

Both Sides of the Microphone

Mainly News and Gossip of this Week's Programmes

*Please to remember
The Fifth of November,
Gunpowder Treason and Plot:
I see no reason
Why Gunpowder Treason
Should ever be forgot.*

CHILDREN still chant the old rhyme every year in the dusky half-light of the November afternoon, prancing round the bonfire on which the dummy of Guy Fawkes is laid—still chant it nearly three and a half centuries after the events which it commemorates took place. But they probably have very little notion of the story that lies behind the old rhyme. However, Alec Macdonald's play 'Gunpowder Treason,' which is to be broadcast in the Children's Hour on Sunday, will tell them. Guy Fawkes was a rather shadowy figure—an unmitigated villain, of course, who tried to blow up King and Parliament at one blow, and was foiled at the last moment—but hardly to be imagined as a human being. The play tells the true story of the Gunpowder Plot, as far as it is known, and reveals Guy Fawkes and his fellow conspirators, not as the conventional thugs of popular tradition, but as the gentlemen they really were: wrong-headed and fanatical if you like, but protagonists in a great and exciting drama.

The Adventures of Halski

THE part of the Polish soldier in the radio production of *The Day of Glory* on Monday will be played by a Pole, Czeslaw Raymond Halski, who has been in this country since 1940. He was a professional actor in Poland before the war and made many appearances at Lwow, one of the first towns overrun by the Germans in 1939.

Halski came to England after a series of dramatic adventures. He has been telling us something about them. 'When the war broke out,' he said, 'I was in the Polish mountains, making arrangements for the setting-up of a short-wave radio station. I had to flee to Rumania. From there I crossed by way of Yugoslavia into Greece. I found a ship that took me to France, and in Paris I joined Radio Polskie. I was the last announcer to broadcast from Paris before the Germans marched in.'

He escaped to Portugal, reached Gibraltar, and was then taken on board a British ship sailing for Liverpool. For two years he served in the Polish Army in Scotland. Then he transferred to the Polish Air Force. He was released to do broadcasting for his Government and last year he joined the Polish Section of the BBC. Now he writes and produces programmes for the Polish Service, translates, announces, and acts as musical adviser.

H. E. Bates's play was written for the stage, but

Val Gielgud tells us that it has required very little adaptation. Radio has stolen a march on the theatre in giving the public a chance of hearing it so soon after its appearance in print. It was staged for the first time at Salisbury a few days ago, with Barbara Burnham, a former member of the BBC Dramatic Department, as producer, but it has still to be presented in London.

Re-creating 'William'

WRITERS and producers are sometimes accused of making an unnecessary amount of fuss about the business of transforming a story written for the eye into a radio programme designed for the ear. But the process often does involve a great deal of skilled work. We were reminded of this when we asked Alick Hayes, producer of the *Just William* series, now running in the Light Programme on Tuesday evenings, how Richmal

FORECAST AREAS FOR WEATHER BULLETIN FOR SHIPPING



This map clearly defines the geographical areas round our coasts referred to in the daily weather forecasts broadcast by the BBC

Crompton and her collaborator, Rex Diamond, set about the job of transferring the famous schoolboy