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is apparently viewed with all the horror that a Victorian maiden aunt might have shown at the idea that one of her ankles was showing?

This is not a plea for such cheap-jack stuff as was heard recently from an imported stage troupe when most of the audience experienced that squirming discomfort caused by a complete lack of taste or finesse. But it is a suggestion that there is a tradition in this field as in others. It is a tradition based on a complete understanding of men and of manners. And it goes from people like Tommy Handley and Marie Lloyd right back to that man Shakespeare.

—Sycorax

## Happy Mean

THE regular light musical programmes from 1YA's studio strike the happy mean between specialist swing and so-called light popular music, and so usually provide pleasant, effortless listening. The key-stone of the Musical Friends and the John MacKenzie Trio sessions is the versatile and agreeable pianist John MacKenzie, who can deceive the listener into believing that an old and banal tune is a new and original one. One recent Thursday evening, a suave performance by Messrs. MacKenzie, Ray Gunter and Bob Ewing of uncacophonous music was followed by a rowdy, ear rending programme from Stan Kenton's orchestra, and the contrast told strongly in favour of the local combination. The vigorous Musical Friends session on Monday nights seems to me to owe most to the clever arrangements and the slick piano work. In fact the only blot on this programme is the laboriously facetious script, verbose and unfunny, which forces the announcer to indulge in personalities so inept and tasteless that even an American radio comedian would scorn to use them.

## Plain and Fancy

THE 12B discussion "Can ordinary people appreciate modern art?" demonstrated that people used to looking at contemporary paintings come to accept as axioms what many others regard as extraordinary concepts. There were so many definitions to be made and so much background to be filled in that, despite capable chairmanship, the session ended with the parties still shouting at each other in different languages over a desert of misunderstanding. The best points for the "plain man" were made, I thought, by R. Isbey who lucidly explained the grounds of his bewilderment, and those for the amateur by J. McDougall who argued ably for values neglected in most representational art. Pascoe Redwood, however, sold the pass by stating that, where he could not understand, he trusted the artists completely, as the ordinary man should (thus proclaiming a field day for poseurs, imitators and frauds), while F. Pinker, a strange "ordinary man" who quoted Rimbaud and Plato, brought a touch of totalitarian ideology to the session by his demand that art be realistic and "useful" and by his proposals for State control of the artists' work. A drawn match, leaving listeners happily confirmed in their various prejudices.

—J.C.R.

## Accompanist: A. N. Other

THE recent retirement of Frank Crowthier from the position of official accompanist to 2YA makes one think

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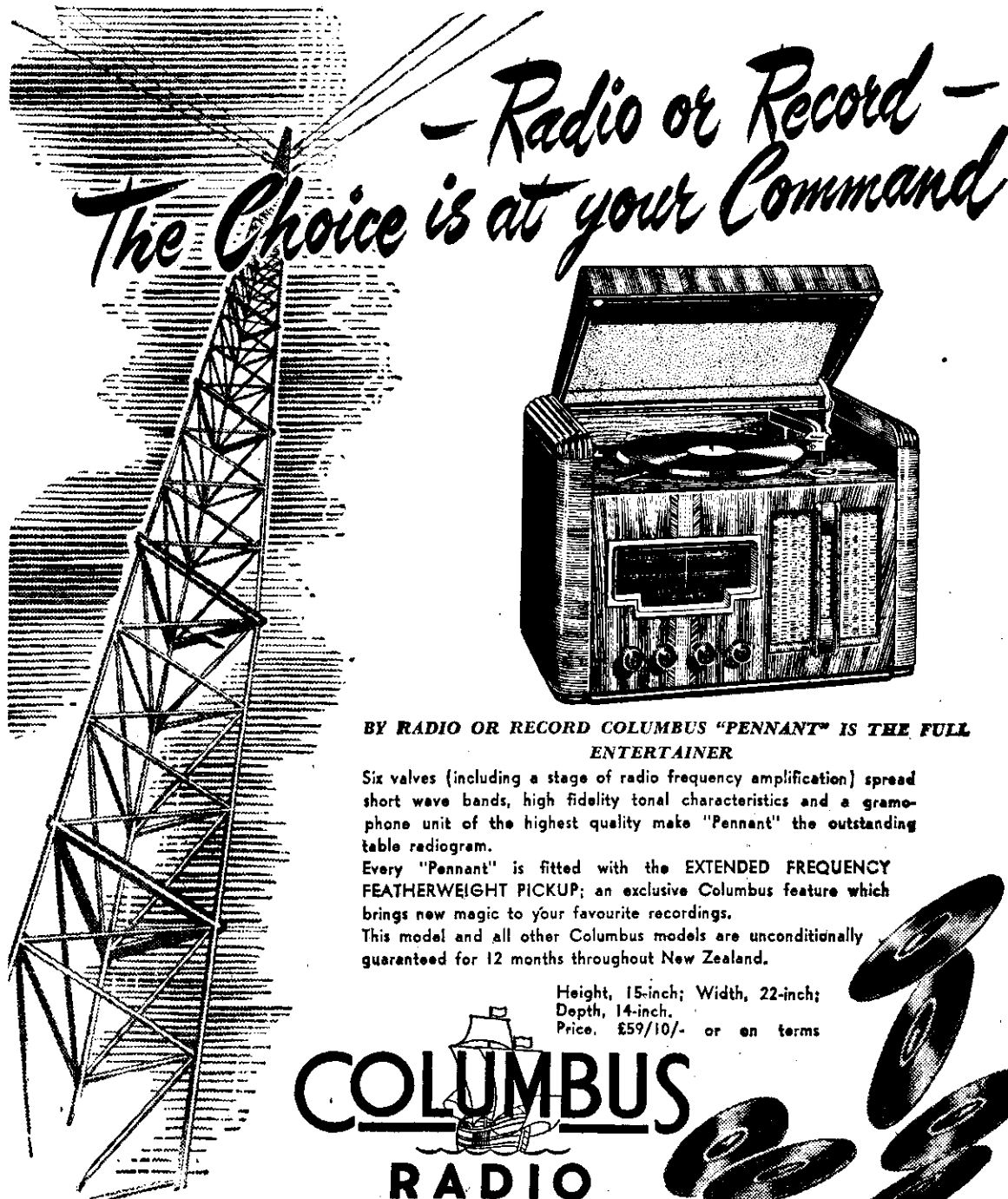
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