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on this matter. The war had sharpened the live interest of readers for their paper, as exemplified by a letter signed "Gallus" on August 17th. He wrote: "Dear Mr. Editor. But for the news contained in the last number of the SO, I am afraid that very few of us would have had any idea as to how the folks at home spent the 1st August this year. I for one was glad of the reassuring account and am grateful to you". This correspondent ends with a poem called "Rückblick auf den 1. August".

The only death that appears to be reported in those five months was that of Mr. G. E. Cornioley, born in Neuchâtel in 1854, and founder of the London branch office of Henri Picard & Frères, a Chaux-le-Fonds watch undertaking. The death of Lieutenant Rudolf Homberger, a Swiss pilot felled by a German aircraft, was erroneously reported. This was corrected by a letter from Mr. P. Bucher. He wrote that Lieut. Homberger was recovering from serious injuries. He was the son of Mr. Ernst Homberger, former Chairman of Britannia Iron & Steel Works in Bedford and President of George Fischer. The obituary column of the SO was less furnished in 1940 than it unfortunately is today.

RADIO LONDON AND ITS SWISS EQUIPMENT

Mr. George Simmons, a young mustachioed British radio reporter invited me out of the blue for an interview at Radio London. Having worked for three years for the Swiss Short Wave Service in Berne, he had learned of the existence of our paper and thought it worth while to interview its Editor. One interview was to be sent to Berne, for the benefit of the stray English speaking listeners of the Swiss Short Wave Service across the world, and another for the London audience of this relatively new local radio station which shares time with Radio One on UHF, Radio London.

Our interview was warmed up by a conversation over a cup of tea on "Journalism in Switzerland". Mr. Simmons claimed that there was too little "news" in Switzerland and that this makes his job correspondingly less inspiring. He also complained of his former salary, which was of only two thousand francs a month, compared with the £3,500 which he now gets as a producer on Radio London.

We then had a guided tour of the station and stopped in the editing room, the nerve centre of the place in which all the seamy stories from London were collected, processed and edited for broadcasting. Half a dozen journalists and writers were nonchalantly relaxing among heaps of paper and obviously enjoying themselves. We went up a flight of plush stairs to the studio and watched a pretty speaker smile to herself as she read her text behind sound-insulating glass panels. A short look round the bristling electronics of the room was enough to dis-

cover a *Kudelski* tape recorder, made in Cheseaux, Vaud, and the best tape recorder on the market. The turntable used in Radio London music broadcasts is a *Thorens* apparatus, the cart-ridge of which is made by *Lenco*. In a neighbouring studio where the recording apparatus is a little more bulky, the machines were from *Studer*. I'm sure that with a little more perseverance I should have discovered more Swiss-made equipment, such as *Revox* recorders.

The interview was performed in a cosy living room isolated from the recording technician by the usual double glass panel. The listeners on the Swiss Short Wave Service will hear me speak (when, I have no idea) on the 50 years of glorious history of "The Swiss Observer". Londoners, if they tune in to their local radio, should hear me one day philosophise and stutter on the "Press of the foreign communities in Great Britain". I pray that the Poles or Hungarians of London whom I mentioned as relevant examples, will not seek to find me and eliminate me!

(PMB)

CITY SWISS CLUB CHRISTMAS DINNER

Mr. Alfred Kuhn spoke for many City Swiss Club members when he said that he had never seen so many members present at any function in his two years of presidency. More were present even than at the Annual Dinner and Ball, whose attendance was made up by a majority of guests. The Dinner lasted from 7 p.m. until well past 9 p.m. and the atmosphere in the Orchid Suite of the Dorchester Hotel was particularly lively throughout these two hours. The City Swiss Club has certainly as much zest as any of the other Swiss institutions in London.

LE CERCLE GENEVOIS

The *Escalade* was celebrated by a small party of Genevese and friends of Geneva in the Ladies Annexe of the Law Society—and a particularly suitable venue it turned out to be. We were 21, a smaller attendance than usual, but this didn't impair the success of the evening. For two new Anglo-Swiss couples, one of which has resided in England for fifteen years, this was the first Swiss function in this country. These new friends had heard of the "Cercle Genevois" through the consular bulletins. The chocolate "marmite" had been brought especially from Geneva by a faithful member. It had an exciting story behind it since it was not easy to transport such an unusual object by plane in our hijack-ridden days. The attempts by Madame Curchod to break it with a wooden spoon having failed, it became incumbent upon your Editor to smash it to smithereens with one well calculated blow. The marzipan fruits and chocolate splinters pattered about the room. Monsieur and Madame René Keller, who are citizens of Cologne, were un-

fortunately not able to come, but they were represented by Mr. Bruggman, Commercial Consoller at the Embassy, and Mrs. Bruggman.

(PMB)

ANGLO-SWISS SOCIETY

The guest speaker at the Anglo-Swiss Society's winter dinner was Professor L. W. Forster from Cambridge. Professor Forster, who had read English at the University of Basle for a number of years, had come to speak to us on "Some Swiss Writers and their Attitudes".

The kernel of his thesis was that Switzerland, and in particular her creators, had adopted an attitude of *detachment* in order to maintain their cultural identity. Detachment seemed to have been the archetype of the Swiss creative mind in Professor Forster's view. The history of Swiss letters was above all conditioned by the overwhelming neighbourhood of the powerful cultures of France, Italy and Germany. Professor Forster's exposé was more descriptive than discursive and had its poetic chapters. In fact, the only Swiss writer, besides Frisch, Dürrenmatt and Bixler which he chose to name to illustrate his point was an unknown Swiss emigré who had returned to the homeland after a life spent in Argentina, Eugen Gomringer. This poet was one of the protagonists of *Concrete Poetry*, of which Professor Forster aptly and eloquently read a typical example. It is a poem on "The Swiss" with the minimum of vocabulary and syntax:

Schwiizer
luege
aaluege
zueluege
nöd rede
sicher sii
nu luege
nüd znäch
nu vu wütem
ruig bliibe
schwiizer sii
schwiizer bliibe
ne luege

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