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WORKING for the BBC like belonging to a big club, according to Ben Furby, who recently returned to work for the NZBS after a long spell on the technical side of radio in England. "There are some twelve thousand people employed by the Corporation, but they take a great personal interest in you," Ben said. "They give you a wedding present when you marry, and so on. On the BBC's thirtieth anniversary there were two huge parties--so as to allow the rostered staff to attend--in the Wembley Stadium, with about two thousand people present each night. Music was supplied by famous bands like Victor Silvester's and Stanley Black's, and the compères were Ted Ray and Jimmy Edwards." Ben spent six months with the General Overseas Service, sending out programmes to North America, the West Indies and Europe. From their studios at 200 Oxford Street the G.O.S. transmitted Radio Newsreel at 6.0 a.m. each day. With an eye for the difficulties which often plague NZBS technicians receiving the broadcast at

BACK
FROM BBC

★
MRS. DORIS KAY, the Shopping Reporter at 3XC Timaru, is a charming, blue-eyed, youthful-looking woman, who also has a responsible job as wife and mother. Her career in radio didn't come about as the result of any burning ambition, although she was well prepared for it with speech-training and dramatic experience in her early life. Before her marriage she was a Home Science demonstrator in the very building now occupied by 3XC's studios. With a keenly-developed dress sense and a love of old, really good jewellery, Doris Kay always looks immaculate and well-groomed. She prefers muted colours in her own ensembles, but a flair for interior decorating makes her turn to using vivid colours in her home. Whenever she can find time, she relaxes with a book or pot-teries around in her garden. Whether she is conducting an interview or being interviewed herself, Doris Kay fills both roles with equal charm.



DORIS KAY

Open Microphone

Micro Radio, Ben used to modulate the transmitter with extreme care. However, there was one inglorious occasion when he "made a blip" by bringing in Ben on top of the programme.

Life for Ben the Smaller became even more interesting when he was transferred to Outside Broadcasts. The job might mean scrambling round installing gear in the roof of the Royal Festival Hall one day, or getting lost in the vastnesses of the Admiralty the next. We were interested to hear from him how thoroughly BBC church relays are rehearsed. On the day before the broadcast a minister of the particular denomination (who is attached to the staff of the BBC), accompanied by two technicians and a driver, goes out to the church for a complete rehearsal with the resident minister and his choir. The whole service is scripted as well. Ben was in on the BBC's "Big Show"--the Coronation. From a TV-equipped control room behind Nelson's Column, technicians covered 30 relay points serving domestic and overseas commentators. On the night before the great day, all BBC staff involved slept in "The Buildings," which are fitted with beds and showers, and they walked to their posts next morning. Free breakfast and lunch were available at canteens set up at each post, and there was a bar, too.

He added that the professional attitude to broadcasting of such musicians as Eve Boswell, Geraldine, Joe Loss and Victor Silvester was a technician's delight. "They always responded to technical demands exactly as you asked them to," he said, "unlike many amateur musicians." One of his most enjoyable experiences occurred when a studio engineer wanted to get an earlier train home--and he found himself in the control room for Joy Nichols's last broadcast in *Take It From Here*.

★
"SHE is perfection," Victor de Sabata said recently of the soprano Elisabeth Schwarzkopf. "When I read a score I hear every soprano part with her

timbre and sensibility in my ears." Toscanini, Von Karajan and other conductors have echoed these words, and to the critical Milanese public she is "nostra divina Schwarzkopf." Elisabeth

OPERA Schwarzkopf, whom A. Boyes STAR (Auckland) has enquired about, is one of the greatest operatic artists of our time. She made her debut with a Berlin repertory company at Easter, 1938, as the Flower



ELISABETH SCHWARZKOPF
From "Parsifal" to "Trionfi"

maiden in *Parsifal*, a part which she had to learn in an emergency in 36 hours. In 1941 she sang 187 performances in minor roles, and became the pupil of Ivogun and Michel Raucheisen, who developed her sense of style and prepared her for her first lieder recitals. She was later engaged as principal coloratura soprano of the Vienna Opera, but a severe illness kept her off the stage from the beginning of 1943 to April, 1944. She was next engaged by the Covent Garden Company, with whom she sang the roles of Pamina, Sophie, Violetta, Mimi, Marcellina, Susanna, Manon, Butterfly and Ev'chen. At the end of this contract she gave up repertory opera and began a series of appearances in Salzburg, La Scala and Vienna which startled the post-war music world. At Salzburg she appeared with Irmgard Seefried in a lavish production of Mozart's *Figaro*, produced and conducted by Herbert von Karajan. In 1949 she toured Australia, and in 1951 she sang Donna Elvira in Mozart's *Don Giovanni* with Victoria de los Angeles as Donna Anna. In October of that year she sang Anne Truelove in the world premiere of Stravinsky's *The Rake's Progress* in Venice; in 1952 she appeared as the Marschallin in Strauss' *Der Rosenkavalier* (a near-perfect production again by Von Karajan); and in 1953 she sang in the world premiere of Carl Orff's *Trionfi*. She will be heard in a recorded recital with Irmgard Seefried from 2YZ at 8.25 p.m. this Sunday, October 10.

★
THE many New Zealanders who were impressed by the charm and modesty as well as the artistry of the Hungarian-born pianist Bela Siki when he visited this country not long ago, may recall that Siki was a pupil of the Rumanian pianist Dinu Lipatti, who died in 1950 when