

(Continued from previous page)

speech as "To be or not to be" into its proper place in the development of the whole, and though these players in the main lifted us triumphantly over this difficulty, that does not mean that it is altogether removed. I came less encumbered in this respect to *Othello* than I did to *Hamlet*, but I found that the gems I had heard from 12B on Sunday showed up a little out of focus at the play on Monday.

Concertos for Two

MANY great composers have borrowed unashamedly from folk-song, and I cannot see why anyone should complain that folk-song now raids the pages of the great composers in search of robust, hard-wearing tunes. But I wonder how many people who listen to the type of session in which "Concerto for Two" may be heard were awaiting the chance



of hearing this tune in its original setting in 1YA's U.S.A. programme and were disappointed when some accident of fate (probably the railway strike) gave us Brahms instead of the Tchaikovsky Concerto that was listed; or how

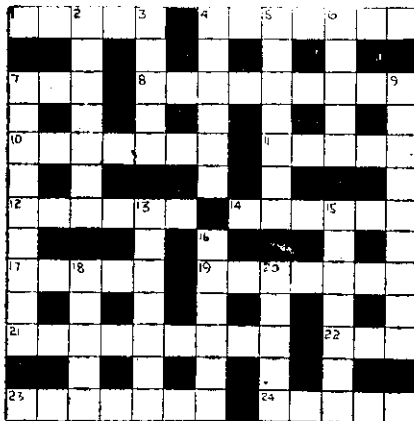
many people who admire the Grieg piano concerto would be listening to 12B's "Listeners' Request Session" on a recent Sunday when this concerto was dealt with by a crooner and his friends, with no apologies to Grieg. Perhaps it is a pity that two groups of listeners live in watertight compartments, for it might do them all good to hear both settings of a fine melody and to define to themselves why they prefer the one they do prefer. And I am grateful to the accident that led me to overhear a "Light Music" session from 1YA recently, when a jazz band briskly treated the opening of Mozart's Piano Sonata in C Major ("Sonata Facile" the books sometimes call it), for I felt sharply challenged by the fact that they were evidently getting much more fun out of it than I had ever done.

Singer or Commentator?

CHARLES LAWRENCE may not mean much to you as a name, but if you switched to 4YA at random, as I did, and tuned in to the middle of a programme, you'd recognise his voice immediately. After that, you'd probably do just what I did, wait till the announcer indicated who was speaking; for Lawrence's voice is that same robust, hearty unmistakable "Aussie" voice which rattles the commentaries at you from those Australian screen newsreels. You didn't know he could sing, too? Neither did I, but there he was, breaking into that ditty from the "Belle of New York" — "Of course you can never be like us, But be as like us as you're able to be!" He sang another, too, "If They Ever Put a Tax on Love," which, not being from the "Belle," wasn't so hot. And he sang both songs in an un-accented voice which would have passed in any English-speaking country in the world, since it was of that easy-to-listen-to, cultured variety which speaks, and sings, just plain English. The point is now, which is his real voice, the singing Charles Lawrence or the typical "Aussie" of the screen?

THE LISTENER CROSSWORD

(No. 232: Constructed by R.W.C.)



Clues Across

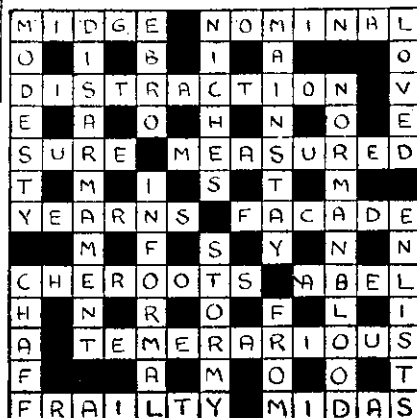
- This hare was at the Mad Hatter's Tea Party.
- Cautious.
- 6 down winks.
- "The sixth age shifts Into the lean and ——— pantaloons..." "As You Like It," Act 2, Scene 7).
- Chair in bits about me.
- Early upset.
- See 24 across.
- Castor and Pollux.
- "It is a tale Told by an ———, full of sound and fury." ("Macbeth," Act 5, Scene 5).
- Rare gin (anag.).

- Effluence.
- Tune.
- Here ant (anag.).
- Just as no stone is ever left unturned so this 12 across is always explored.

Clues Down

- Pert lie (anag.).
- Heats in a hurry.
- South American 2 down.
- Rebuff.
- See 7 across.
- Trace nine in a fruit.
- Kind of small pistol.
- Lie.
- Copy.
- No lies (anag.).
- Deduce.
- Confused anger.

(Answer to No. 231)



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