

NEWS OF BROADCASTERS, ON AND OFF THE RECORD,

By *Swarf*

screen. The programme ended with shots of magazine pictures and other still subjects demonstrating the clarity and detail that can be secured on the screen of the receiving set.

★
MEMORY turned a knob, and for the mind's eye the planned chaos on the floor below the cat walk dissolved into the orderly, almost pompous, silence of a studio in the sub-basement of the BBC headquarters at Broadcasting House, writes the Overseas Press

Section of the
TWENTY YEARS BBC. The mind's
LATER eye was looking

back over nearly
20 years, when that sub-basement studio, originally designed for sound broadcasting, was being used for television—when the fish-like eye of a lens set in flat boxes on tall stands peered down on the yellowed faces and purpled lips of the first TV artists. Only 20 years ago, and now, this. Seen from the narrow gallery under the roof of the big studio at Lime Grove, "this" was the rehearsal for a production of Shakespeare's *King John*. Five—or was it seven?—separate scenes had been set up in different parts of the studio. Actors and actresses in period costumes strolled in from the dressing rooms and make-up rooms. A wardrobe mistress made emergency adjustments to the hem of a flowing robe, a make-up assistant with pencil and powder-puff repaired a smudged complexion. A stage manager, wearing headphones, drifted on to the floor. Suddenly there was hot, brilliant light, but somehow stopping short of the hard glare one expected. Behind and on the cameras men crouched like white-coated gnomes, peering, fondling their charges, listening through headphones to a voice that only they could hear. And across the way, in a room of State, King John and his suite relaxed as they waited for Scene II.

In the studio next door was half a boathouse, gaily garlanded, ready for half an hour of light music. Opposite

it was three-quarters of a library ready for Members of Parliament to discuss the news of the day. In a near-by frame was the caption of the programme, a white card bearing the words "In the News." Perched on a desk against the semblance of a window was the announcer on duty, swinging a leg as he discussed a script with a producer. Alongside them on a desk was a neat little model of a drawing-room, furnished with doll's house furniture. In one corner was a large transparent screen, almost cinema size, with a picture projector behind it. It was blank then, but with the projector in action it became a background cloth of infinite variety, capable of changing instantaneously from a Parisian street to a tropical beach or the skyline of London. The pieces came together in a room that looks down on the studio through a large window. Here sit the producer and his assistants in front of a switch-covered box which makes all the pieces fall into their allotted places. Two screens in the room show the producer what he is putting out now and what he will want to put out next—Transmission and Preview are their labels. Out of sight but never out of the minds of the people behind the programmes are the carpenters, plasterers, scene shifters and the thousand other members of the team whose work reaches a climax tonight, and tomorrow night, and for an endless sequence of nights to come.

★
DURING the last three months listeners to Station 1YZ Rotorua have been hearing a series of scripts entitled *Phillip Tapsell, Sailor and Trader*, compiled by Enid Tapsell. They were read

by Harold Grierson,
TALES FROM who last year wrote
ROTORUA and read a series called

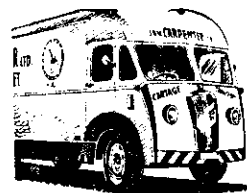
Te Kaha Calling and
Pot-Pourri Tongariro. Now he has compiled three more under the title *Romantic Coromandel*, describing a tour of the peninsula, kauri milling, gold mining and other activities. The last of these will be broadcast on Thursday, October 8, after the station announcements at 7.0 p.m. Harold Grierson tells me that his next scripts will consist of a series of humorous events that have occurred during his own life, starting from his efforts to be an amateur steam engine-driver in a small bush sawmill about 30 years ago.



BBC photograph

IN THE TV STUDIO: "The Life and Death of King John," by William Shakespeare. Left to right, King John (Donald Wolfitt), Earl of Pembroke (Roderick Lovell), Prince Henry (Cavan Malone), Earl of Salisbury (Maurice Colbourne)

N.Z. LISTENER, OCTOBER 2, 1953.



AFTER JUST ONE YEAR!

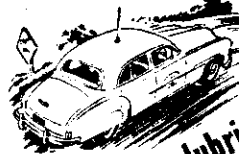
USERS everywhere ACCLAIM



"Our work is severe..."

"We confidently
recommend..."

"Used exclusively..."



"No lubrication worries..."

SHELL X-100 MOTOR OIL

Special properties of Shell X-100

Motor Oil enable it to neutralise combustion acids and make it cling, forming a protective friction-resistant film over engine working parts under all running conditions.

Because of this exceptional protection, users everywhere are acclaiming acid-neutralising Shell X-100 Motor Oil . . . just one year after this most modern of lubricants reached the New Zealand market.

OTAGO ROAD SERVICES LTD.,
DUNEDIN, operate six large passenger buses. Since Shell X-100 came to New Zealand every engine in the fleet has been protected by this acid-neutralising motor oil. The managing director confirms that motors are lasting longer and are cleaner at overhauls.

MAXWELL BROS. LTD., DUNEDIN. "We operate a fleet of 13 trucks. We confidently recommend Shell X-100 Motor Oil and can assure anyone contemplating changing to this product trouble-free running as far as motor oil is concerned."

J. H. M. CARPENTER LTD., of Newmarket, Auckland. Established in 1879, J. H. M. Carpenter Ltd., one of Auckland's leading cartage contractors, builders' suppliers and coal merchants, have reduced oil consumption and obtain excellent all-round performance from their well-kept fleet as the result of using SHELL X-100 MOTOR OIL.

WELLINGTON TAXIS LTD. The general manager of Wellington Taxis, a group of 106 privately owned cabs, states that these cars run 300,000 miles a month using Shell X-100 Motor Oil and are obtaining results beyond all expectations. "Oil consumption has dropped by almost a third . . . our garages report clean sumps and motors at overhauls."

The oil that prolongs engine life because it
FIGHTS ACID ACTION—
proven major cause of engine wear!

The Shell Company of New Zealand Limited (Incorporated in England).

X15.3c

Use PALMOLIVE BRILLIANTINE

PB1.3

Contains
OLIVE
OIL

for that smart
well-groomed appearance

If you care
for your
hair

LIQUID — 2/3 & 3/-
SOLID — (in jars) 2/3

SOLE AGENTS: PALMOLIVE AND PETROL

