

sen Tyrer (piano), Prelude and six pieces, based on Spanish folk songs (Granados).
10.25: State programme from Melbourne. Interlude (r.).
10.30: National programme from Adelaide. "The Second Mrs. Tanqueray," by Sir Arthur Pinero, with Elsie Mackay as Paula Tanqueray, and Max Montesole as Cayley Drummie. Production: Max Montesole.

FRIDAY, DECEMBER 11.

10.0: National programme from Sydney. The National Military Band, conducted by Stephen Yorke, and "The Fireside Duo," vocal and instrumental.

SATURDAY, DEC. 12.

10.0: National programme from Sydney. "A Film is Made."
10.50: State programme from Melbourne. Interlude (r.).
11.0: Recital by Rita Miller (coloratura soprano), Leslie Barkham (flute), Adrian Bendall (harp).

3AR MELBOURNE
 580 k.c. 516.9 m.
 (National Station)

SUNDAY, DECEMBER 6.

10.30: Unit one: "The Story of the Fisk Jubilee Singers." Told by Pressy Preston, with negro spirituals sung by "The Sundowners" Quartet.
10.50: Interlude (r.).
10.55: Unit two: "Cockaigne" or "London Pride." Arranged for broadcasting and presented by James Grant.

MONDAY, DECEMBER 7.

10.0: Unit one: Recital by Clement Q. Williams, baritone. Associate accompanist: Enid Conley. "Love and Death."
10.20: Interlude (r.).
10.25: Unit two: A programme of international celebrities, with special annotations.

TUESDAY, DECEMBER 8.

10.0: Unit one: "Three Laughing Ghosts." A radio play by Keith Earle Hooper. Scene: At and in the vicinity of the British Grand Fleet base, Scapa Flow, and Wilhelmshaven, Berlin. Time: 1916. Production: John Cairns.
10.30: Unit two: A short recital by Lily Laskine, harp (r.).
10.45: Unit three: From Darling Street, South Yarra. Reception to the Marquess and Marchioness of Hartington. Given by the Council of the Combined Empire Societies.

WEDNESDAY, DEC. 9.

10.0: Unit one: Recital by Clement Q. Williams, baritone. Enid Conley, accompanist.
10.20: Interlude (r.).
10.25: Unit two: A short recital by Jascha Spivakovsky, piano, Rondo, Op. 51, No. 2 (Ludwig von Beethoven); Arabesque, Op. 18 (Robert Schumann).
10.40: Interlude (r.).
10.45: Unit Three: The Salon Group and Frederic Earle at the electric organ, assisted by Lillane Gay, soprano.

THURSDAY, DECEMBER 10.

10.0: Unit one: "Blue Bonnets O'er the Border." "The Free Booter of Coldstream." A

comedy drama by Russell Scott. Production: John Cairns.
10.25: Interlude (r.).
10.30: Unit two: From the Australian Church, St. Paul's Cathedral Old Boys' Choir. Conductor and organist: Raymond Fehmel. Accompanist: Alice Rowling.

FRIDAY, DECEMBER 11.

10.0: Unit one: For farmers only. Stock market review: Mr. Maurice McNamara. "Primary Producers' Problem": Mr. J. Leigh Gillespie.
10.25: Interlude (r.).
10.30: Unit two: Brass band recital by Brunswick City Band. Conductor: Hugh Niven.

SATURDAY, DEC. 12.

10.0: Unit one: "The Week-end Magazine," Vol. II, No. 29. All the entertaining features of a popular magazine in sound.
10.25: Interlude (r.).
10.30: Unit two: "Variety a la Femme," third edition. Arranged for broadcasting by June Mills.

3LR LYNDBURST
 9.58 m.c. 31.34m.
 (Shortwave Station.)

SUNDAY, DECEMBER 6.

8.25: National news bulletin.
9.0: Talk: "A Sermon for Those Who May Not Like Sermons."
9.20: Recital by Katie Liddle (piano), and Violet Somerset (mezzo-soprano).
10.5: Poetry reading.

10.15: Gems from oratorio. Production: John Cairns.
10.50: "International Affairs." Professor A. H. Charteris.

MONDAY, DECEMBER 7.

9.20: National news bulletin.
9.35: Discussion, "Man-Made Geography in U.S.A."
9.53: Victorian news bulletin.
10.0: Melbourne Central Post Office chimes. Radio serial. "Timberlake."
10.30: Revue.

TUESDAY, DECEMBER 8.

9.30: A review of outdoor books.
9.53: Victorian news bulletin.
10.0: Melbourne Central Post Office chimes. Symphony concert with Anderson Tyrer (pianist).

WEDNESDAY, DEC. 9.

10.0: Melbourne Central Post Office chimes. A serial play, "Walls Have Ears."
11.0: National Military Band concert.

THURSDAY, DECEMBER 10.

9.30: Discussion group broadcast.
9.53: Victorian news bulletin.
10.0: Melbourne Central Post Office chimes. Piano recital by Anderson Tyrer.
10.30: "The Second Mrs. Tanqueray," produced by Max Montesole.

FRIDAY, DECEMBER 11.

10.0: Melbourne Central Post Office chimes. National Military Band.
10.45: Revue.
11.15: A talk.
11.30: Programme by Jim Davidson's Band.

SATURDAY, DEC. 12.

9.25: National news bulletin.
9.35: "Topics in the Air."
9.53: Victorian news bulletin.
10.0: Melbourne Central Post Office chimes. "Continental Nights."

The New Television

(Continued from page 7.)

Nevertheless, the lighter forms of entertainment will certainly have their place.

Cabaret-variety (whatever shape it may eventually assume), opera, ballet, circus, "personality" artists and show bands all lend themselves appropriately to the medium. Directly televised day and night scenes in the streets, theatrical premieres, and so on, would help to introduce the unexpected and "actuality" elements. There are innumerable diversions possible. Young artists from the R.A.D.A. and other training schools might have public auditions. A women's hour would be available for the display of fashions in clothes, hairdressing, domestic furnishing, etc.

Music and Films.

IT is to be hoped that a satisfactory way of presenting serious music, such as symphonies, will be developed. I think it may be left for listeners to switch the scene in and out as desired, and that listening would still be regarded as the main objective. The same technique might apply to talks of certain kinds not lending themselves to illustration, when, for example, the speakers were of greater importance than the topic.

Much, I think, would have been

done to develop short and documentary films along new lines. Of the use of commercial "feature" films I am personally less confident. Obviously, the film provides the newest and most varied form of entertainment, ready "canned" for television purposes. From the practical point of view, in saving rehearsal time, studio space and production difficulties, films ought to be of great value to a pioneer entertainment service such as television.

But televised programmes should be personal to the viewer, and there is something impersonal about films. It may be because they are meant to be shown on a large screen, or because the person who is intended to see them is envisaged as one of a large audience, or there may be some other subtle psychological distinction; but I suggest that feature films are not really good programme ammunition. As an extreme case, I believe viewers would rather see an actual scene of a rush hour at Oxford Circus directly transmitted to them than the latest in film musicals costing £100,000—though I do not expect to escape unscathed with such an opinion.

The films that will undoubtedly find their place in television programmes are specially made films with a topical or actuality theme, films used as illustrations to talks, newsreels and cartoons. What, for example, could be more effective than a topical series of satirical cartoons, depicting the woes of the Little Man inescapably caught up in the machinery of our so-called civilisation?

And Accessories.

THE cost of a service of this kind would be formidable, the practical difficulties enormous. But I am confident that something like it will be achieved.

What sort of plant would be necessary? I foresee its occupying a considerable area. Apart from administrative offices, there might be a main central control-tower surrounded by sound stages and with sub-control points arranged to cover grounds containing pool, stadium and landing ground for aeroplanes. There would be a theatre and film-processing plant, a research station, experimental laboratory and guest house.

To give free rein to the imagination on a subject so little understood as television is to invite the label of a half-witted and irresponsible visionary. But those engaged in the adventure are more deeply concerned at its necessarily modest start and the practical limitations of the early programmes in the sense that they will have to be reproductive rather than creative; that there will always be a thousand perfectly good arguments against every step forward.

The rate of acceleration of television development depends as much upon the people for whom the service exists as upon the genius and training of technicians throughout the world. The medium has been created by physicists and research workers. To adapt it for the greater good of the community is a heavy responsibility.