

PRONUNCIATION OF WELSH

Sir,—The pronunciation of Megan as *Meeg'n* in a play entitled *Nightmare* (1ZB, July 28) seemed excusable in its implied context, but my Welsh blood rose rapidly to the boil as I listened to the NZBS production *Golconda Hall* (YAS, July 30).

Ignorance of the correct pronunciation of Llew and Gadfan is inexcusable; and to anybody who disputes this, I say (with fluency): Paekakariki! Surely it would have been as easy to consult a Welshman as to insult him? As to the accents in English, there are at least six different Welsh accents, all beautiful variants of English—the possible exception being the Rhondda accent of English migrants. At least the actors might have listened to *Under Milk Wood* and produced something genuinely Welsh, although a North Welsh accent would have been more appropriate, or even that heard recently in *The Wind of Heaven*.

What hurt most of all was the reduction of the vivid, varied intonation patterns of the land of music to a monotonous moan as unlovely as a Kiwi's tail. I admire Bernard Beeby's work; but if he cannot do better by the Welsh, then let him adhere to the well-worn Cockney or Lancashire hotch-potch for his dialect plays!

PETER F. WELLS (Auckland).

FARMING IN TANGANYIKA

Sir,—In reply to "Taranaki Ted," I have contacted Mr. Fox, who regrets very much that the authenticity of the descriptions he gave of farming in Tanganyika should be doubted. He described the hazardous and dangerous features of farming in a particular area, with which he was very familiar, in all seriousness and good faith.

Mr. Fox was born in Kenya, and when he was eight years old went to live on a farm in Tanganyika. He states that it is quite true that elephants have been rounded up with the cows, and that lions do attack the stock and have carried them off in the manner described.

The area in which he lived is known as Olmolog, and this is situated on the slopes of Kilimanjaro, the jungle being the boundary of the farm. Mr. Fox went on to say that the owner of the farm and many other residents in the district could give similar eye-witness accounts.

If "Taranaki Ted" is still in doubt, and cares to contact me personally, I would be pleased to introduce him to Mr. Fox.

JACK BROWN
(New Plymouth).

ON THE SEVENTH DAY

Sir,—Your two correspondents, D. A. Hogg and J. Malton Murray, have entered into print on your editorial "On the Seventh Day" (July 20). May I be permitted to draw attention to facts both these gentlemen have overlooked? Mr. Hogg claims that the Lord's Day Society measures Sunday activities "against the Commandment to keep Sunday." Mr. Murray, on the other hand, says that Sunday was adopted by the Gentile Church to get away from the Jewish Sabbath.

Now the Ten Commandments are not Jewish, but were spoken by God Himself (Exodus 20/1), and the Sabbath of those same Commandments is called "The Sabbath of the Lord thy God" (Exodus 20/10), a statement which hardly fits a claim of being Jewish. Mr. Hogg continues, "The Society believes that no motive short of obedience to a divine command is adequate to ensure the weekly pause for rest and wor-

LETTERS FROM LISTENERS

ship. . . I agree, but the term Lord's Day is used only once (Rev. 1/10), and nowhere in the Bible is it used for the first day of the week, commonly called Sunday. Jesus said He was "Lord even of the Sabbath Day" (Matt. 12/8). The Commandment says the seventh day, which is Saturday; therefore, the obedience to the divine command is the observance of Saturday and not Sunday.

But here is a knotty problem: how far should Sunday keepers go in enforcing others to believe as they do? According to the golden rule, they should do unto others as they would desire others to do unto them.

GORDON V. BRETT (Nelson).

THE SUEZ CANAL

Sir,—In a broadcast talk, Professor A. G. Davis argued that if anyone has broken international law in the present dispute over the Suez Canal, it is not Colonel Nasser, but the British Government. From a purely legalistic point of view, there may be something in his argument. But if we consider the matter philosophically, we are led to ask what will be left of international law if agreements like that between Egypt and the Canal Company can be arbitrarily repudiated by one party. As Kelsen has pointed out, the basic norm of international law is *Pacta sunt servanda*. Unless the norm is accepted, the code of international law is not worth the paper it is printed on.

The professor, by the way, spoke of the British Government as "disinterested" when he meant "not interested."

G.H.D. (Christchurch).

"HORI AND DAD"

Sir,—The sparkling rivers of humour flow pleasantly from the taps of *Radio Roadhouse*, but there is one act which regularly causes a good deal of displeasure and pain. I refer to "Hori and Dad," who are obviously pakeha imitators of the "poor Maori" of twenty or thirty years ago, and lacking in subtlety, understanding and good taste. Few Maoris today are as stupidly cunning as the "Hori" and "Wiremu" of Pat Lawlor's *Maori Tales* in the 1920's.

The Maori is no longer a clown, and is usually puzzled and hurt by the very false assumptions made about him and his people in this comedy show. It would be a relief to hear a couple of true Maoris imitating the conceited pakeha. Perhaps in a few more years we shall, and the medicine will do us a great deal of good. Meanwhile, let us give the newly emerged, rather shy and sincere Maori a fair hearing.

J.McL.H. (Whakatane).

NZBS PLAYS

Sir,—I have just read letters from M.M. (Upper Hutt) and "Natural Voice" (Wellington) on the NZBS plays, and feel like expressing my views definitely in favour of all the actors and actresses who take part in these excellent plays. They are all good, and in my opinion have been very well cast. In many cases they are very versatile, and anything but monotonous.

For some time the names in the cast were not given after the play, and it's nice to know who did take the parts. Most likely M.M. and "Natural Voice" thought, in those days, the plays were jolly good, and probably BBC, as actually the only difference, as far as I can see, is BBC or NZBS. If you don't know

which—well, there's no difference; and for a country the size of New Zealand it's something to be proud of, to be able to produce so many who are so good out of two million instead of 50 million. I send my congratulations, and hope we shall be able to listen to plays for a long time.

MARY McEWEN (Masterton).

Sir,—I would like to compliment the broadcasting authorities, and the Wellington casts in particular, for the fine performances recently presented in plays from the network. I call to mind *The Passion and the Pity* as an example of a fine performance on the part of all members; also the smooth-running *Cox and Box*. *The Young Mrs. Barrington* is another I liked enormously, and there are others whose titles elude me, but which I remember as coming from the Wellington studios. The Christchurch casts, and those in Dunedin, too, are excellent, and New Zealand should be grateful to these people for some really fine productions. May they continue to turn out such outstanding performances. I am inclined to wish they would not put on too many fantasies, as these are difficult to follow in the form of radio plays; they depend on décor and illusion for their success. Let's have more of these plays, and less of the *Radio Roadhouse* type of "mutual admiration" nonsense.

RADIO FAN (Wellington).

CHRISTIAN QUESTION BOX

Sir,—My congratulations to the Broadcasting Service on breaking new ground in *Christian Question Box*. Let us hope that the series will run long enough for us to get our teeth into it. The main criticism heard from a number of people is disappointment that all the questions asked are those upon which agreement is unanimous so that the panel can only file meekly past the microphone, each man patting the back of the man in front of him and murmuring softly, "I agree." Surely these reverend gentlemen could be trusted to have a go at some of the matters upon which they heartily disagree? It would certainly make for livelier broadcasting. Every programme arranger ought to have an illuminated sign hanging in his office reading, "It is a far, far better thing to offend the few than bore the many."

K.M. (Napier).

DEVOTIONAL SERVICES

Sir,—One reads so many letters in *The Listener*, of criticism or commendation, as the case may be, of the programmes on the air. I should like to express my gratitude to the various speakers in a section of the programme which is not often mentioned in the correspondence columns—namely, the Devotional Services. I am sure that many people, like myself, have often found comfort, beauty and encouragement in that session. I know of people who have been strengthened to face operations and other ordeals, by the often inspired words of some of the speakers in this session. To many of them in the Wellington and Auckland stations—my grateful thanks.

R.H. (Auckland).

"REBEL WITHOUT A CAUSE"

Sir,—When your film critic writes of his "unwilling sympathy" and says that the film's suggestion of a delinquent society is "perhaps . . . not so wrong

either," I feel that he must have misgivings about his curt review of *Rebel Without a Cause*. I was surprised and disappointed that he should dismiss so briefly not only the acting of the late James Dean, but also the many other virtues of this absorbing film.

The faults that "Jno." spent his entire article describing were surely overshadowed by a thought-provoking story (much more than just a thriller), and by its disturbingly real central character. Such an intensely personal study has been seen all too seldom on the cinema screen. I consider that James Dean gave the most sympathetic and convincing portrayal of a modern adolescent and his problems that I have seen in any movie.

The worth of *Rebel Without a Cause* has been recognised by overseas reviewers, writing in more serious vein, incidentally, than does "Jno." in his article. British Film Institute critics in recent issues of their quarterly *Sight and Sound*, refer to the "undeniable power" of this "valid emotional drama of high purpose . . ." Cannot "Jno." see the film again and reconsider his verdict? I do ask him to approve it.

L.R.S. (Wellington).

THE CORAL ROUTE

Sir,—I apologise for my mistake in saying that Bryan O'Brien made the statement "Authors should be sure of their facts." With regard to the edibility of pandanus fruit: I think that if the food habits of the Polynesians were studied you would find that pandanus fruit was used widely before the introduction of breadfruit, flour and rice.

I have been teaching Polynesians of the value of pandanus fruit in the diet and recommending the fruit for babies in the prevention of scurvy. In some communities it is a much sought after delicacy and sells at the rate of two-pence per pound. I have eaten pandanus in various ways—I will admit I do not enjoy it. The flavour is rather akin to highly-perfumed soap! Nevertheless, it is enjoyed by Polynesians and is edible.

It is interesting to note that research is being carried on in Noumea at the headquarters of the South Pacific Commission in the analysis of the various types of pandanus to determine the nutritive value of each.

J.W. (Tuakau).

JONATHAN ROBERTS

Sir,—Your article on Jonathan Roberts interested me. I thought you might like to know that I was told that the ballad was written by Tom Ure, one of the "characters" of early Timaru. He used to sell his compositions printed on cards for 1d each at the Timaru A. and P. Shows. Although I have tried, I have never been able to obtain one of these cards.

W. VANCE (Timaru).

ANSWERS TO CORRESPONDENTS

O.J.G. (Auckland): The correspondence is closed.

Trident (Whangaruru): (1) Has been considered before; seems tidy, is in practice tangled. (2) The suggestion of replays will certainly be considered; Coward possibilities also, but less likely.

Lyall Holmes (Christchurch): Sorry; unable to publish letters outside broadcasting and Listener topics except in special circumstances.

Disappointed (Dunedin): The sponsors have policy reasons for not wanting it published.