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# A CARTOONIST LOOKS AT LIFE AND AT WAR

## David Low Discusses His Work

THE days of the Raemaker Car-  
toons are over. In the last war  
the men of the Indian ink and  
the soft pencil drew horrors. Now  
the public is hardened to horror, and  
wants its cartoons raising arguments or  
probing the sense of things.

And the days of Britannia and John  
Bull, La Belle France, the German  
eagle, and the Russian bear, are over  
too.

Or so it seems to David Low, and  
where he has led during the last 20  
years, others have sooner or later fol-  
lowed.

He talks of his work, and his stars,  
as he seems to regard them, and car-  
toons in wartime, in an article published  
in a recent issue of the English pocket  
magazine, "Lilliput."

He does not find that this is a war  
of rival imperialisms, and he says, in  
fact, that "the British lion, and so on,  
are absolute junk." The John Bull of  
Punch he regards as the symbol of  
"smug, narrow patriotism," and he pays  
the average Briton the compliment of  
maintaining that he is not fighting for  
such things, but against them.

### No Horror, Either

Low does not go in for horror any  
more than for jingoism. He not only  
finds that horror does not go down with  
the modern public, but he decides that  
it is politically ineffective. It is, after  
all, he suggests, exactly what the horror-  
specialists like best; to be portrayed as  
beasts of prey. It gives them exactly

the propaganda build-up they want,  
feeds their vanity, and shows them  
profitable returns in an awed world.

More damaging is the suggestion that  
they are donkeys, and Low has personal  
proof of this. "I shall always remember  
Hitler," he says, "not as the majestic,  
monstrous myth of the propaganda  
build-up, but as the sissy who whined  
to the British Foreign Office about his  
dignity when I ran him for a while as  
a comic strip."

Low would like a big, dark, scow-  
ling man for a war-lord. He finds Musso-  
lini most drawable of all the dictators,  
although he points out that Benito has  
to stand high up on a dais to be im-  
pressive, for he is short, and that the  
chin he sticks out so far is really rather  
fat.

### Stalin's Moustache

Stalin's moustache Low likes very  
much. It dominates the whole landscape,  
he says, so that Stalin in the cartoons  
inevitably becomes about seven feet  
high and broad in proportion. It is all  
the more disappointing then, to find  
that in real life he is a "middle-sized,  
homely, amiable-looking old gent."

Hitler "does not come up to these  
specifications, and, as a cartoonist, Low  
says he will welcome the day when  
Goebbels purges all his friends and be-  
comes Public Enemy No. 1. Goebbels  
is good to draw, in good firm lines.

Chamberlain he liked, and Halifax  
too, although he found them both  
"static, one-pose" men. Lloyd George,

with his many gestures and volatility,  
was a joy compared with them.

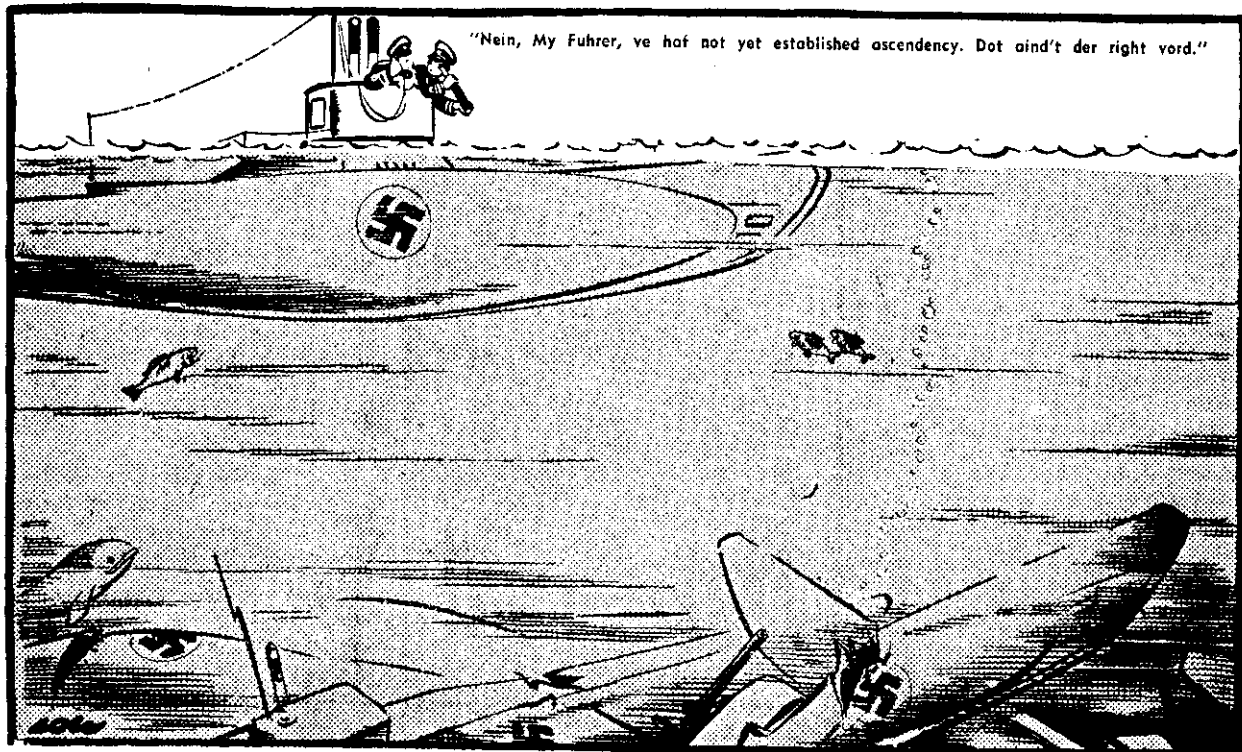
### He Likes Churchill Best

Best of all the British leaders, Low  
likes Churchill. Usually they are reluc-  
tant to be picturesque, but Churchill,  
"from his earliest political days, has  
studied his own caricatures and done his  
best to live up to them."

Daladier's face was meat for Low,  
but he was disappointed in the ill-fitting  
suits the French Prime Minister wore.  
Apart from a little sadness, Low found  
that Daladier's face had the strength  
and striking characteristics of a Napo-  
leon, but it needed better support from  
his tailor.

Defining what he considers his social  
duties, Low says he believes part of  
a cartoonist's function is to be a clown,  
which "is as it should be at a time like  
this." But his clowning is divided from  
the clowning of the purely humorous  
artists by an underlying satire which  
implies a contrast with something better.  
His is "a highly moral calling, that of  
deflating the flocks of humbugs, hypo-  
crites, and incompetents that seem al-  
ways to grow and flourish like the green  
bay tree in time of war."

He draws for a public that can see  
the joke. "The strength of the British  
people," he says, "is that it can see the  
joke and purge itself of bitterness in  
so doing. That, to me, as a student of  
psychology of humour, is a test of the  
greatness of a people."



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