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slightest desire to "Build" and does not seriously interrupt the wrecking programme.

Dealing presumably with first things first the author plays upon a convenient alleged remark (by a member of the audience) introducing it subsequently as a leit-motif. Then, in an unworthy attempt to ridicule Mr. Andersen Tyrer, he employs one of the cheapest tricks in journalism. Luckily it is clumsily handled. The animus which prompts it confounds the earlier claim that this is a "temperate appraisal."

The gentleman's right to criticise and condemn vigorously is unquestioned, always assuming he is fully competent musically; not merely a "good listener" with a supply of recordings and a flair for journalism, which are the impressions one gains. I believe that a more authoritative critic would have dealt firmly with shortcomings without indulging in malicious verbosity. It is really too silly to suggest that the conductor and players are unaware of weaknesses requiring yet more hard work to overcome.

Making necessary allowance for the present requirements of popular taste I consider the programme was calculated to appeal to the greatest possible number. Excitement and enthusiasm are of vital importance at the moment. There is time yet for audience education and programmes to please the aesthete.

C SHARP NOT D FLAT
(Wellington).

WRITING FOR MONEY

Sir,—Dennis McEldowney says that "nearly everything that is written for the sake of making money is worthless and ephemeral." The history of letters is dotted with good work that was done to make money. Whatever motives Shakespeare may have had for writing the sonnets, he wrote the plays to keep a theatre going—presumably to make a living. Scott's desire to be a country gentleman kept his pen going, and later he wrote to the limit to pay his debts. Compelled to earn a living, Thackeray tried art, but found his true vocation in fiction. "The spur of necessity made a great writer of him," says a biographer. With a family dependent on him, Macaulay practised as a barrister, but turned to literature. Think of briefless barristers and young doctors without a practice who have done the same thing. If Conan Doyle had been comfortably off, he might not have created the best-known fictional character of our time. I don't suggest that money is the only motive. The urge to write is there as well. But lack of money is often "the spur of necessity." It forces men and women to use their talents. On the other hand, possession of money sometimes acts as a stopper on the mind, and books remain unwritten. It has been said that the worst handicap for a young man starting out in life is to have £500 a year of his own. This applies to latent literary ability as well as to other gifts.

A.M. (Wellington).

ONE WORLD AND ANTARCTICA

Sir,—The first and last of Corwin's Twelve Points are of special importance. One World is getting more remote, but there is still hope. The world appears like a child set too many impossible tasks. An attitude of mind is being formed which later may break out in a neurosis.

Antarctica, it seems to me, will be a future insoluble problem if direction is

not given now. I have read of several expeditions, national in character, to this potential storehouse, but have not read what is to happen when one country discovers, say, uranium ore in quantity. Where do the United Nations come in? Are they seeing to it that any resources found are for all the people of our earth? Should not the United Nations now be the directing power; should they not now have agreed about the form of international control of any found resources? Is it not the responsibility of the New Zealand Government to bring the future of Antarctica to the attention of the United Nations? But there is still hope. There may not be any resources.

E. C. MARTIN (Invercargill).

PARCELS FOR ITALY

Sir,—A few weeks ago you printed an appeal from an Italian who had helped our soldiers. I know of a number of people who would love to help destitute Italians and others but the price of posting parcels is absolutely prohibitive. The other day I posted an 11lb. food parcel to a very poor family and the postage was greater than the cost of the parcel itself. Can nothing be done to lessen this cost?

MARY WALSH (Wanganui).

WOMEN'S INSTITUTES

Sir,—In a letter to *The Listener* of December 3, 1946, J.W.M. (Auckland) presumed that Women's Institutes started about 1893 in New Zealand, and suggested that I did some research on the matter. "It was, I think, in 1896 that I listened in the Old Provincial Council Chamber in Christchurch to the opening of the Annual Conference of nearly 400 delegates," the writer stated.

With the assistance of the librarian of the Christchurch Public Library and after some research I have discovered that the conference which J.W.M. remembers was a conference of representatives of 11 women's associations who met in Christchurch in 1896 to constitute the National Council of Women in New Zealand. As early as 1863, the Onehunga Ladies' Benevolent Society was formed; in 1878, the Y.W.C.A.; in 1885, the W.C.T.U.; and by 1897 there were 14 women's associations, including the Women's Social and Political League, the Girls' Friendly Society, and Mothers' Unions. Others which belong to this century are Women's Institutes, Women's Division of the Farmers' Union (now Federated Farmers), and Townswomen's Guilds. All histories of this country which provide information concerning the women of New Zealand state that Women's Institutes in New Zealand were founded in 1921.

BARBARA HARPER (Geraldine).

"HOLIDAY IN MEXICO"

Sir,—I thoroughly agreed with "G.M.'s" criticism of *Holiday in Mexico*. I also considered it a very poor film. Everybody is entitled to his opinion, but it is a pity that a few more people like "Disgusted" do not show the same good taste in films as "G.M." does.

R.H.D. (Auckland).

WITHOUT INTERRUPTION

Sir,—Congratulations to the NZBS for presenting the Lili Kraus recitals from start to finish, without interruption from the clanging of Big Ben and that snatch of sugary organ music on the Wurlitzer at 9 p.m. Let us hope this wise decision will be repeated from now on whenever an important recitalist, orchestra, or big work on records is presented.

J.E.T. (Dunedin).



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