

Corporation, under which the corporation has been prohibited from broadcasting—(a) Expressions of opinion by the corporation on matters of public policy, and (b) statements involving matters of political, religious, or industrial controversy. The Government have decided that the first of these prohibitions, i.e., that on the issue of 'editorial' pronouncements, must be maintained; but that the second shall be withdrawn forthwith. The corporation has been informed that the Government expect it to use the discretionary power thus experimentally entrusted to it strictly in accordance with the spirit of the Crawford Committee's Report, and that it is its responsibility to see that this is done."

On the same day the Postmaster-General sent to the B.B.C. a formal communication elaborating the Prime Minister's statement and making the following comment:—

"The prohibition has now been in operation for fourteen months, and the Postmaster-General desires me to convey to the Governors his appreciation of the loyal and punctilious manner in which they have conformed to the obligations thereby imposed."

The effect of the Prime Minister's announcement was to give the B.B.C. freedom to develop controversial subjects in an experimental way in accordance with the spirit of the Report of the Crawford Committee. It is pertinent, therefore, to refer to this report, of which the relevant passage reads:—

"We are unable to lay down a precise line of policy or to assess the degree to which argument can be safely transmitted. In the absence of authoritative evidence, such advice would be premature. But, speaking generally, we believe that if the material be of high quality, not too lengthy or insistent, and distributed with scrupulous fairness, licensees will desire a moderate amount of controversy. But the discretion of the new authority must be upheld. Provided the Commission is strong and impartial, it will gradually assess the nature and extent of the demand; in this and in other problems to be solved the Commissioners will do well at the outset to act with firm and consistent circumspection."

"The broadcasting of Parliamentary speeches, although parallel, raised a different group of issues, on which we do not feel authorised to offer an opinion."

The B.B.C. Policy.

AN attitude of "firm and consistent circumspection" was entirely in accord with the policy of the Corporation in taking advantage of the Government's concession. It was decided to begin by the gradual and experimental introduction of political and economic

controversy on clearly defined occasions with adequate safeguards for impartiality and equality of treatment. It will be observed that there was no change in the policy of the Corporation on matters of religion. Controversial matter was to be limited to the fields of politics and economics. Moreover, subjects were to be dealt with in such a way that the main opposing views could be presented on occasions clearly contrasted yet linked as closely as possible. The obvious, and perhaps the most attractive, form of presenting controversy is by way of debates. It was natural, therefore, that broadcast debates should be

To Constructors

We believe that, pending the arrival of further shipments, a scarcity of .001 semi-variable condensers (of the Formo-densor type) exists. This is one of the components of the "Knife-edge Rejector," a highly efficient wavetraps described in the "1931 Radio Listeners' Guide and Callbook." For the information of readers who wish to build this wavetraps without delay, an ordinary .001 variable condenser may be substituted for the semi-variable type. The former, however, is dearer and more bulky.

resumed now that the irritating restrictions had been removed. Care had to be exercised first of all in the selection and wording of subjects, so that there might be some inherent equality in the contending opinions. It was also of importance that the debaters should be well matched.

"Discussions" provided an effective alternative form for the presentation of controversial views. A "discussion" in this sense is a kind of symposium. The various challenging and opposing points of view on a controversial subject are expounded in prepared statements in sequence, but emanating if necessary from widely separated parts of the country.

The Corporation is fully alive to the considerable possibilities of the development of controversy in programmes. It is felt that this new phase of the work should produce cumulative results, not only by informing public opinion on politics and economics, but also by establishing a new and intimate contact between political leaders and voters. It should not be presumed, however, that this development involves any revolutionary or transcending change in programmes generally. Controversy is not to dominate the talks. For the most part they

Shakespeare Anniversary

(Continued from page 3.)

The next excerpt for presentation is the well-known "Brawl Scene," from "Romeo and Juliet."

The scene is a public place on a bright, hot, summer day. Mercutio and Benvolio, two members of the House of Montague, which is at deadly enmity with that of Capulet, enter, followed by a page and servant. Mercutio is a dashing, care-free gallant, seemingly never happy unless engaged in a brawl.

When Tybalt, of the rival house of Capulet, appears on the scene with several followers, Mercutio provokes the newcomer to draw and fight. Then Romeo, a Montague, appears and steps between the duellists to separate them. Tybalt seizes his opportunity and under Romeo's arm stabs his opponent mortally. The latter is assisted to a nearby house, but expires in a few minutes. Benvolio has just acquainted Romeo of this when Tybalt returns, and in a fit of rage Romeo forces him to draw and kills him. The Prince, however, who has banned public brawling under pain of death, is seen approaching, and Romeo, aghast at what he has done, is forced to flee for his life.

THE next excerpt is the famous balcony scene from "Romeo and Juliet"—often referred to as the "Holy Scene." It takes place in the garden of the Capulets, below the balcony of Juliet's room. Romeo, who has crept into the enemy's garden under cover of night, is revealed making love to Juliet. The fact that they are members of rival houses troubles the lovers, and Juliet suggests a way out of the difficulty:

"O Romeo, Romeo; Wherefore art thou Romeo?
Deny thy father and refuse thy name;
Or, if thou wilt not, be but sworn my love,
And I'll no longer be a Capulet."

THE fourth and last excerpt for presentation introduces the well-known "Dagger Scene" from "Macbeth." It includes both the contemplation

will continue as before, endeavouring to interpret the vast field of interest and knowledge which is happily beyond the frontiers of acute current partisanship.

tion of the murder of Duncan and the murder itself.

This scene has been arranged for two performers only, and will be enacted by Madge Thomas and John Storr. It is worthy of mention here that in the last competitions held in Wellington the open dialogue section was won by these two artists, presenting this scene.

It runs as follows:—Macbeth, ambitious, but without the courage of his convictions, conceives the idea of murdering Duncan, King of Scotland, and usurping his throne. He confides his evil intentions to Lady Macbeth, and she eggs him on to the completion of the deed.

There is much moral cowardice in Macbeth's nature, however. He is prone to superstitious fears, and they so work upon him that he relents from his purposes and requires to be spurred to "prick the sides of his intent" before he will attempt to achieve that which will lead to the satisfying of his ambitions. He tries to back out, alleging for his reasons that Duncan "of late hath honoured him."

Throughout this scene the sharp taunts of his stronger-willed partner once more rekindle the fierce desire, which, beneath Lady Macbeth's lash, burns with such vigour that he irrevocably decides to slay his kinsman and his king. And so the deed is done.

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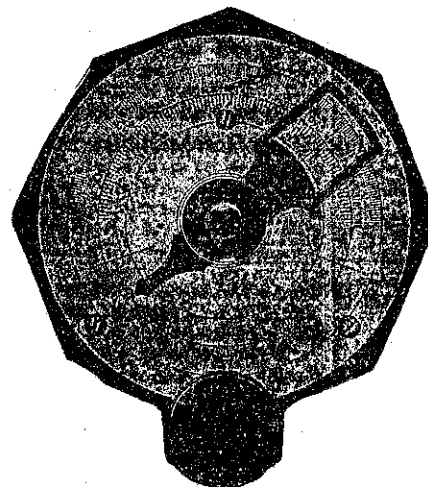
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