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STEWING quietly over their communications receivers and recorders, the monitoring staff of the NZBS are recording the addresses broadcast in the British election campaign. Altogether, these will make up about seven hours' broadcasting time, a little too long for one sitting. So other members of the NZBS staff are extracting the juice from the meat, the attar from the roses and these distilled essences will be presented on February 23, Election Day in Britain, in one half-hour programme. It is hoped to present, through the extracts from the leading speeches and an interpolated commentary, the issues on which the Election seems to turn, the main planks of each party's platform, and the similarities between the parties' policies as well as their differences. Every effort is being made to make the controversy as real as possible, and at the same time to keep the balance. National stations will link for this programme at 8.0 p.m.

Heard and Not Seen

BACKGROUND music suggests the old silent films—the days of *The Bartered Bride* on the battered piano. But until it's replaced by something more adequate, Background Music it remains—a score that is specially written to fit the film, a vital link in the technical production of a movie in which the composer is as much a member of the team as the cameraman and the film-editor. One composer maintains that the filmgoer should not be conscious of film-music as something distinct from the film itself—that it should never impinge on the filmgoer's consciousness. In other words, the best film music is the



kind we don't hear, because it is bound up with the photography and the acting. A lot of music from the best films of recent years has been recorded and some of this will be broadcast from 1YC on Thursday, February 23, beginning at 8.0 p.m. This three-quarter hour programme includes Richard Addinsell's *Waltz* and *Prelude* from *Blithe Spirit*, music by Arnold Bax from *Oliver Twist*, and Vaughan Williams's incidental music from *Scott of the Antarctic*. The broadcast ends with William Alwyn's "Calypso Music" from *The Rake's Progress*.

Respectability

GEORGE GERSHWIN started his career as a fairly low form of life, even among salesmen. He was a song plugger for a New York firm of music publishers, which meant that he had to hang about stage doors and the back entrances of night clubs, buttonholing singers and dance band leaders and, trying to sell them the idea that the song his publishing firm were sponsoring that week was the one that would carry the performer into the big time. Whether he was so depressed with the material he had to plug, or whether he was one of those people who naturally have tunes in their heads is not recorded, but after a while he started to write songs

THINGS TO COME

himself, pretty good ones like *Summertime* and *I Got Rhythm*. Like the clown who longs to play Hamlet, he couldn't stop there; he wanted to write music that would be accepted in more traditional circles. He and Paul Whiteman collaborated in a campaign to make jazz respectable, and some of the shots they fired in their campaign were *Rhapsody in Blue*, *An American in Paris*, and *Cuban Overture*. There are differing opinions whether these compositions are (a) jazz, or (b) music, but nobody



"BORIS has gone mad!"—Moussorgsky's opera "*Boris Godounov*" is to be presented in two recorded programmes from 4YA. Part I. will be heard this Sunday, February 19, at 8.5 p.m., and Part II. at the same hour a week later.

doubts that they made money. Listen to Paul Whiteman and his Concert Orchestra playing *Cuban Overture* from 2YA at 8.44 p.m. on Wednesday, February 22.

Singspiel

SINGING classes were sometimes not the most popular part of school life. Things are probably different now, but it must still depend a lot on the approach of the teacher; the teacher's enthusiasm and feeling for music. Long ago there used to be a song children sang in school singing classes; what its name is doesn't matter now, but it was always sung as *Hairy Turnips*, and in it there was a resounding line which went "Hairy turnips, hairy turnips, hairy turnips raw!" Zoltan Kodaly wrote a comic opera, or singspiel, called *Hary Janos*, who was a character after the style of Baron Munchausen. If Kodaly had as much fun writing *Hary Janos* as the barbarian youth of New Zealand had singing *Hairy Turnips*, singspiel is the very word to describe it. On Wednesday, February 22, 2YZ presents *Hary Janos* in its story behind the music series at 7.30 p.m. Musical Division of the Education Department, please note.

Village Under the Water

CONSIDERED by the critics to be one of the best of the new films showing in London recently, *The Last Days of Dolwyn* is substantially the work of one man, Emyln Williams, the noted playwright and actor. The story opens in a little village in Wales—a village in a valley, cut off from the rest of the world by the mountains all round it. Everyone is very poor, but mostly happy. Into this paradise comes the mysterious stranger. He is the boy driven out of the village years ago for stealing money from the

chapel. But now he has come back, a successful business man, and he wants to buy up the village, so that he can turn the valley into a huge reservoir. Written and directed by one man there is no chance in the film for too many cooks to spoil the broth. Williams himself is a Welshman, of course, and everything has the authentic Welsh flavour. In the BBC programme, *Picture Parade*, which listeners will hear at 9.30 p.m. from 4YA on Friday, February 24, Emyln Williams tells of his long search for a village to represent Dolwyn in the film. His production team looked at nearly sixty Welsh villages before they hit on the right one, for "Dolwyn" had to conform to a number of requirements—it had to be small, compact, and in a valley. Finally, in Merionethshire, absolutely by chance, Williams saw what appeared to be two chimney pots standing in a field; but there was smoke coming out of them. He jumped out of the car and hurried over, and there was his "Dolwyn"—chapel, inn, well, village shop and all. Co-starring in the film is Dame Edith Evans, one of England's greatest stage actresses. She, too, is heard in the programme, which includes extracts from the sound-track of the film.

Window on Holland

ZEELAND is only one of the areas in Holland where the people are too busy making good the devastation of war to dwell on past triumphs or tragedies. Leonard Cottrell, a BBC producer, saw sticking up in the middle of a clover field the hulk of a 400-year-old ship that had sunk there during the time of the Armada, but the Dutch, he found, are too concerned with farming their newly-reclaimed land to worry about preserving such relics. His programme, *Window on Holland*, will be broadcast from 1YA at 4.0 p.m. on Sunday, February 26. The voices of men and women from many parts of the Netherlands are heard in it, not those of farmers only, but of people connected with the arts as well. One of Holland's leading authors and theatrical producers talks about post-war development in the theatre, and of the extraordinary growth in opera and the ballet, and a leading organist plays on the organ of the ancient Nieuwekerk some of the music he played at the coronation of Princess Juliana.



Horn Trio

THE first performance of a new composition by Dr. H. J. Finlay, of Wellington, will be broadcast from the studios of 2YA at 8.5 p.m. on Sunday, February 26. The work is a Trio for Horn, Violin and Piano, written in the key of F Major. There are three movements: allegro vivace, adagio romanza, and scherzo pastorale. The players will be Peter Glenn (horn), Eric Lawson (violin), and Shirley Carter (piano). Dr. Finlay is known for his *Prelude* and *Fugue* in A Flat Major, which was played by the National Orchestra at a concert last November.

N.Z. LISTENER, FEBRUARY 17, 1950.