

LETTERS FROM LISTENERS

(Continued from page 5)

"DIVIDING SEAS"

Sir,—I would like to cry "bravissimo" to Rita Atkinson, after reading her letter (*Listener*, October 24). I completely agree with her. I lately read as much as I could of a New Zealand anthology of verse, and my comment on most of it was "God help us, is that the best we can do!"

As to prose, what can be wrong with young or youngish writers in this new, brave, and lovely land who must write of the sordid and the ugly? If it is "realism" they seek, is not happiness and goodness real, too?

Perhaps it was the "smell" that took *That Summer to France*—rotten ensilage. Well, well—let us have some "new mown hay." We might like it better in this country and some good wind might waft it across the Tasman.

P. R. MILLS (Eli Bay).

DISCOURAGEMENT FOR ARTISTS

Sir,—Your quotation from Roland Wakelin's conversation "Discouragement is best for the artist" might make a catching headline, but a bit more thought and knowledge of the history of art might have made such nonsense superfluous. Only complete ignorance on the issues of true creative art on the side of the interviewer and interviewed could have been responsible for such a burlesque as this article. There are a few who will have got the joke, including the caption underneath Margaret Preston's photo, which should have read: "She knows more about art than the lot put together." It would be nearer the truth.

THEO SCHOON (Opihi).

GON TO AYE

Sir,—Your two correspondents certainly give good reason for the use of the English pronunciation of GENT and AKES, but why has no one taken the Victorian principal to task for her French pronunciation of GON to AYE? I submit GONG to ACE as a nearer approach to the French. GONG is certainly far from perfect but ACE is very nearly so.

H. C. DREAVAR (Dunedin).

Sir,—It has evidently not occurred to anyone to inquire a little closer into the language question in Belgium. As can be seen by such a simple thing as glancing at a Belgian postage stamp, there are two languages used in that country—Flemish and Walloon. Ghent is Flemish, being pronounced to rhyme with consent, and Gand is Walloon, rhyming best with fawn, but the vowel being pronounced with a slightly more open mouth.

R. SPENCE (Wellington).

THE AINUS

Sir,—In H.R.C.'s article "Japan's Other Island," he says that the origin of the Ainus is obscure and that, according to several noted anthropologists, they are said to be a white race driven eastward and finally settling in Japan. The Ainus have several Polynesian traits in their wide foreheads and wide-set eyes; also their hair is similar to that of the Polynesians. Again, though customs are not a sufficient guide, it is worth noting that the Ainus have several similar to the Polynesians, as well as

their Gods and belief in the same type of life after death. According to H. G. Wells (*Outline of History*), the Ainu are a branch of the migration of people forming the Polynesian race, separated in some manner from the main body. This theory would still hold water with the new proof of the first migration shown by the group of scientists who recently travelled in the same manner as the Polynesians, drifting with the winds. With the trade-winds being south-easterly, would it not have been possible for a portion of this migration to be blown off their course and end up at the Japanese islands?

INTERESTED (Onehunga).

LISTENING IN CHRISTCHURCH

Sir,—The elimination of 3ZB's Sunday evening *Round Table* talks is still a disappointment to me. They were informative, cultured, humorous, yet dignified, which is more than I can say of the sessions which have taken their place. I listened recently to a discussion on the topic, "Have women a greater sense of humour than men?" and was appalled to hear one speaker say "pitchers" for pictures. I admit that, unfortunately, my own standard of education is not particularly high—in my youth secondary education was not free—but I do look for a higher standard from my radio.

I would also like to know if the BBC Brains Trust is to be heard again. To listeners who are interested in good speech they were cultural and informative.

"ELDERLY AND DISCRIMINATING" (Christchurch).

P.S.: Since writing the above I tried (Saturday, 1.0 p.m.) to get some music with my lonely meal. The only three stations available were all broadcasting races. One is constrained to wonder whether the "racing devotees" pay a larger fee than we do—they are certainly better catered for.

(A further instalment of the BBC Brains Trust is, we understand, on the way.—Ed.)

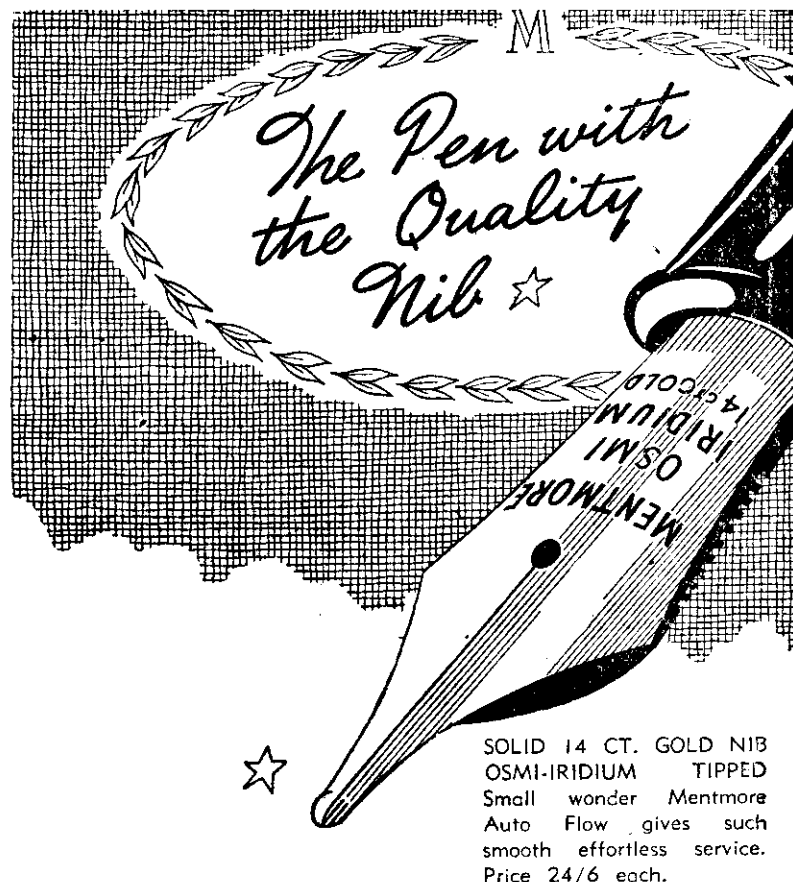
CONSUMER TIME

Sir,—I wish to compliment the gentleman who gives the *Consumer Time* talk on the radio. He speaks very clearly, is very lucid, and very understanding. His explanation of complaints received are all that could be desired.

P. AGAR (Christchurch).

More "Corroboree"

TWO new movements of John Antill's *Corroboree* were given their world premiere on October 3 by the Sydney Symphony Orchestra (conductor, Joseph Post). They are named respectively "The Morning Star Dance" and "The Spirit of the Wind." "The Morning Star Dance" is a short, slow movement, written for strings, harp, and bass clarinet as the solo instrument. There is a persistent tambourine rhythm, the tambourine not being shaken in the usual way, but played with snare drum sticks. In "The Spirit of the Wind" there are fast, gentle passages for flutes and strings, gradually working up to a frenzied middle section in which glissando brass is used to advantage, the movement concluding with a solitary piccolo note.



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