

NEW ZEALAND LISTENER

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Our Coat And Our Cloth

ONCE more, and we hope for the last time, we find it necessary to make a further cut in our pages. As a result readers will get less for their money than we want to give them, a little less than we have somehow contrived to give them so far, but as much still as any other broadcasting journal can now offer in any part of the English-speaking world. There is one broadcasting weekly in Australia which gives its readers a few more square inches of type than we give ours in this reduced issue, but with that exception we fill more space than any other threepenny journal printed in English even when the comparison extends to the British Isles. The *Radio Times*, for example, which used to be 96 pages, is now 24. The *English Listener* has shrunk from 52 pages to 32. *London Calling* goes steadily along at 24 pages. Space is of course not everything, space or bulk. A big paper may be like a big head, mostly padding. But our point is that although we have reduced and reduced, till we are now at the irreducible minimum, we still retain most of the features to which our readers have been accustomed from the beginning of the war.

Nor do we say any of these things, or make any of these comparisons, to boast about them. We say them to keep faith with our readers—to let them know what we are doing and why we are doing it, and to convince them that we did not reduce our measure until we were well past the danger point. What we have done has been forced on us by our enemies. We shall undo it the day they have been driven away from our sea-lanes and cornered at a safe distance from the channels of peaceful trade. Meanwhile our coat can't be bigger than our cloth.

LETTERS FROM LISTENERS

Letters sent to "The Listener" for publication should be as brief as possible, and should deal with topics covered in "The Listener" itself. Correspondents must send in their names and addresses even when it is their wish that these should not be published. We cannot undertake to give reasons why all or any portion of a letter is rejected.

"49th PARALLEL"

Sir,—I would like to support "G.M." in his criticism of "49th Parallel." As propaganda the film was, as "G.M." said in effect, wrongly used and failed to have that effect desired by propaganda, which is, to breed hate and contempt for the villain. As a psychologist I had no difficulty in recognising the points raised by "G.M." It is a fact that our sympathy is extended to the hunted—when others are doing the hunting.

A terribly weak climax was to pick a bad character to defeat the German lieutenant. The close-up of the prominent eyes, gloating with apparent madness and blood lust, instantly transferred our emotional height to an anti-climax.

Of course I too may be mistaken, but when I saw the picture I endeavoured to register the emotions of the people around me as expressed by their behaviour, and the result was a complete justification of the criticism. I congratulate "G.M." and trust he will continue in the same fearless strain.

S. W. LANE (Christchurch).

Sir,—I have read "G.M.'s" film reviews avidly since their inception, and have found them refreshing after the stereotyped publicity of other newspapers, and moreover, intelligent, original and enlightening. But when I read the review of *49th Parallel* I was "knocked back" a little. Those who had seen the film had agreed that it was a great show. So I thought "G.M.'s" comments were inclined to be a little "sensationalist." Then I went and saw it just to find out for myself. Well, without wasting words, I apologise for the thoughts I had entertained about him. *49th Parallel* was pretty ordinary. But I do not think the propaganda failed entirely. We saw Eric Portman as the determined, ruthless, Nazi, hounded by 10,000,000 Canadians. Well, is that so bad after all?

We are sure, aren't we, that the Nazi, young, virile, and fanatically National Socialist, is a pretty tough and resourceful opponent? But don't we know that in the end we shall beat all the Nazis? Psychologically, then, didn't we know all through the film that he (Portman), would be beaten in the end? Now my complaint is that the way he was captured was as weak and as unconvincing as the last—the notorious last—five minutes of *Suspicion*. That is where the propaganda failed, I think—why give imperturbable, dignified Raymond Massey the piece de resistance? Apart from that, however, I tolerated the show. But the fact is that "G.M.'s" caustic comments were justified—hence my apology. Thank goodness we're allowed to express our own opinions—

even about the good sense of the British Government putting £25,000 into *49th Parallel*.

A.G.T. (Picton).

THE NAME OF GOD

Sir,—With reference to the recent letter under this title, I have seen God in a tiny piece of tea-tree pushing its way up out of the dull grey earth covered with white blossoms slightly dashed with red. I have heard His voice in the tender whispering of the leaves and the daily breathing of the air. God is always working very quietly. His still small voice can be heard by those who realise that in the beginning was mind and mind was God.

E. STACEY (Onehunga).

"NOT FOND OF CHOPIN"

Sir,—In *The Listener* of May 15, your contributor "Marsyas" completely surrendered his claim to be a competent

To Save Paper

To save paper "The Listener" has ceased displaying a contents poster. "The Listener" itself will of course continue to be sold at all the usual places, and these fortunately our subscribers all know.

Do not therefore misunderstand. The poster will not be there but "The Listener" will be. You will help your newsagent, and guard against disappointment, if you order in advance.

musical commentator by his remark: "I am not fond of Chopin." May I refer him to Brewer's "Dictionary of Phrase and Fable" wherein "Marsyas," according to classical legend, is described as "the Phrygian flute-player, who challenged Apollo to a contest of skill, and, being beaten by the god, was flayed alive for his presumption." In my opinion, Sir, such a fate would be too merciful for any musician who boasted his dislike of Chopin, god of the piano.

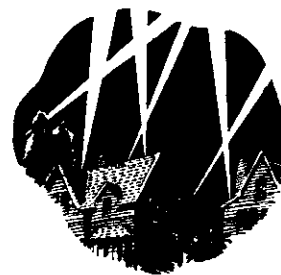
L. D. AUSTIN (Wellington).

PLAYERS OR STRINGS.

Sir,—Your correspondent "D.N.S." asks why items by the NBS String Orchestra are announced as played "by the Strings of the NBS Orchestra." May I venture to reply? The full NBS Symphony Orchestra which appears from time to time in our excellent programmes, following a musical tradition of some three hundred years' standing, consists of (1) String Section (violins, violas, 'cellos, and double bass), (2) a Woodwind Section (oboes, clarinets, flutes, etc.), (3) a Brass Section (trumpets, horns, etc.); and (4) Percussion Instruments. However, for compositions for strings, the woodwind, brass and percussion sections are not required—hence the announcements "the Strings of the NBS Orchestra." Actually, I have heard recording by "the Strings of the BBC Scottish Orchestra," which is another case in point. I would like, incidentally, to offer a word of congratulation to the NBS for its work in improving our local orchestras over the last eight years or so. They are now, under favourable conditions, almost up to recording standard.

WARREN GREEN (Auckland).

IT'S WISE TO BE READY



For your guidance, the minimum First Aid needs for a household of four persons are listed below. The articles may be purchased separately or as a complete parcel. Buy yours now and keep the list complete by replacing anything depleted in everyday use. Cut out this advertisement for reference when shopping at Boots.

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Sal Volatile 1 oz.			=	1 2d.
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