

(continued from previous page)

the sake of getting back the markets we gave up to fight the war. And, what is more, there is no resentment among the booksellers at all, though it has been done at their expense, and the publishers are cutting down their supplies in favour of export. I have heard no complaint from them."

"It's true then, as we've been told, that our own shops here are much better stocked than English bookshops?"

"Absolutely true. A regular customer at a London shop feels he is lucky if his bookseller tells him that such and such a book is just in, and gives him a copy from under the counter. Three or four copies of the same book might lie on the counter here in New Zealand for some time."

### Five Years To Go

"How about the paper supplies?"

"They've just been increased. The allowance for the present four-monthly period—March, April, May, June—is 75 per cent of what we were getting in 1939, and there is a special extra 10 per cent for export."

"I foresee a colossal demand for print of all kinds accompanying the revival of industry and trade in Britain. Every industry must use printing in some way, especially if it is expanding. Think of all the technical things that need printing, all the catalogues, leaflets, price lists, and so on. Even cars—a book of instructions (sometimes with about 200 pages in it) goes with a car. As trade recovers, this demand will be competing with the demands of publishers for the services of the printing trade. When the present restrictions on printed advertising matter go, it will be very much harder for publishers who don't employ their own printers—my own firm, for instance, doesn't have its own press in Britain, though it has one in Australia. I estimate that it will be five years before everyone can buy all the books he wants."

\*At the meeting of the Booksellers' Association the day after we saw Mr. Harrop, Mr. Nash offered to take off the three per cent. primage duty if the booksellers would reduce prices by five per cent.

## BOOKS

### THE JEWS AND HOLLYWOOD

"SPEAKING CANDIDLY INDEED: An Open Letter to Gordon Mirams." Bertie Heymann. Public Relations Committee, Council of Wellington Jewry.

(Reviewed by K. J. Sheen)

IT was inevitable that Mr. Mirams' remarks in his book *Speaking Candidly* on the influence of Hollywood's Jews upon American films should lead to controversy. He, I think, courted it. So that it is no surprise to read Mrs. Heymann's reply. What is surprising is the relatively calm and intelligent tone of the argument upon such a prejudice-clouded issue. It is the very model of what controversy should be in a civilised world. Feeling, which is strong, never over-rides courtesy and there is every acknowledgment of the other's sincerity.

The kernel of G.M.'s argument was that the Jewish producer, predominant in Hollywood, has influenced Hollywood films in certain undesirable ways through certain evil tendencies inherent in Jewish culture, including "lack of social consciousness," a

"basic sensuousness," and a different ethical outlook from the Christian. Mrs. Heymann eloquently and convincingly defends the claim of Jewish culture as she defines it, and has no difficulty in repudiating G.M.'s sweeping generalisation on its tendencies. Her strictures upon his quotations from an anonymous Jewish author seem also fair and decisive. One unsatisfactory feature, however, is that her definition of culture as a set of values produced by a people in a conscious effort towards improvement is rather arbitrary, and she seems to have somewhat misjudged the intention and scope of G.M.'s argument, in which "culture" is used in a more familiar, looser, way. The contradiction in terms, for example, of which she accuses G.M. for his phrase "the worst elements in Jewish culture" is only a contradiction in terms of her own definition. She comes closer to the heart of the matter at issue when she says: "Jewish culture, the principles of Judaism have nothing to do . . . with the fact that some (or even many) of the film magnates are Jews. . . . They are the product or perhaps the embodiment of our time which has put profit above achievement, pleasure above happiness . . . etc." This is very true and much more important than the mere historical fact, which, incidentally, she might have taken the trouble to explain, that the typical Hollywood film producer is a Jew.

### ACKNOWLEDGMENTS

THE DEEPENING STREAM. By M. H. Holcroft. The Caxton Press, Christchurch.

A WELCOME new edition of Mr. Holcroft's penetrating essay on cultural influence in New Zealand, in which he endeavours to show how our national mind and thought are (and might be) related to the land we occupy. Three chapters that were of topical interest in 1939 have been dropped. There is only one thing to be regretted about this edition—and a warning may help: the red ink on the cover of our review copy tends to rub off, and in due course to get transferred to the pages.

BOOK, No. 7, February, 1946. The Caxton Press, Christchurch.

THE seventh copy of Book, a miscellany from the Caxton Press, has appeared after a long interval since No. 6. It contains stories by G. R. Gilbert, John Reece Cole, Walter Brookes and Randall Burdon; poems by James Bertram, James K. Baxter, Denis Glover, J. C. Beaglehole, John Waller, Erik de Mauny, and others; A Song for Otago University by James K. Baxter, set to music by Douglas Lilburn; a wood engraving by Leo Bensemann, and a drawing by Rita Cook; and some printers' *faciæ* of the Caxton brand of whimsy, including the usual tributes to Bacchus.

POETRY: The Australian International Quarterly of Verse.

THIS is the last number for 1945, and the 17th number of the quarterly. It contains poems by W. Hart-Smith, Leonard Mann, Eric Irvin, and other Australians, G. R. Gilbert (New Zealand) and two Americans, James Franklin Lewis and Gustav Davidson.

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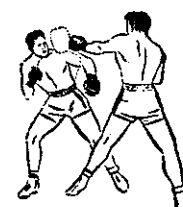
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