

## PLAY FROM FILM

NOEL COWARD first wrote *Brief Encounter* as one of the *Tonight* at 8.30 playlets, and then expanded it for the film. Starring Celia Johnson and Trevor Howard, this film was one of the major successes of the British cinema in the post-war years. Now a radio adaptation of the film version has been produced by the NZBS, and will be heard in *ZB Sunday Showcase* on June 2.

The story is well known. Laura Jesson is a middle-aged housewife, married and with two children. Alec Harvey, the doctor with whom she falls in love, is also married and has a family. They meet by accident in the refreshment rooms at the railway station, when she is returning from her weekly shopping trip and he is coming from his weekly duty at the hospital. The meetings continue, and Laura and Alec admit their love. But they are each too fond of their marriage partner and too attached to their children to let the affair continue, and they part. Their quiet story is given comic relief by the interludes with the people in the station—the "refained" Myrtle, and Albert, the guard.

Bernard Kearns produced *Brief Encounter*, and he plays Alec. Laura is taken by Dorothy Smith, and Fred, her husband, is played by William Burge. Doreen Corrick plays Myrtle, and Harold Pointer is Albert. Other parts are taken by Mavis Reesby, Pippa Robins, Margaret Stanbridge, Lesley Evans, Peggy Richardson, Anthony Cowan, Barrie Philpot, David Hindin, and Andrew Anderson.

## Frankel Sonata

BENJAMIN FRANKEL, whose solo Violin Sonata is to be played by Francis Rosner (2YC, Wednesday, May 29, 8.0 p.m.), is a considerable force in English contemporary music, and many of our young composers have studied under him in London. His solo violin sonata provides us with what appears to be the first comprehensive statement of his musical personality. The opening lines offer us a theme in D with an equivocal third, a dichotomy which grows and invades the material with typical "side-slipping" passages. The feeling of indecision suggested by such methods is balanced by the formal sureness of the music—many of Frankel's first movements aim at suggesting indecision in order, no doubt, to initiate the listener into the rhetoric and conclusion of succeeding movements. Scale passages, uneven, or distantly related, together with ironic distortions of more expressive themes, appear in the second movement, a fierce, outspoken and even harsh scherzo, stylistically linked to a certain ironic trait notable in the last movement of Frankel's Clarinet Trio. A good deal of the third movement springs from the opening two bars, in which are implied the chords of A minor and G, both figured in a somewhat modal way. The inevitable progress of this movement is remarkable; and the effect of the whole work is at once provocative yet conclusive.



Benjamin Frankel

N.Z. LISTENER, MAY 24, 1957.



NOEL COWARD

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