

Ettore Bastianini—Continued from page 19

dangerous, and he wasn't prepared to face the complexities of the London traffic at first hand. Incidentally can anyone explain the fascination of fast cars for male opera singers? Other similar enthusiasts that immediately spring to mind are Cesare Siepi, Franco Corelli and Guiseppi di Stefano. Unfortunately, we forgot to ask Bastianini to throw any light on the question.

TV Turned Down

Many readers will have heard the Gala sequence in the latest recording of *Die Fledermaus*, where Bastianini and Giulietta Simionato give a rip-roaring performance of the duet from "Annie Get You Gun"—"Anything Your Can Do I Can Do Better". Bastianini chuckled remembering the fun they had had recording this, especially as Simionato had to learn her English words phonetically, and have the meaning explained to her in Italian. Would he, we wondered, feel tempted to follow up this success and accept a highly paid part in a musical should a suitable opportunity occur? But Bastianini firmly said that his sphere was the operatic stage, and that was where he intended to remain. He was adamant about this, feeling that the strain on the voice of singing every night of the week would be considerable. He himself insists on a complete day of rest after an appearance, and it was this that caused him regretfully to turn down an offer to appear on Television over here, as the programme was being recorded on a day immediately following a performance of "Ballo".

Return Visit?

The rigours of a guest singer's life are many, but this extremely likeable young bachelor takes them all in his confident stride. His future plans will take him to San Francisco, Vienna, Salzburg and Milan, and it is hoped Covent Garden again in the not too distant future. Now that he has at last reached London, we are anxious to have him back, and it is good to know that he is just as anxious to return.