

"Tale of Two Cities"**RADIO'S DICKENS**

(Continued from page 12.)

blindfold by the St. Evremondes to attend to the girl and the boy. He hears their story. When he leaves, he is told by the Marquis that if he does not keep a still tongue in his head it will be stilled for him.

The good doctor, returning home, finds himself unable to endure the memory of what he has seen without protest. He writes to the authorities, is found out by the St. Evremondes, and cast into the Bastille.

ALL this has a certain factual value.

It leads up to the story of the "Tale of Two Cities" and gives a background for the coming revolution.

It was the way it was done that was wrong. Manette, in soliloquy, while attending to the girl, says: "Let me wipe this clinging dampness from her brow."

Have you ever said that when you stroked the face of your sleeping wife?

The boy says to the doctor: "They're proud, these nobles. They take their shameful rights. My sister was a good girl. Picture our little home."

This is wrong. It is not life, it is not art. It is balderdash.

IN life, when you have been out for the evening and you come back to find your house on fire you do not cry: "O, merciful Heavens. My child!"

You say: "My G——! My kids."

That is where the introductory episodes are wrong. The people are made to say all the time: "O, merciful Heavens. My child!"

Perhaps it is unfair to have stressed this early weakness so much when it matters so little to the worthiness of the great body of the production.

If I have done so, it is only to warn listeners who may switch off in those first episodes in disappointment, that they are no criterion by which to judge the rest of the work.

That, it seems to me, would be to miss one of the finest radio achievements yet presented in New Zealand.

"My musicians don't spare themselves, for they know, as I do, that a waltz by Johann Strauss, to be played well, is just as difficult as a symphony by Mozart."—*Mark Weber, conductor.*

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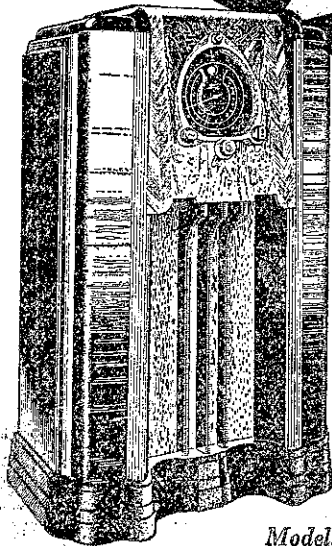
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