

mission, which was projected on an 18-foot screen, was highly successful. The whole race from start to finish being clearly shown. A further cable message from London states that television has reached the cinema. A six-foot screen in London showed a short variety performance which was being enacted two miles away. Every movement and word was undistorted.

Radio in Germany

(Continued on page 3.)

place the business of the Post Office, are of the greatest importance to the future broadcasting. They include completion of the network of high-power stations, the elimination of interference with reception, the possibilities of synchronisation and of ultra-short-waves, and television. And we have the additional task of further developing wireless checking-technique, and of perfecting studio acoustics and the technique of recording outside broadcasts on gramophone records, while we are studying also the place of recorded performances in raising the artistic level of the transmissions. An interchange of views on these questions is continually taking place between English and German engineers.

The question of electrical interference is the cause of much work and worry. It may be of interest to mention that the organisation created and directed by the Central Aid Station now comprehends 2000 local aid stations with about 7000 assistants—most of them unpaid volunteers—who in the first half of 1931 disposed of more than 75,000 cases of interference.

To create something new in the programme field, after eight years of broadcasting, is not simple. All the same, each of the companies is continually searching for new forms of endeavouring to improve upon experiments already made. Among these efforts we may refer to the musical works commissioned specially for broadcasting, to comply with the particular requirements of its technique. In response to the clamour for the creation of a dramatic art of the microphone we commission and produce

works of the most varied types, including radio plays, "radio sequences," "cross-sections," and dialogues, in which two, three, or four people take part. The treatment of questions of the day also is steadily gaining in importance.

Devoted care has recently been given to school broadcasting, in which we co-operate very closely with the education authorities. Every third school is today in a position to complement and vivify the usual instruction with the special broadcasts to schools. In order that the fullest use may be made of educational talks, listening-groups have been formed in many places, in which communal listening is followed by discussion, under adequate direction, of what has been heard. An innovation of recent days is the move by the Government to avail itself of broadcasting for pronouncements of especial significance.

It need scarcely be said that in these times of pressure deeper attention is paid to the transmission of advice on agriculture, handicrafts, and other callings. The same motive leads us to use unemployed musicians as much as possible.

And, lastly, relays. Nowadays, with perfected telephone lines, all German stations can exchange technically irreproachable programmes—one recalls the evening programmes, "In Our Part of the Country," given by each station in turn and relayed by all the others; the Bach Cantatas from Leipzig; the national programmes of every sort. In the same way, technical progress enables us to exchange programmes with most of the sister organisations in the rest of Europe, and even, with the aid of the short-wave, with other continents. German stations are very active in this "give-and-take"—let us instance the performance of "Tristan" at Bayreuth this summer, which was re-broadcast by 200 stations in three continents.

Broadcasting in Germany, as everywhere in the world, is thus marching onwards, striving to do justice to its great responsibilities. And the continual, and even more and more rapid, increase in licenses seems, in these times of hardship and economic pressure, to prove beyond argument that broadcasting has never been more necessary to the people.

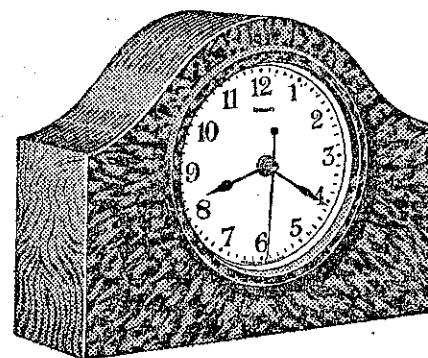
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