later that Ted felt himself being gently shaken awake. The hand rocked his shoulder, and he looked up to see the driver's kindly face smiling down at him. "Come on, youngster. Time for you to step down."

Ted's first impression was that it was daylight outside. A thin, grey daylight that hinted at the early moments just after dawn. He shook his head to clear it, but somehow he still felt leaden, and full of sleep. The driver's voice might have been coming from a long, long way away.

Almost as though he was moving in a kind of dream, Ted leaned up and took his suitcase from the rack. Automatically, he checked the satchel on his shoulder and stepped down through the open doors into the road.

"But—but this isn't Edinburgh!"

He said the words aloud, his brows furrowing as he took in the long stretch of bleak road—open country road that seemed to be on the outskirts of a small, one-street village. Ted turned, puzzled . . . but the bus had gone. A thin morning mist in the distance might have hidden it, but he realised with a curious feeling of chill that he hadn't even heard its engines.

"They've—they've set me down at the wrong place! Where on earth *am* I?"

There was nothing that Ted could do but walk back to the tiny village. He saw the small sign that gave the name of the place, and knew that it was somewhere in the mining area of County Durham. There was another sign—it said 'Danger—Road subsidence', and Ted thought of the mine galleries that must honeycomb the ground beneath him. Galleries that sometimes collapsed on themselves to swallow whole tracts of the surface earth.

The village might have been a ghost-town. Not a solitary soul stirred, and no wisp of smoke rose from any chimney. Every shop was shuttered tight, and Ted had the feeling that the place was holding its breath, waiting for something to happen. Something . . . terrible. He shivered and set his suitcase down, looking about him in perplexity. It was with almost unutterable relief that the boy saw a figure materialise from the mist at the far end of the street . . . the figure of a man . . .



*Every shop was shuttered tight, and Ted had something terrible to happen. Then he saw a end of the deserted street . . .*

When the man was close enough for Ted to see his face, it was obvious that it meant trouble. Middle-aged, out of breath, the newcomer's hair was plastered wetly over features reddened and mottled with exertion, and the hand that clutched at Ted's sleeve shook uncontrollably!

"A collapse," gasped the man. "The old Three Mile Mine! It's swallowed up Carn Fell hamlet . . . every blessed house!"

Subconsciously, Ted knew that he should have been alarmed at the wild-eyed man whose voice cracked and croaked like a madman's . . . but some indefinable force had control of





*the feeling that the place was waiting for figure materialise from the mist at the far the figure of a running man.*

him, and he knew exactly what he had to do.

"Carn Fell? Over to the left of the main road towards the High Tops?" It didn't even surprise Ted that he knew the locality in such extraordinary detail.

"That's the place," said the man, blowing hard. "They need help up

there, and quickly! I'm going to rouse the village!"

"Do that." Ted left his suitcase where it was and began to run. "There'll be folks up there badly injured." The village slipped behind him now, and he was vaguely aware, as he struck off the road, that the clinging mist was thickening around him in trailing, shroud-like streamers.

Ted came to Carn Fell suddenly. One moment there was nothing but a wall of white haze, and then the first impact of a cottage . . . or what was left of it. The ground had opened up right beside it, and three walls had tumbled into the chasm in a streamed-out jumble of broken stonework. The bare roof trees leaned drunkenly from the remaining wall, and there were the pathetic fragments of broken furniture. Three people sat there, too dazed to move. A man, a woman . . . a girl perhaps two years younger than Ted.

"Are you hurt? Are you all right?"

They stared at Ted with dull, shocked eyes. Slowly, the man nodded, and lifted his hand to point. Ted could hear a faint moaning coming from the mist . . . a spine-chilling sound mingling from the throats of unseen people, perhaps trapped and helpless. The boy swallowed hard and started to pick his way across the broken ground, hoping against hope that there would be no further subsidence . . . that no fresh hole would open up to drag him down. His shoes sank into crumbling, sticky earth . . . earth of a surprisingly vivid red, streaked with pure black that hinted at coal. Idiotically, it occurred to him that it looked like squeezed, kneaded plasticine . . .

But here was another cottage, this time totally demolished. The roof had fallen flat, and now the moans were much closer at hand! Feverishly, Ted hauled a broken beam to a vertical position and rammed it against the groaning cross-joint of the roof. On hands and knees, he tore at the piled fragments of the outer wall.

He found them huddled under the stout dining room table that had saved their lives. An elderly couple, the woman with an ugly bruise on the side of her head, the man holding a right arm that dangled, limp and broken.

Gently—so gently, Ted eased them through the escapeway he had made. Water was gushing from a severed main, and he soaked his handkerchief and sponged the woman's bruise. Then he used the same handkerchief, torn into strips, to bind the man's arm to splints . . . easy to improvise from shattered slats and boards among the wreckage.



Ted scrambled on. Here, a cot lay where it had been thrown out of a collapsing house. The baby in it, bawling lustily, was amazingly unharmed. A young woman, it's mother, Ted guessed, lay close by, felled by a falling beam. Ted gulped with relief to see that she was only stunned, and water revived her almost at once. A man staggered towards him, naked to the waist, a bloody shirt held to his right forearm . . . but even as Ted approached him, there came the insistent shrilling of an ambulance bell, and the sound of other voices through the mist. Stronger, clearer voices that could only have meant help.

Conscious now that he wasn't toiling on his own, Ted lent a hand where it was needed. Clearing wreckage, comforting those who needed comforting. His flask, his sandwiches, went to sustain the white-faced victims he found in the ruins of their homes.

Then it was over, and Ted found himself facing the man—the same haggard man who had come running into the village with news of the disaster.

"You've done a wonderful job, youngster. You must be worn out! But your bus is waiting now . . ."

"My—my bus?" Ted knew he was looking nonplussed, but there was an overpowering desire to sink his head and sleep. He guessed, rather than felt the man's guiding arm steering him back towards the main road, and the sensation of clambering up the steps of a waiting coach was so vague that it was almost unreal. He knew his eyes were closed, and the reclined seat was more welcome than the deepest feather bed . . .

"Wake up, young lad! Come on now, we're there!"  
"Uh . . . ?" Ted felt the hand shaking his shoulder, and blinked around him stupidly.

"Edinburgh! Come on!"

Ted looked up, and now his eyes widened in amazement. There was the driver's kindly face, smiling down at him. But it was the same driver he'd started the journey with!

"You! But—but you were driving the *other* bus! Did you come back after you'd set me off?"

It was the driver's turn to look nonplussed. "Set you off? You've

been dreaming, lad. You've been snoring away fit to wake the dead since Hatfield!"

"But Carn Fell! The mine collapse . . ."

The driver sat down opposite him now, and gave him a curious look. "Been reading old magazines, have you? Carn Fell doesn't exist any more. There was a landslip, sure enough—but that was fifteen years

the time. Seems a young boy was first on the scene of the disaster. Did a wonderful job for the injured, and then disappeared into thin air. Nobody ever found out who he was."

Ted got down from the bus in a daze. Very slowly, he walked across to the exit, where he knew his aunt would be waiting. Consciously, he straightened his tie and smoothed out his jacket. Grown-ups were



*Ted glanced down at his shoes and froze in astonishment. They were covered in sticky earth.*

ago, before you were born, I'd reckon."

Ted bit his lip and looked out at the early morning bustle of the Edinburgh coach station. His mind was whirling.

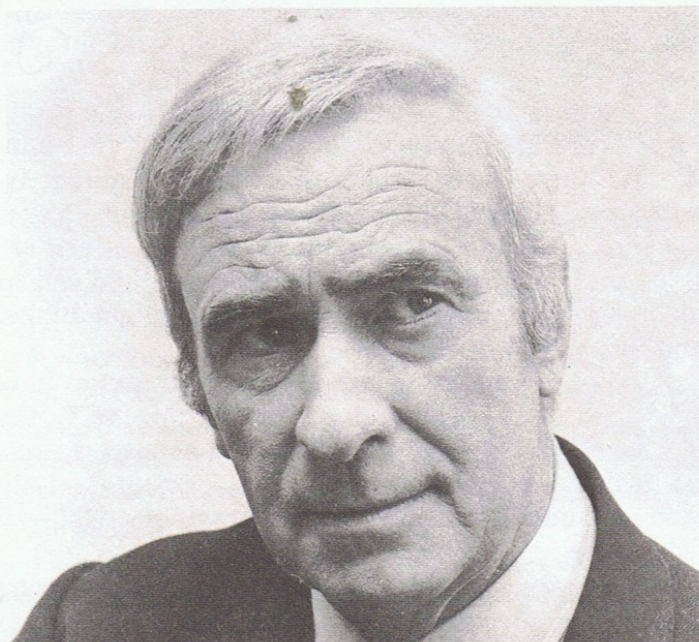
"Matter of fact, I can remember it quite well," the driver went on. "Made quite a splash in the papers at

always critical of a boy's appearance. Then he glanced down at his shoes, and froze in astonishment! They were dirty. Covered in sticky earth. Earth of a surprisingly vivid red, streaked with black that hinted at coal. Idiotically, it occurred to him that it looked like squeezed, kneaded plasticine . . .



# ADVENTURE on ITV

A review of the programmes that provide the THRILLS



Adventure! If it's magic carpets that whisk you into the past or the future, crime-fighting conjurers, high-level espionage, or horseback action, television adventure programmes are *always* exciting, and *always* fire your imagination.

One of the most popular and longest-running children's adventure series is **THE FREEWHEELERS**, which has always featured super-villainy, scientific devilry, rapid action, and large-scale Governmental involvement. Many colourful villains have found themselves in the files of Colonel Buchan (Ronald Leigh Hunt) and, at the beginning of the year, Major Tom Graham (Eric Flynn) and his teenage team.

*Above, the 'Freewheelers' with Major Graham as they appeared at the beginning of the year. And left, Colonel Buchan, played by actor Ronald Leigh-Hunt.*





One of the most popular children's adventure series was 'Timeslip'.

'Jamie', played by young actor Garry Miller, used a magic carpet to travel in time.



The past and future have always been successful settings for children's adventure, too. **TIME-SLIP** was a programme that assumed that it was not only possible to turn back the clock and re-live events of the past or turn it forward to events of the future, but that people—like Liz Skinner (Cheryl Burfield) and Simon Randall (Spencer Banks)—could project their personalities backwards and forwards, too. Unbelievable? Well, haven't you ever had that strange "I think I've been here before" feeling?

One of the later series of 1971, **JAMIE**, looked back exclusively to great historical events like the Fire of London and the Battle of Trafalgar, with two schoolboy heroes, Jamie (Garry Miller) and Tink Bellow (Nigel Chivers) on a very special magic flying carpet which zoomed them back into the past.

Adventure of a more conventional nature came in **FOLLYFOOT**, the stories of a Yorkshire horse farm which has been inspired by authoress Monica Dickens, grand-daughter of Charles Dickens. Animals always fit in well in adventure series and in *Follyfoot* horses shared the limelight as much as the principle players, Dora (Gillian Blake) and Steve (Steven Hobson).

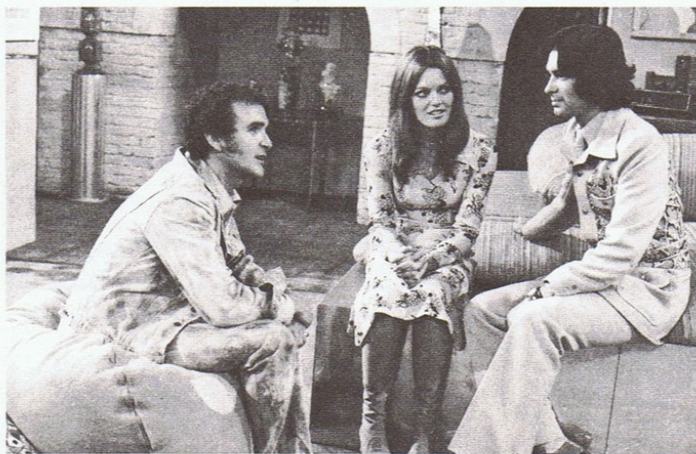
And of course, some adventure programmes have a sense of humour: Tarot, the **ACE OF WANDS**, could be described as a telepathic, crime-fighting conjurer, with two assistants, Lulli (actress Judy Loe) and Ossie, a real life Malayan fishing owl.

Train an owl to aid a crime-buster? You can't get much more adventurous than that, can you?





*Michael Howe, of 'Tom Grattan's War', dressed in his World War One costume.*



*Above left, Tony Selby, Judy Love, and Michael Mackenzie as they appeared in 'Ace of Wands'.*

*Gillian Blake, Arthur English and Christian Rodska in a scene from 'Follyfoot'.*

**A**nd in the past, many children enjoyed the Yorkshire farm adventures of Tom Grattan (Michael Howe) and his teenage girl friend Julie (Sally Abcock) in **TOM GRATTAN'S WAR**.

Remember this series? The story of how young Tom was sent to Yorkshire to live on a farm during World War One, when his father was called up and his mother went to work in a munitions factory—and how he found unusual adventures during this nostalgic time in British history.

This series also created an unusual piece of history as Michael Howe, who played Tom Grattan, actually won the star part while he was still at drama school!





## Crowther in trouble



I WONDER  
WHAT I CAN  
DO TODAY?



SUDDENLY... MY FRIENDS ARE  
FLYING THEIR NEW MODEL AÉROPLANES  
IN THE PARK, THIS MORNING! WILL  
YOU BUY ME ONE, TOO, DAD?

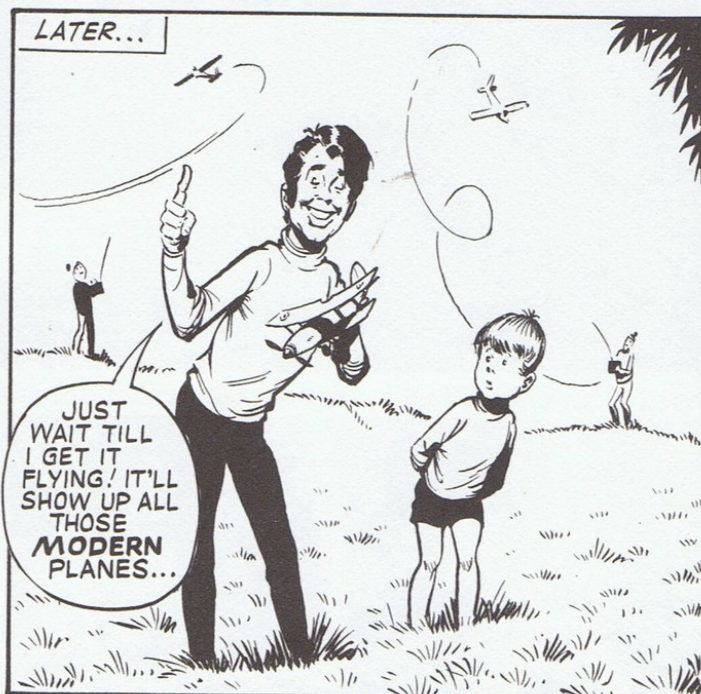
NO NEED, SON! I'VE GOT  
A PERFECTLY GOOD MODEL PLANE  
IN THE ATTIC. WE'LL TAKE THAT  
ONE TO THE PARK!



So...

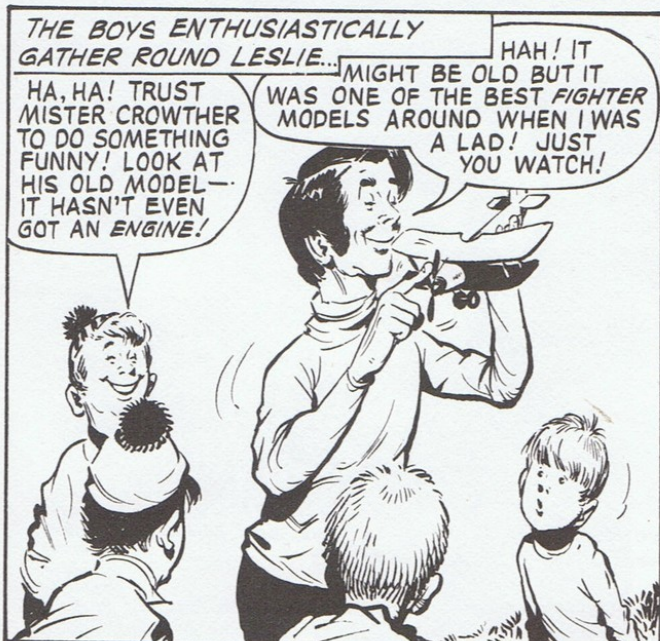
ONLY NEEDS  
A DUSTING AND  
IT'LL BE AS GOOD  
AS NEW!

ISN'T IT  
A BIT OLD,  
DAD?



LATER...

JUST  
WAIT TILL  
I GET IT  
FLYING! IT'LL  
SHOW UP ALL  
THOSE  
MODERN  
PLANES...



THE BOYS ENTHUSIASTICALLY  
GATHER ROUND LESLIE...

HA, HA! TRUST  
MISTER CROWTHER  
TO DO SOMETHING  
FUNNY! LOOK AT  
HIS OLD MODEL—  
IT HASN'T EVEN  
GOT AN ENGINE!

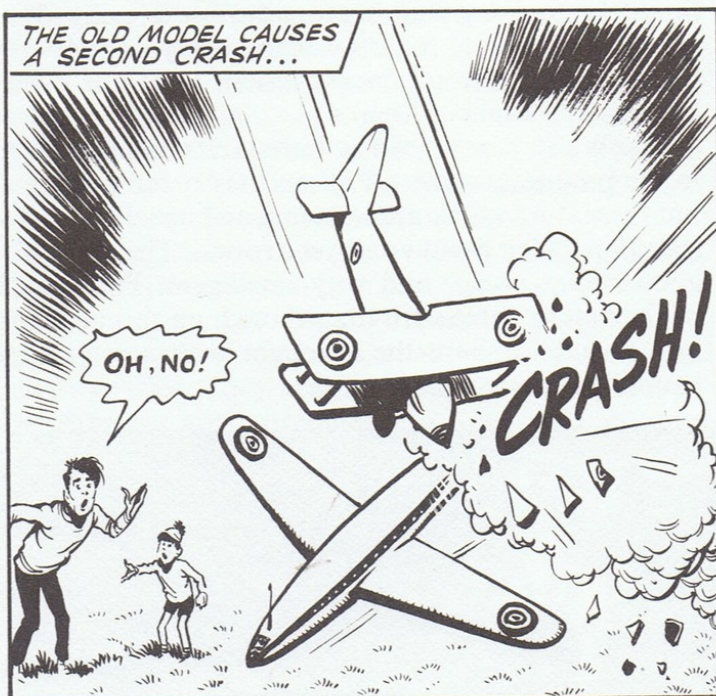
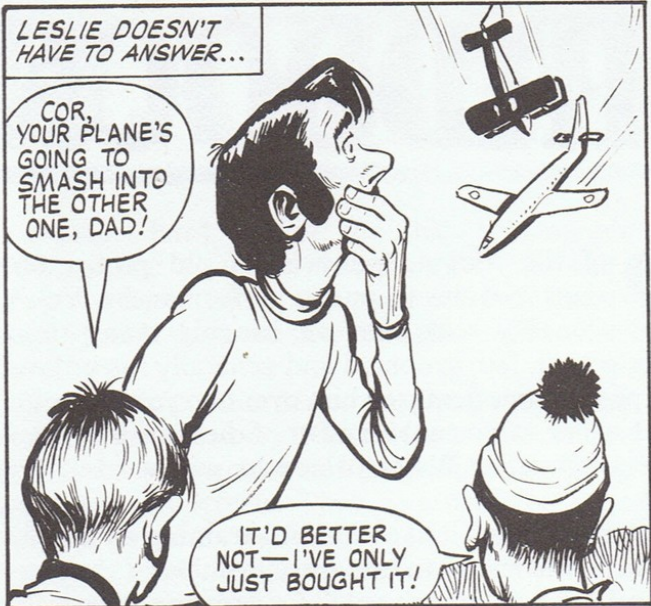
HAH! IT  
MIGHT BE OLD BUT IT  
WAS ONE OF THE BEST FIGHTER  
MODELS AROUND WHEN I WAS  
A LAD! JUST  
YOU WATCH!



THERE YOU  
ARE—A PERFECT  
TAKE-OFF!

BUT WHY  
DO YOU CALL IT  
A FIGHTER,  
MISTER  
CROWTHER?







# PUFF'S PADDOCK

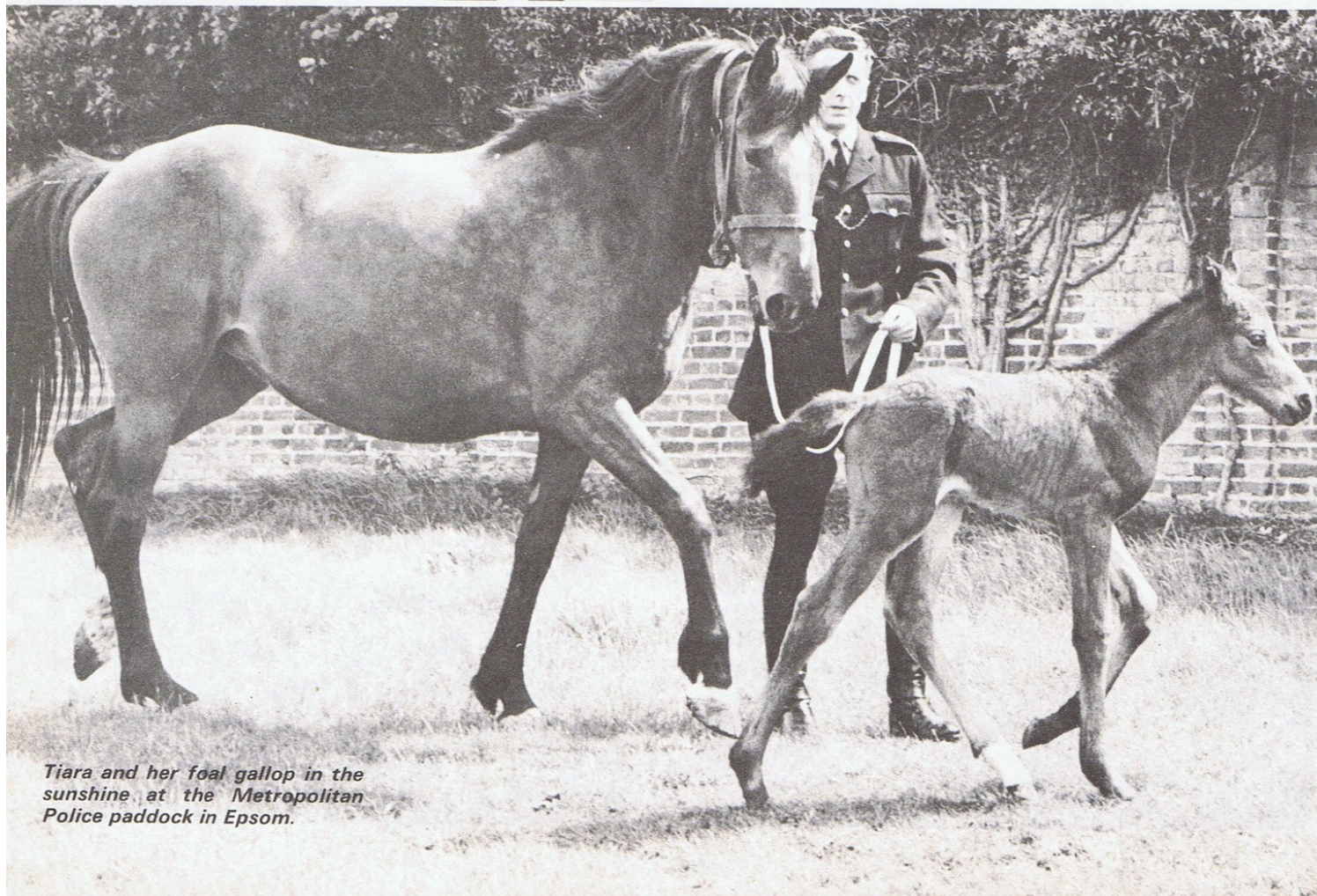


*An Arab stallion demonstrates the art of showjumping.*

**P**uff the Magpie pony is an old professional when it comes to public performances. You've probably seen him on Magpie many times, being patted, fed, groomed and generally fussed over. The programme acquired him over two years ago, and he's been an important member of the team ever since. He started off in Wales, where he was worked very hard.

After a difficult but successful training as a police horse, he was made an honorary member of the force, being just a fraction too small for proper police duties. Small for a horse but reasonable for a pony, Puff stands 12.2 hands high. (A hand, as you probably know, is the unit of measurement used for sizing horses—it's 4 inches high).

The Welsh winters can be bitter and cold, especially in the mountains where Puff and his breed originate, but these sturdy little animals can, and usually have to, stand up to the weather all year round. They're really good riding ponies and very intelligent. Puff would be the first to agree with that, though on this occasion he's proud to share the limelight with some of his equine friends . . .



*Tiara and her foal gallop in the sunshine at the Metropolitan Police paddock in Epsom.*



# PLAYMATES!

Another hard worker, the Shire horse is pictured here helping a farmer spread manure on the fields. Tractors have taken the place of the Shire in the country, and there are very few left actually working in the fields.

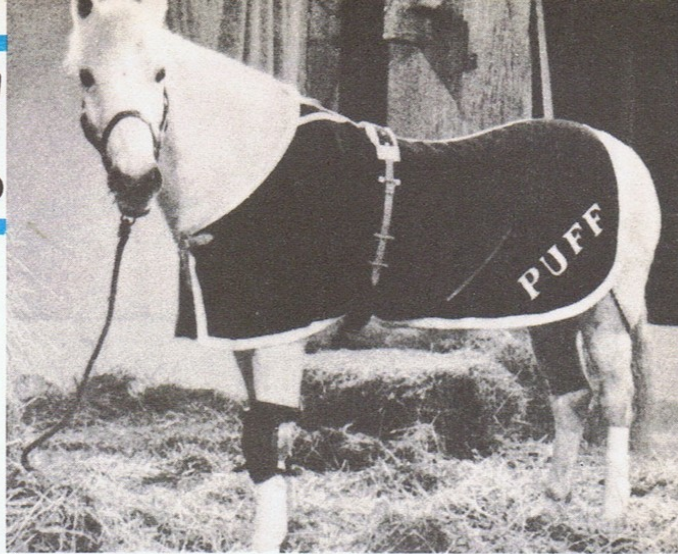
Their city counterparts, the Dray, have also been replaced by the lorry. Once it was a familiar sight, these hugely powerful and docile horses pulling carts along the city streets. There is a brewery in London that still keeps its teams in trim, and use the horses to transport the beer barrels, but that is a rare carnival amongst the steaming modern traffic.

This foal, happily leading the way, is the first ever to be born to a Metropolitan Police Force horse. These horses are usually selected for their intelligence and stamina. The training is tough. The horse has to be able to cope with traffic, to stand for hours when on duty at Royal Processions, to resist panicking when demonstrators throw fireworks or shout.

Like special instruments, they are carefully tuned to respond to the commands of their riders.

Showjumpers are usually Arab or Anglo-Arab horses. They have long legs, shallow faces, alert ears and large eyes. They are extremely tough, capable of travelling for great stretches at a time—100 miles or more. Because of their grace and strength they are favourites as race horses, where speed and power are all important in winning. They are usually chestnut, brown, grey, sometimes black but never dappled or white.

The Arab, named after his origins thousands of years ago in Arabia, was the prized possession of the nomadic Bedouins. Many inter-tribe skirmishes arose. *A dying partnership, this Welsh farmer and his Shire horse still work in the fields together.*



*TV star Puff poses in his studio stable.*

from one Bedouin deciding to steal his neighbour's horse. The squabbling that went on benefited the Arab horse, and he would be pampered and perfected by his proud owner, perhaps just to make the other Bedouins jealous.

In the 17th. Century, Arab stallions were imported into this country to improve our own native breeds, and we can now see the resultant Thoroughbreds receiving regal treatment on racecourses all over the country.

## PETE BRADY

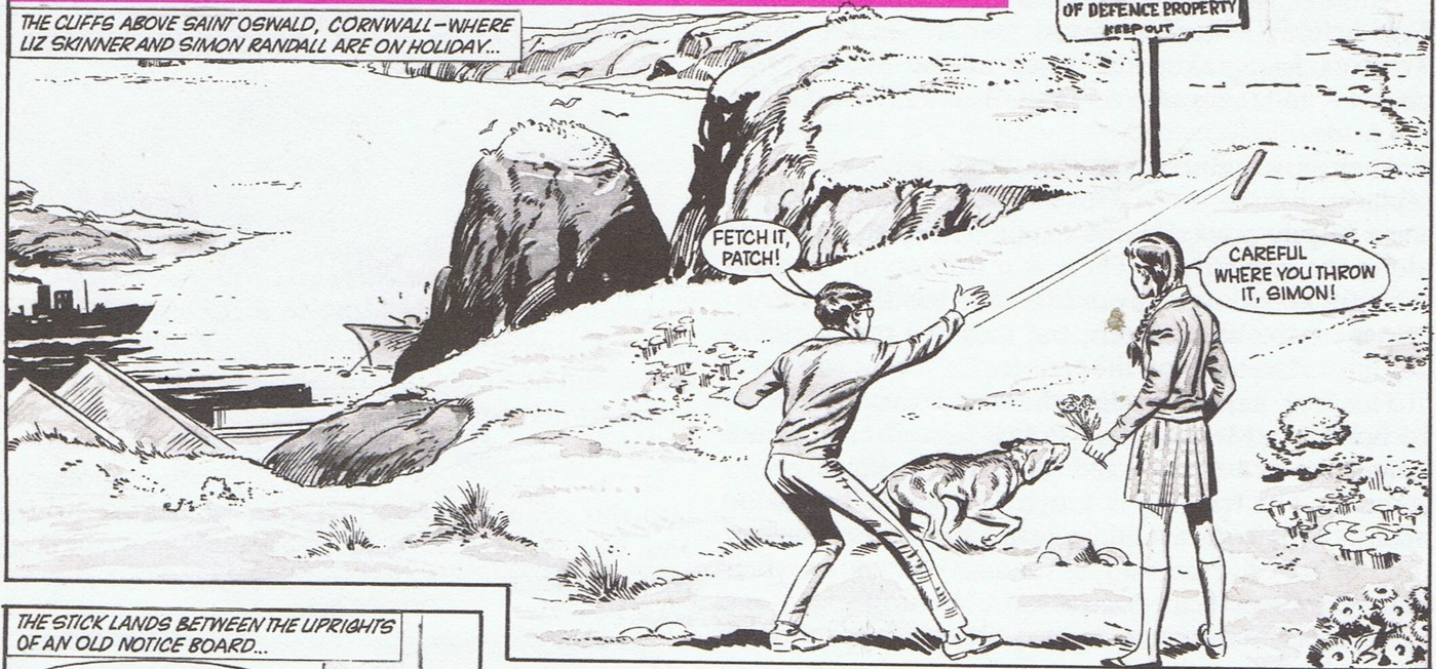


**A**nd it's top o' the morning to you from the Brady Breeding Stables where one of the Brady Beauties is lined up to canter through the Surrey countryside. Polymint, Kudos and The Atruscan are all retired racehorses that Pete's wife Judy first took a keen interest in. The Brady household, including the cavalry, all reside in Surrey, and include a labrador dog called Sam.



# TIMESLIP

THE CLIFFS ABOVE SAINT OSWALD, CORNWALL—WHERE LIZ SKINNER AND SIMON RANDALL ARE ON HOLIDAY...



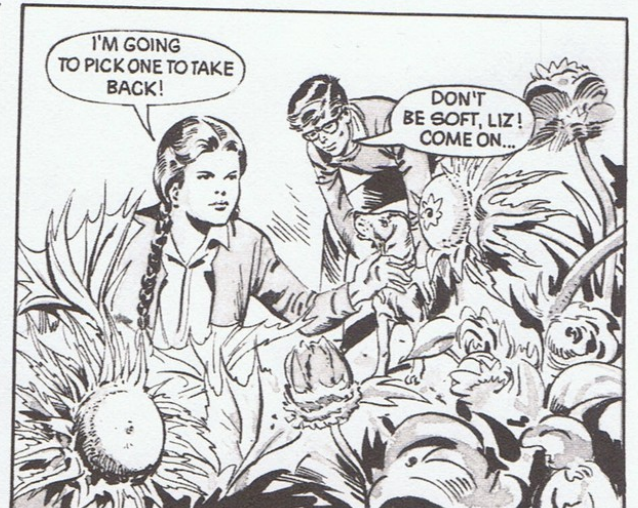
THE STICK LANDS BETWEEN THE UPRIGHTS OF AN OLD NOTICE BOARD...



THE INVISIBLE BARRIER—BETWEEN THE PRESENT, THE PAST AND THE FUTURE...



NEXT MOMENT...





BUT AS LIZ REACHES FOR ONE OF THE STRANGE FLOWERS...



THE...  
THE PLANT!  
IT MOVED—  
CRIED OUT...

LIZ!  
FOR PETE'S  
SAKE! LOOK  
OUT!



AHHHH!  
SIMON, HELP...!



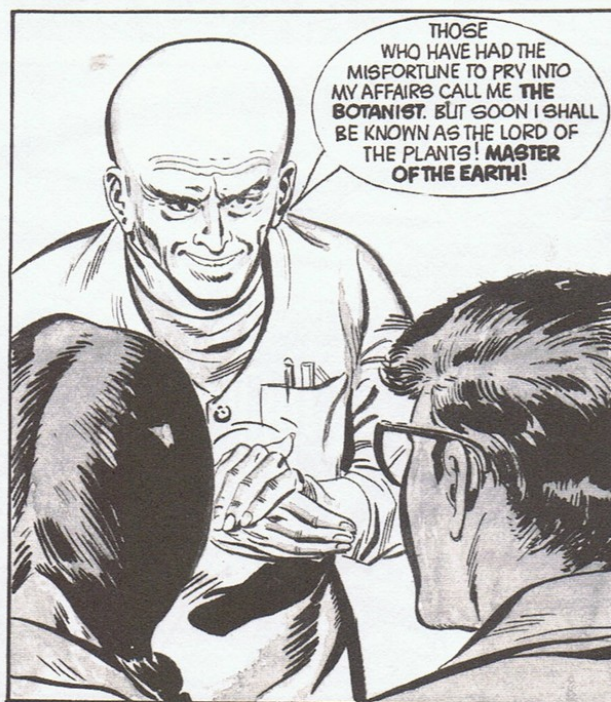
BUT THEN SIMON—AND  
EVEN THE DOG, PATCH—  
ARE SEIZED BY THE  
TERRIFYING PLANTS...



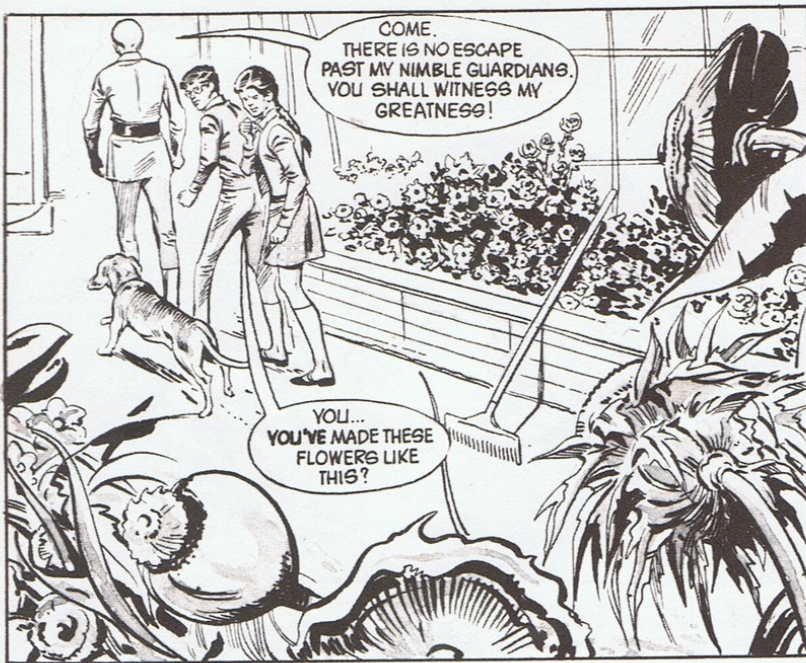
THEY  
ARE ALIVE! OH,  
YES, I CAN ASSURE  
YOU OF THAT, MY  
DEAR!



THOSE  
WHO HAVE HAD THE  
MISFORTUNE TO PRY INTO  
MY AFFAIRS CALL ME **THE**  
**BOTANIST**. BUT SOON I SHALL  
BE KNOWN AS THE LORD OF  
THE PLANTS! **MASTER**  
OF THE EARTH!







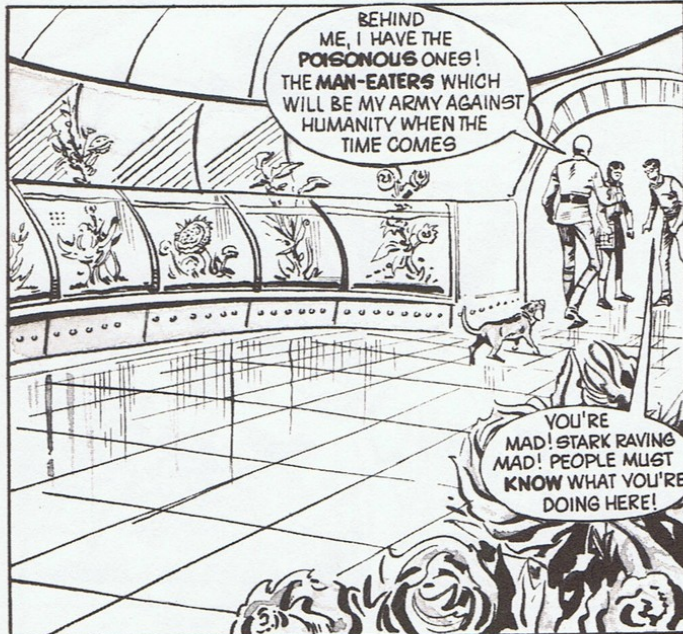
COME.  
THERE IS NO ESCAPE  
PAST MY NIMBLE GUARDIANS.  
YOU SHALL WITNESS MY  
GREATNESS!

YOU...  
YOU'VE MADE THESE  
FLOWERS LIKE  
THIS?



OBSERVE!  
YEARS OF STUDY  
AND RESEARCH! I TALK  
TO THEM. I HAVE GIVEN  
THEM THE POWER OF  
UNDERSTANDING, AND  
THE POWER OF  
MOVEMENT!

IT...  
IT'S MOVING!  
IT'S WALKING,  
SIMON!



BEHIND  
ME, I HAVE THE  
**POISONOUS** ONES!  
THE **MAN-EATERS** WHICH  
WILL BE MY ARMY AGAINST  
HUMANITY WHEN THE  
TIME COMES

YOU'RE  
MAD! STARK RAVING  
MAD! PEOPLE MUST  
KNOW WHAT YOU'RE  
DOING HERE!



THE BOTANIST CHUCKLES EVILLY...

SOME  
CAME TO SPY  
AND YOU SHALL JOIN  
THEM! SOON ALL OF  
YOU SHALL BE  
FED TO MY PLANTS...



LOOK  
IN THOSE CAGES!  
HE'S GOT PRISONERS  
COOPED LIKE  
ANIMALS!

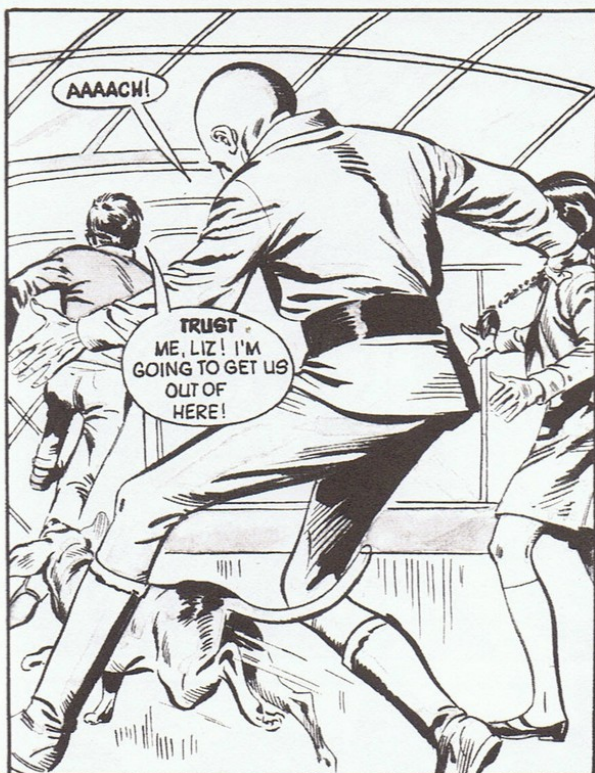
EXACTLY-  
AND YOU SHALL  
JOIN THEM.



SIMON KNOWS HE HAS TO DO  
SOMETHING - AND QUICKLY!

PATCH!  
HERE, BOY!





MAGNIFIED BY THE LENS, INTENSIFIED BY THE GLASS, A VIOLENT HEAT-SPOT IS DIRECTED DOWN AT THE GUARDIAN PLANTS...





IGNORING THE FLAMES, SIMON LEAPS DOWN AND RUNS FOR THE GAP!



EVEN THROUGH THE BLAZE FRANTIC  
TENTACLES REACH FOR THE BOY...



HE DOES!

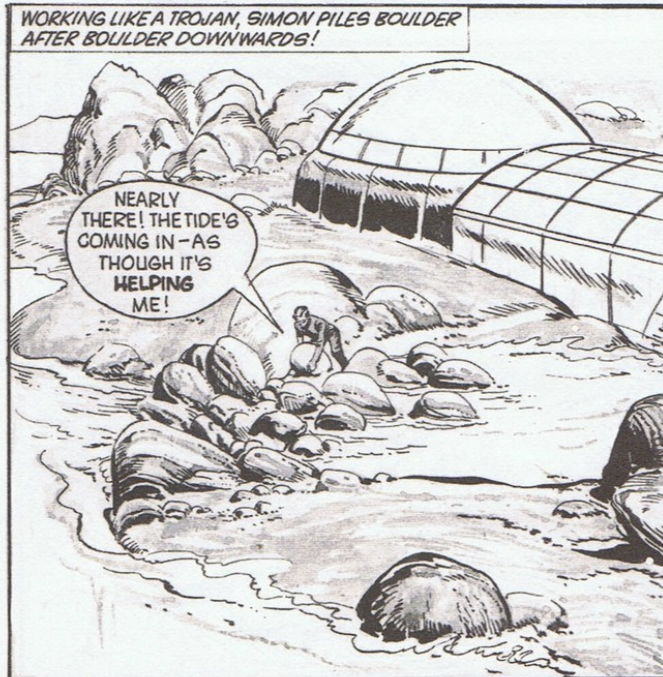


THE GREATEST ENEMY  
TO PLANT LIFE - SALT  
WATER!

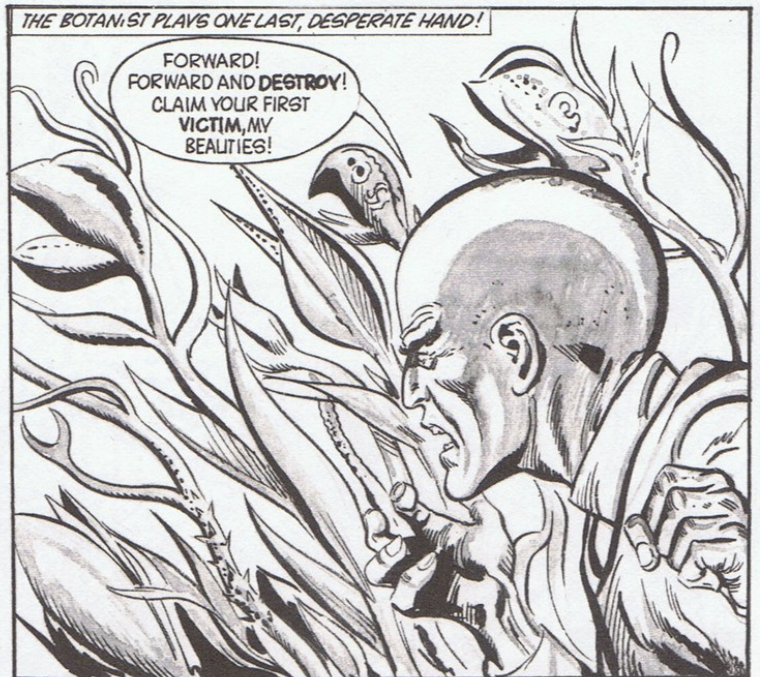
IF ONLY  
THERE ARE ENOUGH  
ROCKS TO RAISE THE  
INLET LEVEL!



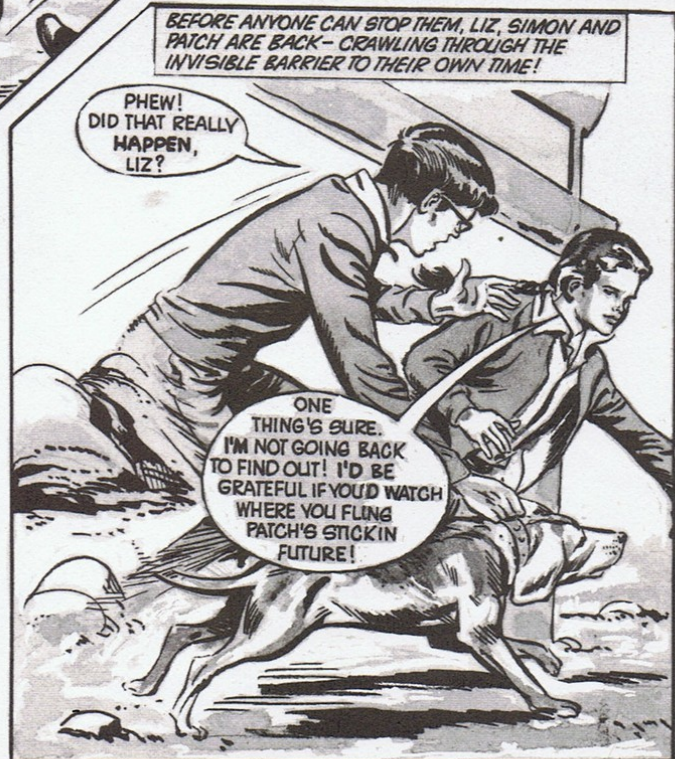
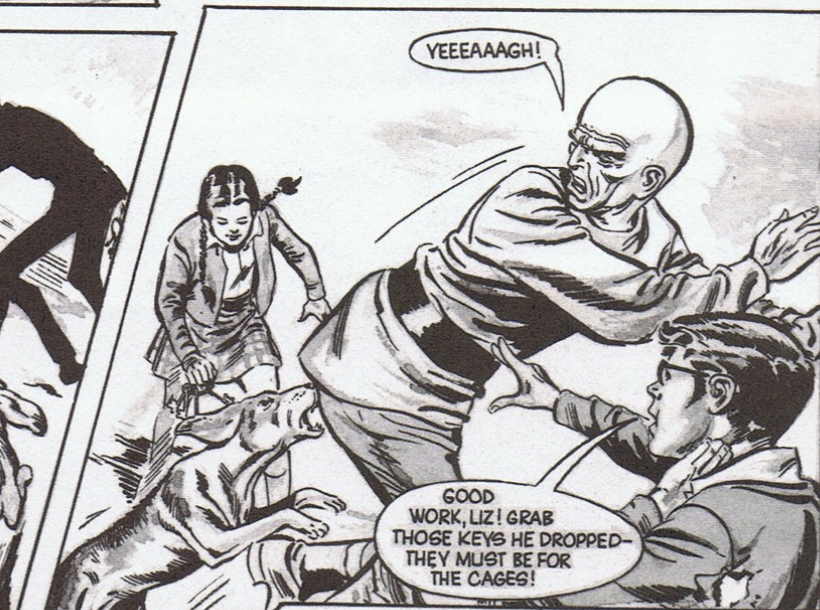
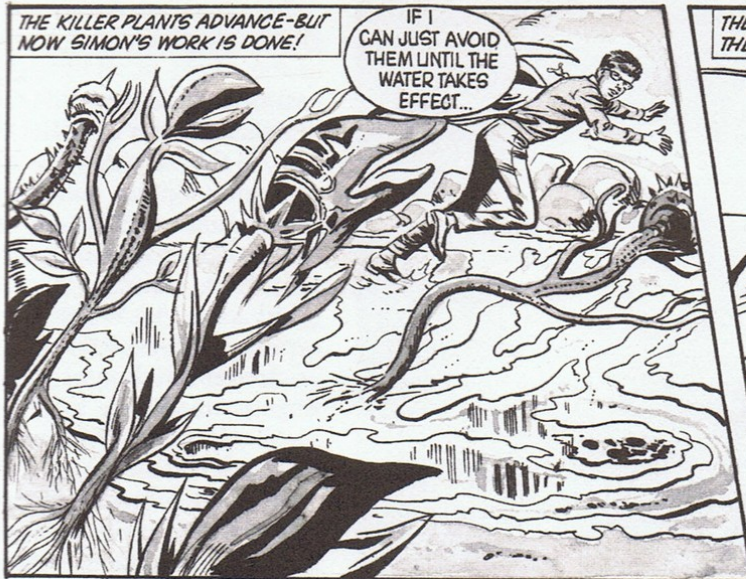
WORKING LIKE A TROJAN, SIMON PILES BOULDER  
AFTER BOULDER DOWNWARDS!



THE BOTANIST PLAYS ONE LAST, DESPERATE HAND!











## The Show SINGERS

**T**hey stand in the spotlight, immaculately dressed and perfectly groomed, the most envied and idolised stars on television—the TV pop singers.

With records, films, stage and cabaret performances to back their television appearances, they are the busiest—and probably the richest—people in show business.

There is certainly no greater rags-to-riches story in the world of show business than the career of **TOM JONES**, the star of **THIS IS . . . TOM JONES**, one of the most popular television programmes on ITV and in America. Less than ten years ago, Tom, son of a Pontypridd miner in Wales, was earning £15-a-week as a bricklayer's labourer, and singing in Welsh working men's clubs in the evening for small fees.

He made his record debut in 1964 with a song called *It's Not Unusual*, which topped the Hit Parade, and has progressed to become a truly international star.

Tom has a fabulous home in St. George's Hill, Weybridge, several cars, and can earn £1 million every time he visits the U.S.A. for a cabaret and concert tour.

Without a doubt, the most popular girl singer on ITV these days is the lovely **ANITA HARRIS**, who was voted Top Female Personality by *TVTimes* readers this year. Anita has been one of the most regular girl performers on television: in her own series for children, *Anita in Jumbleland* and as a regular guest every week in *David Nixon's Magic Box*.

Anita was born in the Somerset village of Midsomer Norton in 1942, and was three years old when she made her stage debut—singing *Now Is The Hour* in a children's talent contest at a Saturday morning cinema club.

She sang in Gilbert & Sullivan light operetta at school, and did most of her early professional stage work abroad: in Italy, Belgium and even Las Vegas before becoming established in this country with the singing group The Granadiers. Since turning solo nearly ten years ago, Anita has gradually established herself as an international star.





One of the newer singing stars on ITV is **ROGER WHITTAKER**, the bearded minstrel from Kenya, whose new series of *Whittaker's Get Together* has been very successful on Saturday evenings. Roger was born in Nairobi in 1936, although his father was originally from Newcastle - under - Lyme and had emigrated to Africa for health reasons.

Roger returned to this country to attend the University of Wales at Bangor, and graduated in bio-chemistry, but by this time he was making a name for himself singing in clubs. His big breakthrough came not long ago, when he recorded *Durham Town*, his first big hit which he wrote in ten minutes.

He followed that up with two more hits, *I Don't Believe in If Any More* and *A New World In The Morning*, and is now an established star on the Continent, in Australia and South America, and, of course, his native Kenya.

Roger lives with his wife Natalie, in three converted cottages in Hertfordshire, with their three children, Brett, Emily and Lauren. Roger's very special talent is whistling—his range and power would make any milkman jealous!

**VAL DOONICAN**, who started singing in a school choir in Waterford, and began to think of a show business career after a neighbour won a talent competition at the local Theatre Royal. "I never considered myself good enough to enter the competition," recalls Val. "But my pal won, and returned with something I had only seen in photographs—a guitar."

Val learned to play by borrowing his pal's guitar—and got his big break in show business some years later when his barber recommended him to another of his customers, big show business impresario, Val Parnell.

From an almost identical background as Tom Jones is his stable-mate (they share the same manager), **ENGELBERT HUMPERDINCK**, who soared to fame in 1967 when he changed his name to Humperdinck (who incidentally was a German who wrote fairytales) after several undistinguished years singing with his own, real name, Gerry Dorsey.

Engelbert's path to fame was a hit record, too: *Release Me*, in 1967, and then he made a whole string of hits, including three number ones on the trot.





# LOOK-IN LAUGHS

"I don't understand it. I keep banging it, but it just won't go".



"We apologise for the breakdown..."



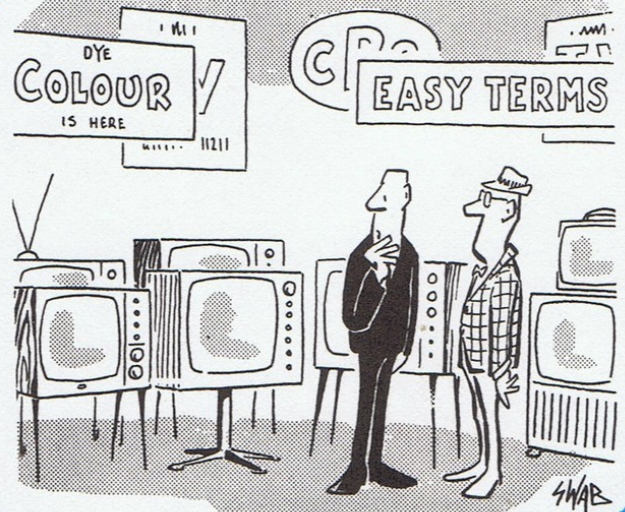
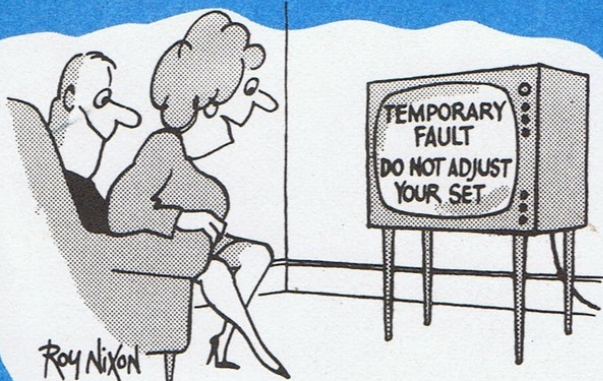
"There is a technical fault—please do not adjust your set".



"D'you MIND? We were watching that!"



"You don't appreciate it until you've seen it in colour, do you Harold?"



"Come to think of it, sire, we've never been asked for a left-handed set".





# HOW



## HOW did the Black Watch get its name?

This world famous Scottish regiment dates back to 1624 when Independent Companies were raised to "watch" the Highlands of Scotland at a time when cattle-rustling was one of the quieter activities that the inhabitants enjoyed!

But where did the "Black" come in? There are three explanations of this. All date from the time the Independent Companies were reformed in 1725 with men believed to be loyal to the Government. The usual explanation is that the famous dark Black Watch tartan looked black, especially alongside the uniforms of the "Redcoats". The second is that "Black" stood for the black hearts of the wearers of the Black Watch kilts who were on the side of the Hanoverian King George I and not of the exiled Stuart I, would-be monarch, Prince James.

The third explanation refers to blackmail! The first Highland Watch had tried to stop some crafty Highlanders extracting "protection money" from Lowland farmers, whose property was left unharmed if they paid up!



## HOW many people can the world's largest football ground hold, and where is it?

The Maracana Municipal Stadium in Rio de Janeiro, Brazil, holds 205,000 spectators, 155,000 of them seated.



## HOW does a rattlesnake make its rattle?

Its rattle is a series of dry, hard, horny joints of skin which fit loosely into one another at the tip of the snake's tail. When the tail is upright and vibrated the sound can be heard up to 100 feet away! It is thought that the meaning of the rattle is simply: "Here I am—don't tread on me!"



## HOW long did the first man to swim the English Channel take?

On August 24-25, 1875, a Briton, Captain Matthew Webb, swam from Dover to Cap Griz Nez in 21 hours 45 minutes, using the breast stroke. Though the crossing is only 21 miles, he may have swum 38!







**DERYCK GUYLER**, the lovable buffoon caretaker Potter in *Please, Sir!*, is one of Britain's best-known and hardest-working character actors. Born in Liverpool in 1914 he first found national recognition as a character called Frisby Dyke in the wartime radio show ITMA, starring the late Tommy Handley.

Since then Deryck has gone from one character part to the next, on both television and radio.

Deryck is married, lives in Norbury, South London, has two sons, and two time-consuming hobbies: a collection of over 12,000 toy soldiers (he's an expert in Roman military history) and hundreds of valuable traditional jazz records.

When he was a boy, Deryck lived opposite actor Rex Harrison, whom he followed to Liverpool college and then to the famous acting training ground of Liverpool Rep.





**JOHN ALDERTON**, a great children's favourite on television as Bernard Hedges, the schoolmaster in *Please, Sir!*, decided to become an actor after one trip as a galley-boy aboard a trawler, from his home town, Hull.

"I thought that anything would be better than the waves off Iceland," said John.

So he attended a London drama school, then got a £7-a-week job with York Rep.

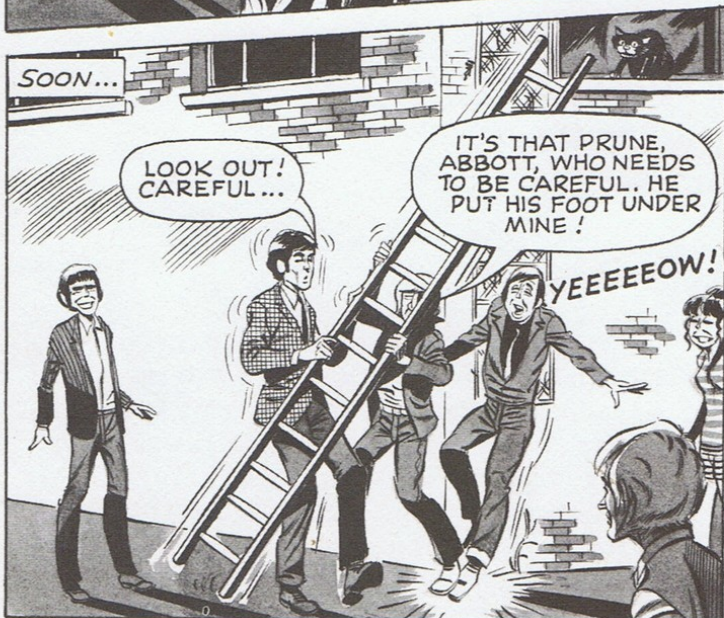
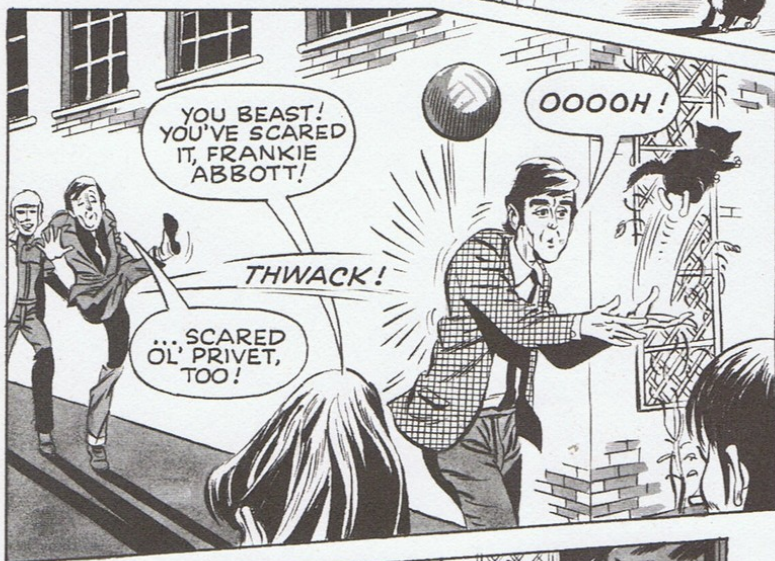
His first television role was as the gangling Dr. Richard Moone in *Emergency-Ward 10*, and since then he has appeared in many stage, film and television productions—but it was *Please, Sir!* that established him as a television star.

John is a great sport fanatic: soccer (he went to Mexico to support England in the 1970 World Cup), golf and cricket (he plays for the Lord's Taverners). He also loves classical music.



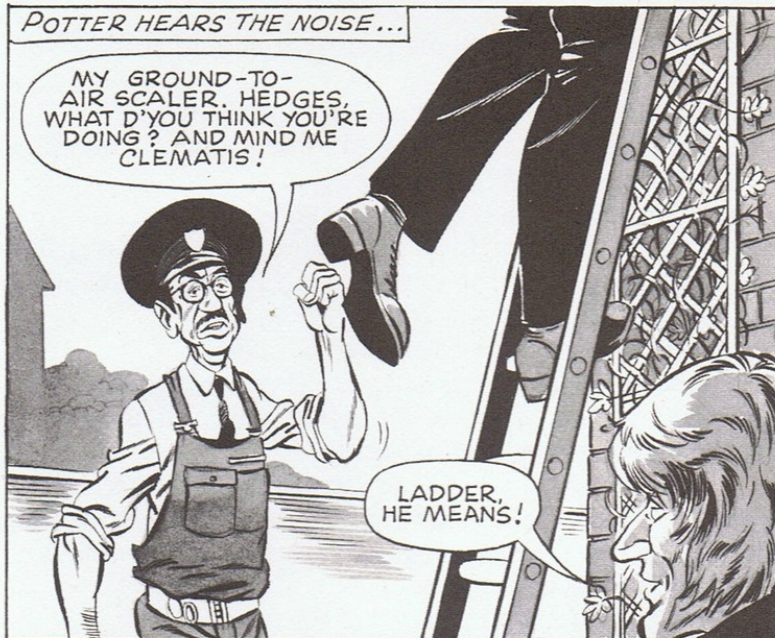


# PLEASE SIR!





POTTER HEARS THE NOISE...



LADDER, HE MEANS!

AS HEDGES REACHES OUT...



PUSS! HERE, PUSS... OOPS!

YOU'RE DEAD RIGHT, MAUR'!

POTTER RUNS WILDLY...



HAA! HAH! THE CAT'S CAUGHT THE RAT!



THERE GOES THE STAFF'S TEA! OH, NO!

REALLY, POTTER!

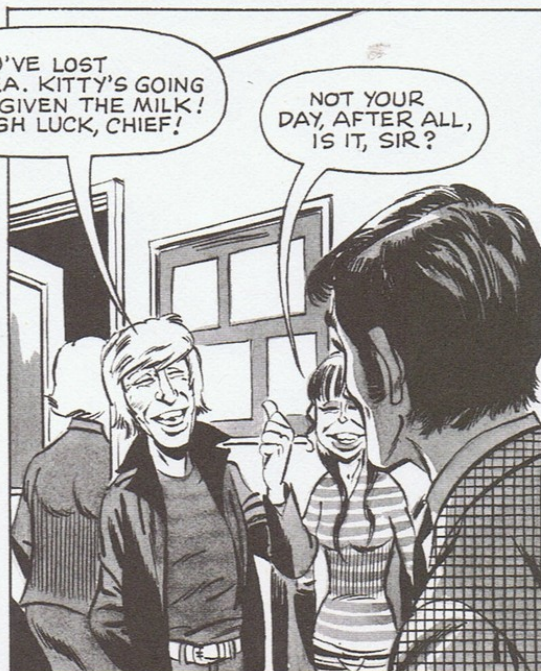
GRAHAM ALLEN



WHAAAT?

E...EEEH?

YOU'VE LOST YER TEA. KITTY'S GOING TO BE GIVEN THE MILK! TOUGH LUCK, CHIEF!



NOT YOUR DAY, AFTER ALL, IS IT, SIR?

MAUREEN, SHARON AND DUFFY - FIFTY LINES! YOU'RE RIGHT - BLACK CATS AREN'T LUCKY FOR YOU LOT, EITHER!





# TALK-IN WITH STEWPOT

**H**aving plenty to say is all part of 'Stewpot's' job. As a top TV personality and disc jockey he's always talking about *other* people. In his past 'Stewpot' Saturday series for London Weekend Television he spent much of his time introducing artistes and pop performers. During his radio request programme 'Junior Choice', every Saturday and Sunday morning, he gives us information of records requested by the programme's regular listeners.

LOOK-IN reporter Clive Alan managed to catch Ed between sentences to invite him to answer a few questions about *himself*!

**Look-In:** Who are your favourite pop artistes?

Ed: The Beatles and Beach Boys.

**L-I:** What hobbies have you?

Ed: I don't really have time for any!—but I *am* Captain of the Top Ten Football Eleven.

**L-I:** What types of films do you like best?

Ed: I enjoyed 'Lawrence of Arabia'. Ever since I rode a camel, myself, I realised what a hero Lawrence must have been to stay on one all day!

**L-I:** Have you any special ideas on male fashion?

Ed: I am only just becoming fashion conscious. But I

believe that the things you wear should project your own personality.

**L-I:** What are your immediate future plans?

Ed: To continue doing 'Junior Choice' and more television work.

**L-I:** What is your favourite car?

Ed: I've just bought it! It's a Triumph *Stag* convertible. It's the best car I've ever had and I recently exchanged my MGB sports car for it.

**L-I:** Do you have any marriage plans?

Ed: Of course I'd like to settle down eventually, when the right girl comes along. Meanwhile, I'll just have to stomach my own cooking!

**L-I:** Where do you like to spend your holidays?

Ed: Greece, Spain and Morocco—anywhere, as long as it is as far away from civilisation as possible, and I've got my radio with me!

**L-I:** What is your favourite sport?

Ed: Football, cricket, tennis, golf and squash. I like them all. I also claim to have let in the greatest number of goals during any one soccer season, during my career as a goalkeeper. But I cannot claim this as an *official* record—because nobody's ever been able to count them all!

**L-I:** What is your main ambition?

Ed: Things are so hectic for me at the moment that this changes from day to day. I'm *always* changing my mind about *everything*.



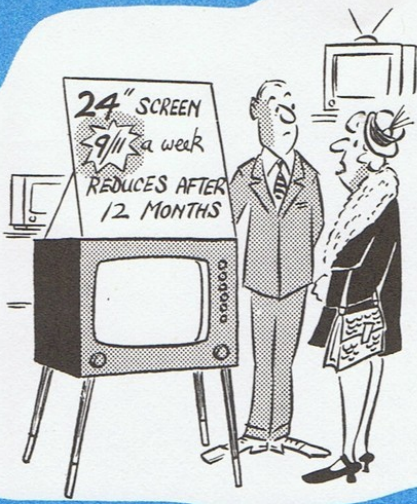




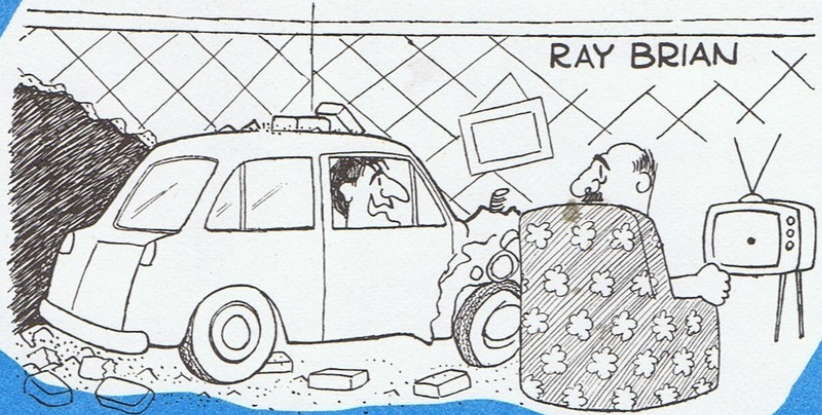


# LOOK-IN LAUGHS

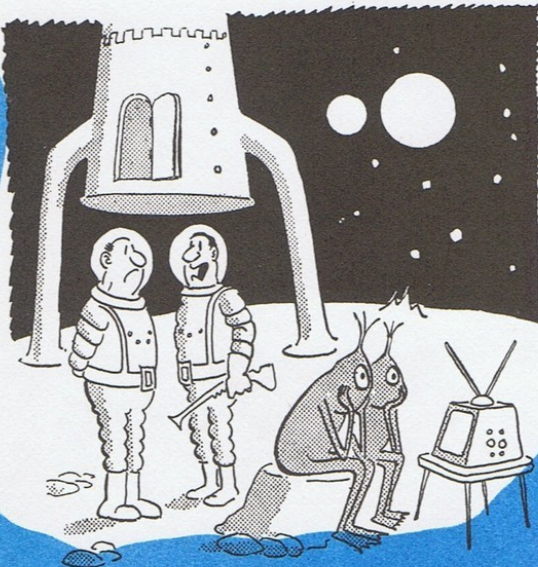
"Funny, really —I was rushing home to see this programme".



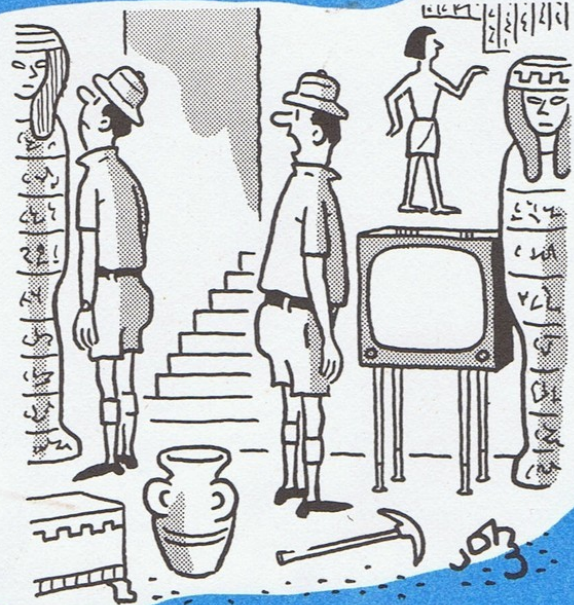
"How big will it be by then?"



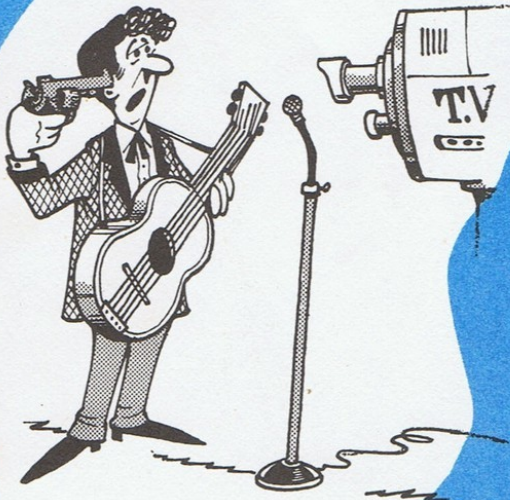
"I say, Smith, can you spare a minute..."



"Ah well, bang goes the intelligent-life-on-Mars theory".



"And finally in response to many requests..."



"Crime and violence—that's all we see on TV".





## PUZZLE SOLUTIONS

### Page 13

a, John Edrich; b, 1969; c, figure of four armlock; d, Karl Mil- denberger; e, five; f, gold; g, Geoff Hurst; h, Janet Sawbridge.

### Page 22

1, Val Doonican; 2, Anita Harris; 3, Shar- ples; 4, Leslie Crow- ther; 5, Eric; 6, Richard; 7, Des O'Connor; 8, Nor- man; 9, Andrews; 10, Sports Special; 11, Al- derton; 12, Tony Bast- able; 13, Table Tennis; 14, Stewpot; 15, Teacher; 16, Cheryl Burfield; 17, Dave Allen; 18, Len Fair- clough; 19, Hughie Green; 20, Ena Shar- ples; 21, Les Kellett.

### Page 39

1, Mark Lester; 2, Benny Hill; 3, Liver- pool; 4, Adrian Wright; 5, Australia; 6, bicycle; 7, U.F.O.; 8, Cilla Black; 9, 'If you gotta make a fool of somebody': 'I'm telling you now'; 10, disc jockey; 11, Tom- my Cooper; 12, Anita Harris; 13, John Al- derton; 14, Des O'Connor; 15, Leslie Charteris.

### Page 47

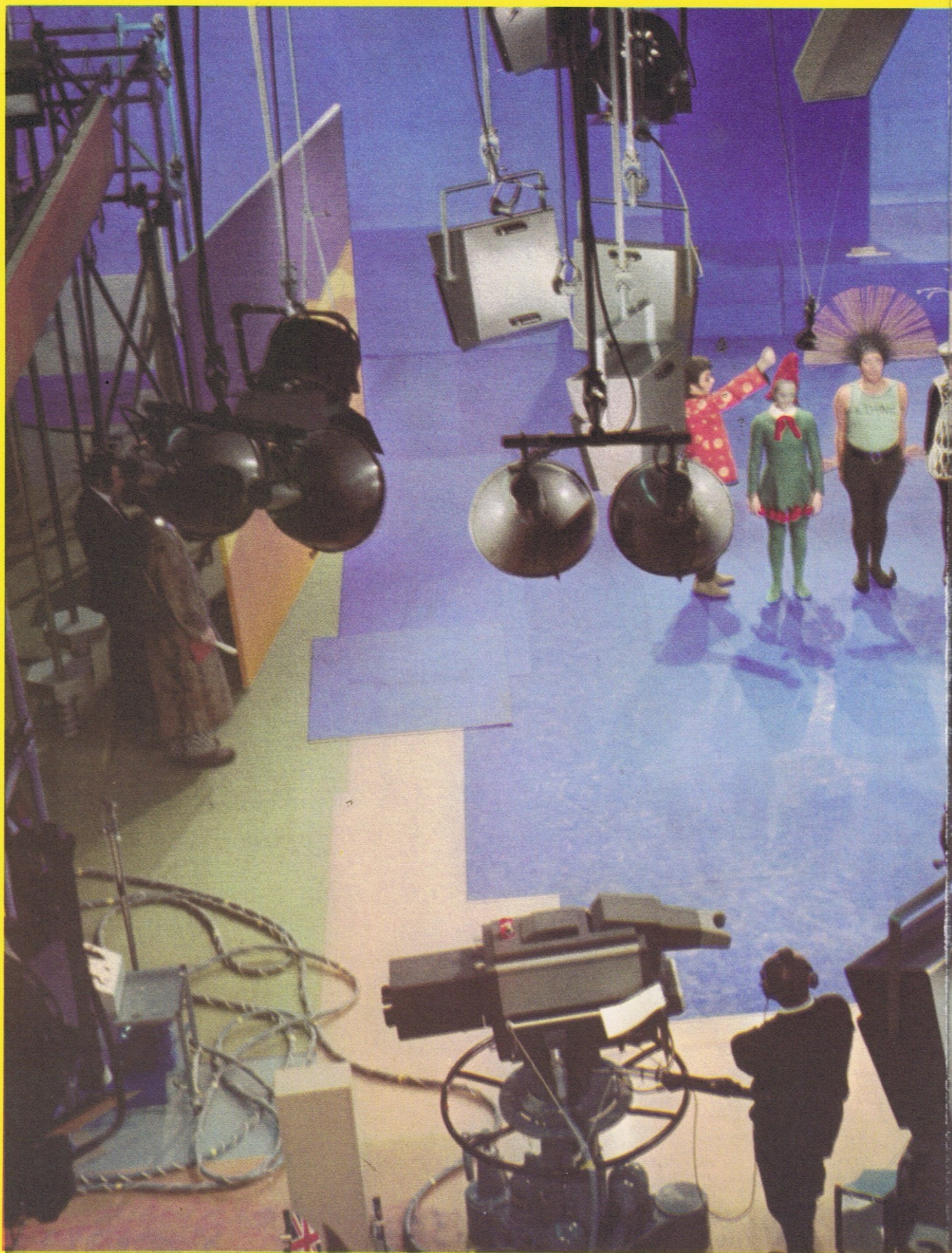
Across: 1, Natural Breaks; 6, Comic; 7, Alexander Dore; 11, Fred; 12, Craven; 15, Bernard Hedges; 18, Isles; 19, Timeslip; 20, Bolt.

Down: 1, Norman; 2, Richard Davies; 3, Lamed; 4, Racer; 5, Singer; 8, Error; 9, Earth; 10, David; 13, Abbott; 14, Assist; 16, Delhi; 17, Ease.

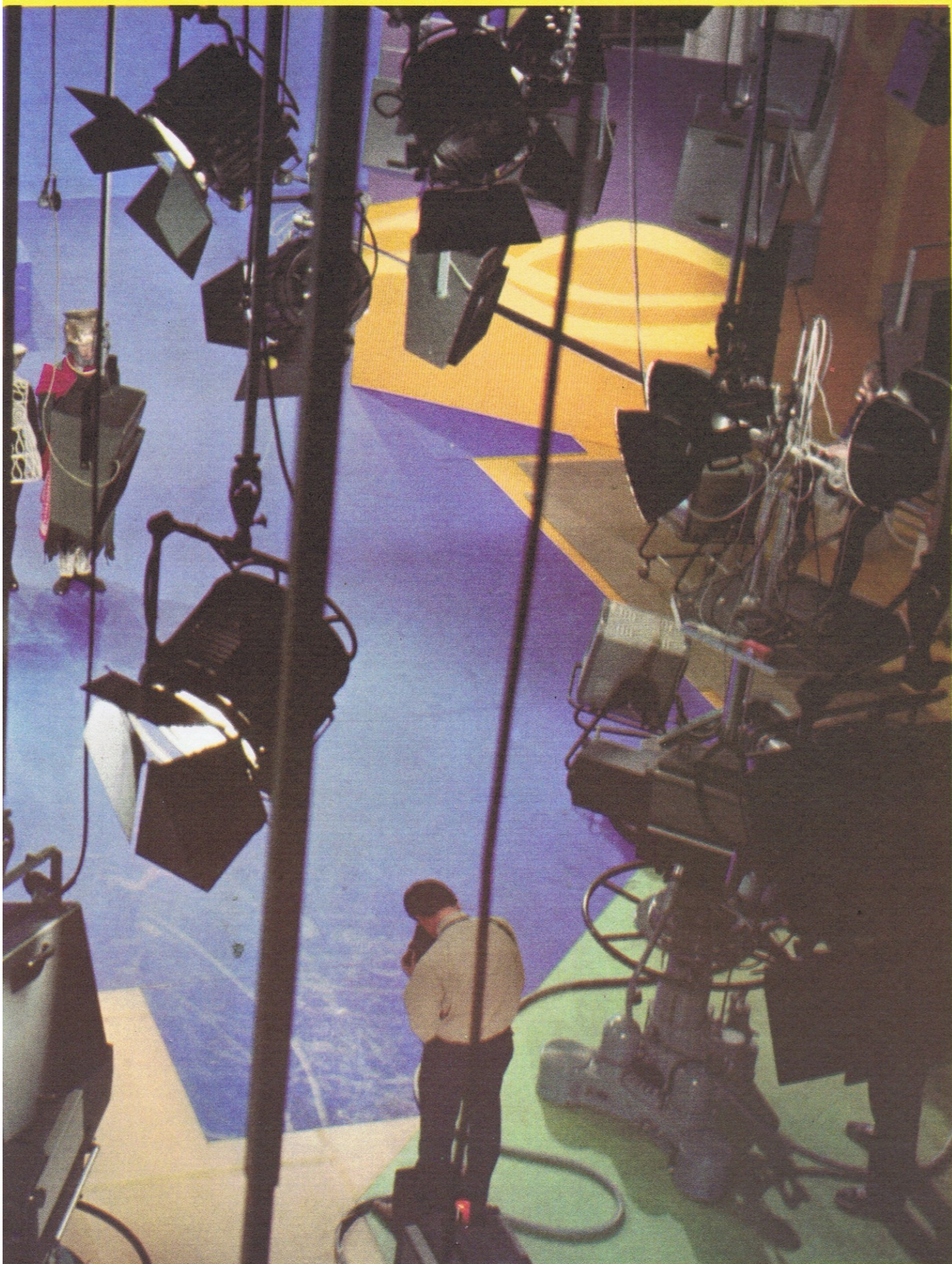
### Page 55

1, 186,325 miles a sec- ond; 2, Richard Star- key; 3, William Tell; 4, Pennsylvannia; 5, Windsor; 6, Baden Powell; 7, Catherine of Aragon; 8, One; 9, Pluto; 10, Christopher Columbus; 11, Daniel; 12, an asp; 13, hippo- potamus; 14, Munich, Germany; 15, Union of Soviet Socialist Re- public.



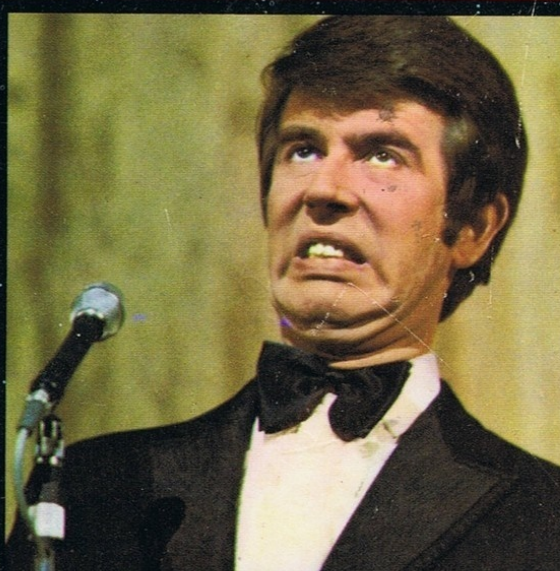








# Look-in Annual





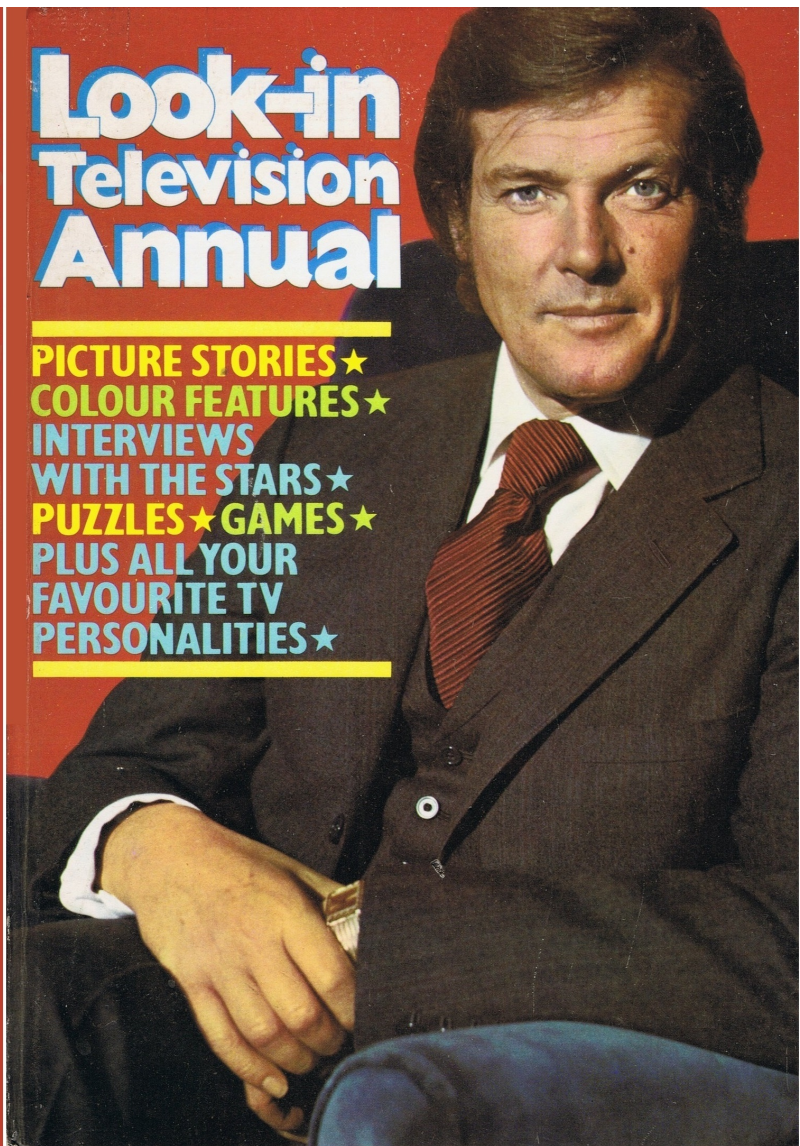
## Look-in Annual



Look-in Television Annual

## Look-in Television Annual

PICTURE STORIES ★  
COLOUR FEATURES ★  
INTERVIEWS  
WITH THE STARS ★  
PUZZLES ★ GAMES ★  
PLUS ALL YOUR  
FAVOURITE TV  
PERSONALITIES ★





TWO ELEPHANTS ESCAPE FROM THEIR AFRICAN NATURE RESERVE, AND ARE ROAMING AROUND LOST. IT'S YOUR JOB TO GET THEM BACK SAFELY, THROUGH ALL THE HAZARDS OF THE DANGEROUS TERRAIN.



# SURVIVAL GAME



					FALLEN TREES BLOCK WAY. BACK 4										FIND PEANUT GROVE FORWARD 3						
															GET SUNSTROKE MISS A TURN						
					ELEPHANT TRAP. MISS A TURN.					FIND WATER HOLE. FORWARD 3											
															SIGNPOST FORWARD 3					WRONG WAY. GO TO BOTTOM. THROW 6 TO GET OUT.	
YOU'VE WON THE ELEPHANTS ARE SAFELY BACK IN THE RESERVE																					
BITTEN BY SNAKE BACK 5					RESERVE IN SIGHT FORWARD 4					STUMBLE ON TREE ROOTS BACK 3											

