

Behind The Scenes Of A TV Broadcast

Radio Correspondent

Some idea of the amount of work needed in putting on a television programme was gained by a visit behind the scenes of this week's TV demonstrations held in a city shop by an Auckland radio and television company. Part of the store had been converted into a television studio with two theatres for viewing the programmes in other parts of the building. Here television receivers had been set up to allow the audience to watch the programmes.

Another receiver was placed in the shop window and it was from this position that many hundreds of Dunedin people were able to get an excellent idea of what television is like.

The purpose of the demonstration was to show the public what television could do, and this was successfully achieved by stage shows by local musical groups, films and some outside telecasts.

No attempt was made to provide a programme on the scale of an operating television station. Such an effort would have required a large amount of planning, rehearsals, more equipment, stage scenes and numerous other items. Nevertheless, the programmes were enjoyed by the thousands who have watched the demonstrations during the past five days.

From first appearance, the studio looked something like a miniature film studio, but the mass of cables running along the floor to the control room changed any idea of Hollywood. Bathed under batteries of powerful lights, the stage commanded the attention, and those who were on TV really knew what it felt like under the heat of the lamps. A little relief was given the announcer, who was seated at a small table throughout most of the live programmes, by an electric fan.

QUICK CHANGES

The showing of films allowed the studio director to get the artists for live shows in position for the following programme. The flicking off and on of the lights signalled that a live programme was about to begin, and those in the studio stood by as the camera was trained on the announcer for his introduction. With only one camera for the stage shows, it meant quick switching to the centre of the stage by the operator. The light controllers with floodlights and spot-

lights were also required to be quick to direct the lights on those being televised.

In normal studio telecasting, the cameraman watched the scenes he was shooting through the viewfinder on the camera. For the Dunedin demonstration, the small camera, which is designed more for industrial television work and can be adapted for other uses such as this demonstration, was directed by the operator by watching the monitor receiver. Seated at a small amplifier, the sound controller kept a watch on the levels of the sound coming from the boom microphone suspended from the end of a large arm over the stage.

In the corner opposite the stage was the nerve centre of the demonstration—the control room where the technical equipment was located. In front of the control panels, the technical controller kept a watchful eye and ear on the whole programme. From this position he gave directions over a separate sound channel to the cameraman and the announcer. On his part rested the success of the television broadcast.

In this area was the telecine section where films were shown on the television circuit. A camera focused in front of a 16mm film projector picked up the films and passed the scenes on to the receivers. It is interesting to note that both the cameras with the exception of the main tubes were made in New Zealand as was most of the other equipment.

ALL DAY SINGING

Henry Walter who last year presented a series of American folk songs from the national stations will return tonight with another series of the same type of music.

American born, Mr Walter is a knowledgeable amateur of American folk songs who has studied this type of music for many years. Now living in New Zealand, Mr Walter was formerly a correspondent for the Associated Press radio news service and the American Army newspaper, Stars and Stripes. He is now a copywriter for an advertising agency.

In the new series that will begin tonight from 4YA at 8.30, Henry Walter will include songs of courting and complaint, social songs, negro folk songs, white spirituals, of "heroes and hard cases" and of "men at work."

"All Day Singing" proved popular with listeners when it was last on the air and in the new series there will be a slight change with the separation of negro folk songs from those that have a European tradition.

Last December a R.N.Z.A.F. Bristol aircraft crashed during a routine supply-dropping mission in the Cameron

Highlands in Malaya. The sole survivor was Driver Thomas Lee, a young regular British Army soldier, who was flung clear of the wreckage. Shocked, burned on the hands, and with a broken ankle, Lee remembered enough of the jungle survival course he had undergone a few weeks earlier to remain near the gutted aircraft for two days awaiting rescue. On the third day he set off alone, missing the search party by hours.

The story of his 12-day, step-by-step fight through the dense jungle, weaponless, rain-soaked, his only food a daily handful of rice, will be told in a half-hour programme, "Missing—Believed Killed," to be heard from the B.B.C.'s General Overseas Service on Friday, April 19, at 6.30 p.m.

The well-known Australian naturalist, Mr Crosbie Morrison, who was in Dunedin recently for the Science Congress, has recorded a series of 26 quarter-hour talks for the New Zealand Broadcasting Service.

The first in this series of "Wildlife in New Zealand" can be heard tomorrow from 4YA at 1.30 p.m. Mr Morrison visited a number of conservation areas in New Zealand after he left Dunedin, and will tell listeners about what he found on these visits. Of special interest will be his talk on a visit to the royal albatross colony on the Otago Peninsula.

COMING PROGRAMMES

Sunday: 4ZB, 9 p.m., 1957 Promenade Concert. 4YA, 9.15, "Julius Caesar" (play). Monday: 4YA, 7.12 p.m., "But for This Ban"—Bishop Selwyn. Talk by Celia and Cecil Manson. 4YC, 9.45 p.m., "Day of Wrath" (play). Tuesday: 4YC, 7.38 p.m., Creative Colonialism, the first in a series of talks by Professor W. P. Morrell. 4YA, 10.30 p.m., Portrait from Life—J. E. Strachan. Wednesday: 4YA, 7.30 p.m., Kikorai Brass Band. 9.15 p.m., "The Crucifixion." Thursday: 4YC, 7.15 p.m., "Rhythm in Music," talk by Ernest Jenner. 4YA, 9.45 p.m., "Parson's Fling" (play).



SOME INDICATION of the "set" required in producing a live television show can be gained from this photograph.