

Christmas Carol for the Kiddies

During the children's hour on Tuesday, December 22, Dickens's "Christmas Carol" will be presented in a simplified form by Miss E. A. Chaplin, with suitable carols and music.

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W.E.A. talks on

INTERNATIONAL PROBLEMS

By the REV. W. G. MONCKTON, M.A.

Synopsis No. 5.—India (Part 2).

To be broadcast from 1YA on Tuesday, December 22, at 7.30 p.m.

WHY India seeks self-government. The Indian mind contrasted with that of America, England, France and Germany. The potency of religious belief in India. How the Indian looks at the West. Our competitive system. The Indian sees in this system a danger of future war and of race suicide. Does competition bring real happiness? How the Indian would define happiness.

The Indian view of life. The original idea of caste. The spirit of service as conceived by India's leading spiritual teachers. The religious teaching of Tagore. How his message came to him. The problem of Gandhi. The saint



Gandhi.

and the politician. Gandhi's political activities. His efforts for the uplifting of his own people. The soul of the West and the soul of India.

The following questions may be studied:

1. The influence of religion on the Nationalist movement. Is there any real antithesis between Western and Eastern religious ideals?
2. Is the Indian view of Western civilisation justified?
3. Has Gandhi's influence on the political life of India been good or bad?
4. Is it possible to combine Western and Eastern civilisation into one harmonious whole?

Ballads

(Continued from page 5.)

more fully. It does not need much imagination to connect the drama with the ballad. It can be seen that in rendering these old themes the minstrels, and after them the ordinary folk, coloured their interpretations by a certain amount of dramatisation, which has gradually evolved into the form of dramatic art we now have.

The Song has an interesting connection. Certain of the ballads—in fact one group of them—have a vocal refrain. It would be impossible to ask an audience to join in a refrain they did not know, for there would be no screen and bouncing ball to teach them the words and the time. But there was the urge to join in and at least make a noise. So refrains of simple sound were added. These rarely were words—those were left to the reciter. The refrain was merely a device enabling one's hearers to join in and do something, and as a result were little more than a rhythmic chain of words. These refrains were strictly impersonal, and by no means standardised. Apart from the refrains, many of the ballads were set to music—certainly crude, but from these have developed the song as we know it.

The art of dancing was introduced to lend variety. This art seems to have been practised extensively by the Normans before they left France, but it was evidently unpopular with the more sombre Saxon, for there are few traces of it in English.

Ballads are now grouped according to certain elements they have in common.

First, there is the dialogue type—perhaps the most common. The story is told principally through the dialogue of two or three principals. You see the connection between this and the drama!

Secondly, there is the romantic ballad—a type which needs little or no explanation. Romantic form appears in every branch of art. It is not surprising, then, that it should present the ballads of the people of yore.

Thirdly, we have the mystic group which includes the Christmas ballads. Fourthly, there are those with the refrain of which I have spoken.

In a short programme it is impossible to give examples of all these types, or even present the better-known ballads, but I am hoping to achieve a certain amount of variety.

"False Knight of the Road"—one of those I propose doing—is weaved round an interesting story. Of the dialogue type, it relates the experiences of a little boy who meets the devil in the form of an old man and strives by

quick retorts to stave off the evil spirit. It was generally believed at the time that the devil took the form of a man who loitered about the roads and might accost anyone and ask him some question, perhaps extremely foolish. Unless he were ready with a quick retort his soul would be carried off to the place of eternal damnation. This particular ballad abounds in interesting and brilliant passages of dialogue.

Apart from the ballads, I am presenting a selection of modern poems, and it will, I think, be interesting to compare the two. Whereas the latter are specific, and reflect the personality of the author, the former are quite impersonal. We can recognise Massfield's or Shaw's works without referring to the title, but the ballad is just a story—certainly a wonderful and interesting one.—C.W.S.

THE presentation on the air from 1YA on December 4 of Mary Scott's striking one-act drama, "The Signal," prize-winner in a recent competition, was a marked success. Miss Esther Goodrich, who was cast as Moira, the unhappy young wife, infused power and expression into this difficult part, and the touch of Irish brogue was excellent. This young lady is not yet 15!

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