

LISTENINGS

(Perpetrated and illustrated
by KEN ALEXANDER)

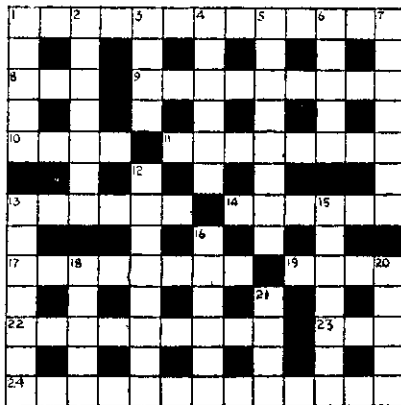
YOU remember the big, bull-faced boy at school who liked to twist wrists and push little fellows in the face. Then someone pushed him in the face good and hard, and he couldn't take it. Germany bombed England and liked it. Now England is bombing Germany and Germany hates it. Goebbels refers to it as "spiteful," Goebbels is funny like that. It seems that you can blow up English homes and hospitals and orphanages and cathedrals in the best of good spirits, and it's only harmless fun—just a good-natured boyish prank. A few thousand mangled victims is the result of sheer good nature and friendly rivalry. But the razing of German murder-plants is a sign of a mean, nasty, spiteful spirit. "It ain't cricket . . . nein!"—"Der boor innocent Germans to blow oop—woof!—like dat! Fair blay it iss nod." Poor Goebbels is so hurt at such a flagrant breach of good taste that he puts himself on the spot, as he always does when stung on the swastika. After calling the British bombing spiteful he promises that, as soon as Germany has completed its beneficent rape of Russia, it will turn its kindly eye to England and give her particular hell. Such action, of course, would not be taken in any spiteful spirit. On the contrary, every bomb dropped on an English home would epitomise the well-known Nazi policy of good clean fun—the same kind of merry-making practised



in concentration camps to promote strength through joy. It is this spirit which urges Nazis to shoot hostages and women for the purpose of making everybody merry and bright. Everybody knows that there's not a spot of spite in the Nazi character. So, when the Allied nations drop more thousands of tons of bombs over more and more Nazi murder-plants the world will know to what depths of unmanly spite they have fallen. "Bah! Blay der game, you gads!"

THE LISTENER CROSSWORD

(No. 107: Constructed by R.W.C.)



Clues Across

1. It's averse to me (anag.).
8. Bird allied to the cassowary.
9. These songs make sense, dear!
10. Name of a London picture gallery.
11. In Siam, boar is the food of the gods.
13. Of bird (anag.).
14. Surname of the author of "Behind God's Back."
17. I'm a peril (anag.).
19. The God of Love is a bit hurt when he suffers a reverse.
22. Is Ray aiming to be only a matter of fancy?
23. Depression on mountain chain which has nothing to do with the weather.
24. Lol! I'm a stony mug! But this science should help me to rectify such a lack of coin.

Clues Down

1. Unconcealed, yet concealed in 1 across.
2. Form of a torque girdling the earth.
3. This should present no difficulty.
4. Barrie wrote of this Scottish village in several of his books.
5. I am orna (anag.).
6. Ted is caught in the drifts.
7. Here you find us rather confused above a saint—also rather confused.
12. A form of arid airs as yet unknown in New Zealand.
13. Is in R.A.F. (anag.).
15. Hot, oppressive wind reaching Italy from Africa.
16. Ma an' Pa make a hat.
18. Sacred song.
20. Tarnish
21. Beginner in Troy.

RECENT MUSIC

(Continued from previous page)

"a musical patch of wit" in that context. The Carnival of Animals is a patch of musical wit. For a musical patch of wit one turns elsewhere. Take William Walton's *Facade* suite (heard from 1YA in the same week) and you have the real thing.

To make music in this vein you must have a command of the orchestra at least equal to that of Stravinsky (by which I don't mean knowing by heart the extremely useful notes and impossible trills of the double bassoon). And you have to take care, if you're poking fun at something, that you choose something to ridicule which you are not in the habit of producing yourself. *Facade* contains parodies on "pastoral music" and "characteristic music," jazz, and the rest. And one of its most amusing things (included in the second suite) is aimed at all those composers of anything but Spanish origin (mostly French) who have supplied the world with what it knows as "Spanish music." *Noche* is Spanish for *night*; *Espagnole* is French for Spanish. And *Noche Espagnole* (or "La nuit Spanish") rather suggests that William Walton finds Chabrier, Waldteufel, Rimsky-Korsakov, Moszkowski, Debussy, and Ravel all a bit ludicrous in their Spanish moments.

The *Viola Concerto*, which came from 2YA and 1YX in the same week also, supports the view that its composer is entitled to have a little snigger at others now and then.

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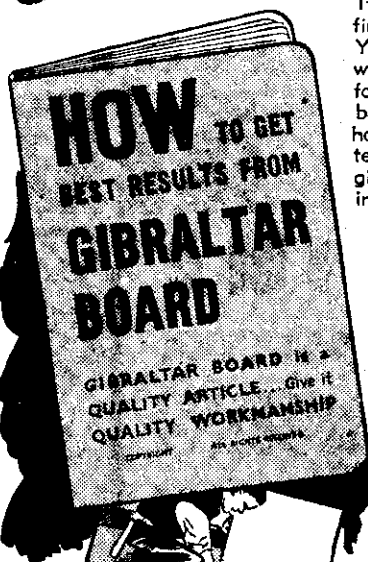
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