

LISTENER

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Retreat From Palestine

BRITAIN'S decision to withdraw from Palestine may or may not mean another war. It will not if those nations which have been criticising Britain, misrepresenting her, and making all her tasks more delicate and more difficult, accept their responsibilities and act promptly. It very likely will if they dither about passing resolutions and doing nothing else. If war comes it will be another sad sign of the remoteness of the rule of reason and justice: but it will not be Britain's responsibility. Britain has failed to pacify Palestine, and by getting out confesses her failure. But she has not failed in patience and fairness. She has much to regret and deplore, but little of which to be ashamed except persistence in the fantastic belief that sooner or later her good intentions would be recognised by both sides. Progress of that kind has been made with individuals, both Arab and Jew; but it should long ago have been plain that no progress was being made, or would be made, with the fanatics on both sides whose influence has always been decisive: and it has been her failure to face that fact, and to act on it, that has dragged Britain through two or three years of international obloquy. For that she is deeply to blame if she does not deserve what the world is now saying about her, and will go on saying till the United Nations take over her task and her legacy of ingratitude. What will happen then it would be folly to try to forecast, but the obvious alternatives are war, with the control of Palestine passing to the strongest battalions, or peace at the point of a sharper sword than either Jews or Arabs possess. An enforced settlement is still possible if the forcing is done soon enough. But it will be a settlement without legal validity on one side or moral justice on the other.

LETTERS FROM LISTENERS

THREE-MINUTE EGG

Sir,—A. P. Gaskell's heroine in "Who Steals My Purse" (*Listener*, 14/11/47) is as dumb as Les Wilson himself if she cooks eggs and bacon before her husband gets in the gate. Does Mr. Gaskell know how long it takes to fry an egg?—About 3 minutes, and a little longer for the bacon, and at any rate I doubt if a smart woman would have eggs and bacon for tea let alone cook it beforehand. Have the pan and other things ready, yes; but cook it no! Check up next time, Mr. Gaskell, and don't spoil the pathos of the climax by inserting a piece of culinary bathos in the introduction.

ENID TAPSELL (Maketio).

WHAT IS A LIBERAL?

Sir,—When Heywood Broun took his son to the circus for the first time and the boy saw the shining, exciting merry-go-round whirling around with its load of bright, laughing passengers he immediately clamoured to be put on. However, when he had been lifted on, and the machine began to start, Broun Jr. screamed himself blue in the face to be taken off. Mr. Broun led his young son away to another part of the circus, but the boy cried to be taken back. When he got next to the merry-go-round again he refused to be put on it, only wanting to be near enough to feel the wind as it sped by and seeing the passengers in their places. But never any nearer than where he could just touch the edge!

Heywood Broun's apt definition of a liberal is anything but complimentary to the futile people who "cut little ice these days," and ought to be known by them.

BRIAN FISHER

(Auckland).

MUSIC IN NEW ZEALAND

Sir,—Just as a music critic gives an honest impression of the musical worth of the composition examined, so the book reviewer summarises the effect created by the words of the author. Upon re-reading Owen Jensen's survey of music in New Zealand, I find my original impression confirmed—in fact I could add several "variations to the theme."

For Mr. Jensen personally, and his work for the cause of good music in the Auckland province, I have the highest esteem, so answering his request for my assistance when he is compiling his article on "Music in New Zealand" for the next issue of Hinrichsen's "Year Book," I feel I can say that I shall be more than happy to help him in any way, if he will contact me.

BESSIE POLLARD (Wellington).

MUSIC—AND STATIONS

Sir,—May I take the opportunity of congratulating Miss Pollard on her excellent articles and associated programmes on *Form in Music*? It is to be hoped that these scripts and programmes will be heard from all the district stations at fairly widely separated dates, as classical music is continually winning new friends and *Form in Music* goes a long way to achieving that interest. Personally, I have never had much interest in Sibelius until I heard the "Alle Marcia" the other night, but intend to listen to as much as possible of his work in future.

In view of the recent articles regarding the new stations on the air I think

it would be appreciated by a great number of listeners if *The Listener* were to print a full list of the power of the stations at present on the air. Printed lists at present on the market seem to have very different ideas of the power of some of the weaker stations and an official statement would serve, at least, as a guide to the improvement in reception following the increases.

Incidentally, is it correct that Timaru's new station will be 3XC? This was announced from "Radio Australia," but it seems strange that we should suddenly start using the experimental designation when the Y and Z alphabets are not all used up.

"SATISFIED AT LAST"

(Wellington).

(It is correct. The following is the list requested, showing power in kilowatts: 1YA, 10.00; 1ZB, 1.00; 1ZM, 0.75; 1YX, 0.15; 2ZJ, 0.25; 2YH, 5.00; 2YB, 0.10; 2ZA, 0.25; 2YA, 60.00; 2YC, 5.00; 2ZB, 1.00; 2YD, 0.50; 2YN, 0.03; 3ZR, 0.10; 3YA, 10.00; 3ZB, 1.00; 3YL, 0.30; 4YA, 10.00; 4ZB, 1.00; 4YO, 0.15; 4ZD, 0.06; 4YZ, 5.00.—Ed.)

ENCOURAGEMENT FOR ARTISTS

Sir,—On the question of "Discouragement," Nugent Welch speaks of an unscrupulous dealer in connection with Francis Hodgkins, but it was that dealer who years ago saw her worth (when the general public laughed at her work), who encouraged her, treated her with admiration and reverence—and kept her alive with a small income. Without him she might have had to give up. So I do not think we can blame him. I think it is also the general public's failure to understand T. A. McCormack's inspired work which has caused him a bad time—and not because "the exhibitions are swamped out by work of amateurs." The local exhibitions are meant for all the artists, professional and otherwise; they are the only place where the amateurs (i.e., those who don't have to make their entire living by painting), who perhaps only produce half-a-dozen pictures a year, can show their work—the full-time professionals can have one-man shows. I think T. A. McCormack nearly always has his eight pictures in the Academy, so I can't see how the amateur is swamping him—unless Mr. Welch wants the former entirely exterminated, and silenced, and all the exhibitions only to show the work of a handful of professionals—surely a pity both for the amateurs and the picture-loving public.

BETTY RHIND (Wellington).

FATHERS AND SONS

Sir,—Having recently listened to an excellent recital from 1YA which included works by Scarlatti and Arne, it occurred to me that it might be worth pointing out that there were two Scarlattis—A. (the father, 1660-1725, a great opera composer), D. (the son, 1685-1757, who was a great touring keyboard virtuoso in his day). It was D. Scarlatti who once competed against Handel, when they were both 24 and they were adjudged equal on the harpsichord, and his is the name which should be associated with sonatas for piano which invariably show merely the surname.

An interesting coincidence brings us to the second name—Arne; and here again we find father and son not generally distinguished in programmes. Dr. Thomas Arne (1710-1778), the father, was an outstanding composer of incidental music, operas and songs, of which

that universally loved air "Rule, Britannia" is probably best known. The son, Michael (1740-1786) was an unsuccessful opera singer. He composed music for the stage—some of it while in prison for debt. The song "The Lass with a Delicate Air" (not "The Delicate Air") appeared in the programme which prompted these remarks. It is the work of Michael Arne, but is generally attributed to the father.

There were also, of course, numerous outstanding members of the Bach family as well as of the Strauss (waltz) family, and it is not generally realised that Richard Strauss is a namesake only. The list of outstanding composers with the same surname and not always members of the same family is considerable, and differentiation in the interests of historical correctness should be made.

WILLIAM ARMOUR (Auckland).

"MEN OF GOD"

Sir,—Your correspondent "Argosy" has denied various statements of God's Holy Word to which a reply is due. Firstly, he is obviously ignorant of the Greek text when he tells us that the phrase "all the coasts thereof" includes Rama. That the massacre was confined to Bethlehem is confirmed by the Greek, which literally reads "... all the children that were in Bethlehem even unto all the borders (or coasts) thereof..." Matthew is impressing the fact upon us that not one inch of Bethlehem was untouched. The Scripture quoted by Matthew received only a typical fulfilment as will be seen if "Argosy" will look at it in its context. It referred to the national doom of Israel and was followed by national restoration predicted. The doom was A.D. 70, the restoration is yet future. Also the weeping is heard in Rama, not in Rama actually taking place.

Secondly, the Saviour went to Egypt as the Scripture says, "That it might be fulfilled which was spoken of the Lord by the prophet." Christ came to fulfil all law. Also prophecies concerning Himself.

Thirdly, "Argosy" doubts the fact of the massacre and seeks to support his statement by mentioning the date of the death of Herod. Does he not know that Anno Domini commences four years after the birth of our Lord Jesus Christ? That means that Herod died in Christ's first year, that is, the same year as the massacre. All of which is perfectly scriptural.

R. E. BARTLETT

(Auckland).

(This letter has been abridged.—Ed.)

MOORE OF GLENMARK

Sir,—I enjoyed Douglas Cresswell's vivid and amusing broadcast on "Moore of Glenmark" and should like to add this footnote.

Moore has been debited with meanness, but to his credit should be placed this "generous gift." Sir Julius von Haast writes in his *Geology of Canterbury and Westland*:

That gentleman not only presented most generously the large and unique collection of these extinct gigantic birds (the moas) to the Museum... but, in order that I might judge for myself of the mode of occurrence, he placed several workmen at my disposal with whom for a number of days I made some very successful excavations.

Moore's moa bones, exchanged all over the world for valuable specimens, and Haast's numerous contacts with scientists, his guide knowledge, and his unbounded enthusiasm and energy were mainly responsible for the collections of the Canterbury Museum.

H. F. von HAAST (Wellington).