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Courier Receivers

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P.O. BOX 1778,
AUCKLAND.

we could bring to it, but here we had the sound judgment of Mr. Gielgud, the productions director, who chose what proved to be a most suitable play. The fading board, which was described in the July number of "Television," was scrapped, as it was impossible to use it, since, whether raised, lowered, or done anything else with, it merely put out the rhythm of the synchronisers: also, no matter what design in black and white was painted upon it, the photo-electric cells, in some way rather like a nervous horse, shied at it, and sent the picture skidding wildly in all

England's Greatest Storm

THOSE who are inclined to blame wireless for the rough weather experienced at times, might be interested to learn that long before wireless was thought of, there was a great storm in England that lasted three weeks. In 1703, according to the "Sunday Times," many persons were drowned in the raging waters of the Thames and Severn, and thousands

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FROM 1YA, NOVEMBER 6.

directions. So a new one was made, which slid backwards and forwards along a groove in a firm trestle. It was thus enabled to enter the picture along a horizontal line, and to remain firm when it had completely arrived there. By this means it followed the example of the electric impulses, which also pass across the picture horizontally. The chessboard design painted on it in black and white was found to be the best relationship of black and white for the purpose, disturbing the photo-electric cells hardly at all.

The four pictures are reproductions of the four scenes, or "sets," which were specially painted for "The Man with the Flower in his Mouth" by Mr. C. R. W. Nevinson, the famous artist. He was asked to do it because he is one of the few living artists of any importance who is really interested in the developments of the modern world. There are quite a number of artists whose technique and manner is, in the true sense, modern, but for the most part they fear the actual objects which go to make up modern life, and concern themselves entirely with things which belong to all ages—the human figure and the natural landscape. Mr. Nevinson, however, is keenly interested in introducing into his paintings designs which are significant of the modern world—aeroplanes, motor cars, trams, wireless masts, battleships, skyscrapers, and so on. It was not surprising, therefore, that he consented to attempt to make scenery for the new medium of television, without cavilling at the limitations of simplicity which it imposed.

Two of the scenes he painted specially for the first television play, and illustrated here, were:—

1. Conductor's score and cafe tables (left).

of cattle perished. Rear-Admiral Beaumont perished in his ship on the Goodwin Sands, and hundreds of other ships were wrecked. The Eddystone Lighthouse was swallowed up by the sea, together with its architect, Winstanley, and the Bishop of Bath and Wells, and his wife, with many others, were killed by falling buildings.

This storm so terrified the whole nation that they regarded it as a token of Divine displeasure, and Queen Anne ordered a general fast. In the proclamation which she issued, she said that such a dreadful and astonishing calamity called for the "deepest and most solemn humiliation of us and our people," and a general public fast was held as an acknowledgment of the mercy of God "that we and our people were not thereby wholly destroyed."

2. The dark street outside the eye. A great deal more might be written about the makeup of the actors' faces, their limitation of gesture and voice; and all the effects—music, train, traffic, and so on. But I will conclude by recording the feats of understanding and efficiency performed both in front of the transmitter and also in the little darkened room beyond its scope. Mr. Earle Grey, Mr. Lionel Millard and Miss Gladys Young gave a fine performance. Miss Mary Eversley, as announcer and stage manager, executed feats of such difficult dexterity, with the help of her assistants, that it was nothing short of astonishing when, at the end of the play, not even the minutest mistake had been made. Mr. Freeman conducted the music and effects with his usual sure touch.

At the end, Mr. Baird, Mr. Gielgud, Mr. Mosely and I looked at one another in silence.