

NOVEMBER 19, 1943

Unconditional Surrender

IT was made quite clear in Mr. Churchill's Mansion House speech that our terms to Germany remain unconditional surrender. In other words the United Nations will stop the war when the Germans throw down their arms, and not sooner. They will not bargain, negotiate, or confer with the enemy—except on incidental matters—as long as they are meeting with organised resistance. Peace in short will be imposed and not arranged. But that is not quite such a simple matter as it sounds; and we do not mean simple to achieve but simple to understand. We know that it will not be a simple matter to bring the enemy down physically; but it is apparently also a complicated matter to reduce him legally. In an attempt to bring out the implications of unconditional surrender Professor Berriedale Keith a few weeks ago filled a column and a-half of the *Manchester Guardian*, and then left something to the imagination. The phrase means of course what it says—surrender without conditions; but while that is plain enough as it affects the surrenderers, it means some things to those who enforce the surrender which most of us have not yet thought about. In Professor Keith's view it leaves Germany legally naked—stripped of all her rights under the Hague Convention and the other sanctions of international law. This means in turn that it leaves the United Nations free of any obligation to observe existing German laws—and in fact under an obligation to abolish them. It is not even necessary, he thinks, that there should be a unilateral modification of international law, or for a long time any agreement with Germany. The conquerors themselves must both rule and legislate until all trace of the thing they have been fighting has gone, which implies that anything less than unconditional surrender is legally ruled out. But in case it should be thought that what lies ahead of Germany is the substitution of one tyranny for another, we must remember the terms of the Atlantic Charter and the Four-Power Agreements with Russia.

LETTERS FROM LISTENERS

WRITERS AND REVIEWERS

Sir,—On behalf of the Management Committee of the Progressive Publishing Society, may I congratulate you on the stand for honesty in book reviewing taken in your editorial column this week. We agree with Mr. Ballantyne that *New Zealand New Writing* is "something new in the land, new and . . . stimulating." For that very reason, our society, which has definite cultural objectives, and is seeking to develop writers who are good as well as popular, welcomes any criticism which is honest and fair. When we send a book to you for review, we invite you to publish your opinion of it, for the benefit of your readers as well as our authors. One of the greatest hurdles New Zealand writers have to overcome is the rarity of sincere criticism of their work. In view of the discussion raised in your columns, it might be of interest to mention that in a monthly bulletin now being distributed to members of this society, the policy has been firmly established that reviews of all books, particularly our own, are to be honest and independent. They are not to be blurbs. We ask only that our books be treated in like manner by anyone who undertakes to review them.—IAN K. MAC-KAY (Chairman, Management Committee, Progressive Publishing Society, Wellington).

MUSIC FOR CASTAWAYS

Sir,—I should be appalled at the prospect of spending the rest of my life on a desert island with gramophone records as my only solace. In any case, the spring of the motor would be sure to break in the first few days, when the gramophone collection would be useless, neither edible nor wearable.

I notice that a raft is provided for transport, and the complete recordings of the list you enclose would certainly occupy as much bulk and weight as a small, upright piano. Given this, with a tuning key and a few spare strings, I should be amply provided against mechanical breakdowns.

As to the music I would take, Anton Rubinstein once said that if he had to choose one work and one work only with which to spend the rest of his life, he would unhesitatingly choose the 48 Preludes and Fugues of Bach. Add to these the 32 Beethoven Sonatas—i.e., only two volumes in all—and I would be completely equipped for any conceivable emotional experience that might befall me.

But please don't condemn me to records and a gramophone. A desert island would demand active, not passive music making.—V. E. GALWAY (Dunedin).

(We invited Dr. Galway to contribute to the "Music for Castaways" article in last week's issue, but our letter reached him too late, and his reply, in turn, was too late for inclusion with the others.—Ed.).

BAMBOO PIPES

Sir,—I was very interested in the article in this week's *Listener* on the use of bamboo pipes in the Feilding School. It seems, however, to give the impression that these pipes are a recent innovation in New Zealand, and I thought it might interest you to know that we made and learned to play them at school in 1936, since when the playing of bamboo pipes has been a regular subject in the school curriculum. In

1937 the NBS arranged a programme from the school, which included a number of pipe items. I am still playing the pipes I made, and now teach more than 50 pupils in my old school.—JANET LODDER (Chilton St. James).

WHAT'S WRONG WITH ENGLISH?

Sir,—In your article "What's Wrong With English?" you have touched on an interesting point. It is true that titles like *allegro ma non troppo* frighten off prospective listeners of "highbrow" music; it is also true that it is practically impossible to give even an approximate translation to some of these words. At the same time I would like to question the necessity of announcing the full headings of movements. After all, they are mainly instructions for the performers and of little meaning to the listener. Is there much more reason for announcing that a movement is *allegro moderato*, than for saying, that 68 crochets should be played per minute and that it is written in 6-8 time? I think it would be sufficient to announce that we are going to hear, for example, the String Quartet, Op. 18, No. 2 by Beethoven in four movements possibly adding that the first and last movements are fairly quick, the second movement is slow with a quick interlude and that the third movement is a scherzo. In more involved works a short indication of the character of the movement could be confined to movements whose character can be expressed in short terms, as fast, slow, etc. For example: "You will now hear the Quintet for Clarinet and Strings by Brahms in three movements, the second one being slow." It might be added in this case that the third movement takes the form of variations (not the actual heading of this movement) a fact that is far more interesting to the listener than the fact that it is *allegro con moto* or whatever the title may be. It just would be necessary for an expert to comb through all the important works and decide on the best way of announcing their movements, restricting the use of "high falutin'" expressions to the minimum. Anyone who is particularly interested in the exact directions could look it up in a reference book or possibly in *The Listener* after the war, when adequate paper supply might permit their publication. F. BONDY (Wellington).

APPRECIATION

Sir,—It was a kindly gesture on the part of "Listener" (Wellington) to write expressing his appreciation of your magazine. So often we humans accept the good things offered us, and thoughtlessly neglect to voice our appreciation. I, too, keep the literary section of *The Listener*, and one of my sons, who was recently invalided home from overseas, is finding much pleasure in looking through what he calls a most interesting collection. I'm sure there must be many people who save their *Listeners*, for they are valuable in these days when there is such a shortage of books.—C.M.L. (Christchurch).

(We are most grateful to C.M.L. and other correspondents who have written letters of appreciation. Many are received if few find their way into print.—Ed.).

ANSWERS TO CORRESPONDENTS

J.W. (Hastings): Written specially for the film by Richard Addinsell.

J. Craig (Glenorchy): The organ music played before 9.0 p.m. from 3YA is "Prayer and Cradle Song" by Guilment, played by Herbert Dawson.

HAIR FALLING OUT?

This Letter Speaks for Itself

Clifford Street,
Seddon.

Dec. 20th, 1942.

Saimond & Spraggon Ltd.

Dear Sirs,

I have been using Pure Silvkrin for a few months now, and have had amazing results—was nearly bald—the hairdresser said she never saw a person with so much new hair. I am very pleased with my new hair—it has come back as it was in my schooldays. I am still in ill-health so it is only thanks to Pure Silvkrin that I am no bald now, instead of having a thick head of wavy hair.

Now what makes it curly and wavy—the reason is I always use Tonic Lotion Silvkrin in the daytime. No need for a hair set when you can get natural waves as well as keeping your scalp clean. And don't my girls like it. I've just got to hide the bottle if I want any left, so will give them a bottle each for Xmas. Not forgetting the shampoo—I have been using all three for six months. I'm using the last bottle of Pure Silvkrin now, will carry on then with Tonic Shampoo and Oil.

Now let me tell you, I am not telling you all this just to please you—it's all true, as my friends can tell you. But you must use it every day, not miss two or three and start again as a friend of mine does, and then wonder why you aren't getting results. The only thing is I cannot get my hair to shine (that is because of gland trouble.) So you will understand Silvkrin has had a battle and come out with flying colours.

Yours faithfully,

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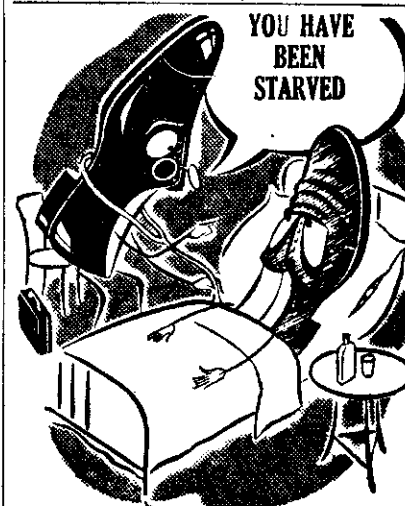
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FOR THE HAIR

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