



### PICTORIAL HUMOUR

Sir,—In comment on your highly interesting article about changes in pictorial humour, may I suggest that economy of line and caption may have these drawbacks, that jokes are less easily remembered, and the body of humour is less valuable as a social picture? Judging as one who has used it as material scores of times, I should say *Punch* has been incomparable as a running social history of Britain, but that this value is now seriously threatened by the wire outline and the minimum of caption. At times the old *Punch* overdid both drawing and caption, but most of the jokes that became famous owed something to this generosity of treatment. Would "Bang went saxe-pence!" have become a household word without Keane's wonderful drawing? Much of the humour of the curate's egg joke lies in the elaborate picture of the Victorian bishop and his family at breakfast. After the First War a young woman introduces her boy friend to her mother in the drawing-room, but has to ask him what his surname is. In this one joke there was a chapter of social change, but how could this have been properly represented by what Mr Mantelini called a "demd outline"?

I find it hard to believe that the present fashion of stripped-to-the-bone humour is going to be remembered or cited, and this point is illustrated in your article. The old *Punch* picture of the two lovers on the park seat was adapted by *Punch* itself for a political cartoon—Eden and Eisenhower—last year. Those old drawings had breadth and depth. They were, as your article said, the product of a more leisurely age, but is leisure a bad thing? My difficulty with *Punch* now is that there are so many jokes I can't grasp. I have even seen one in *The Listener*.

I may add a footnote to your mention of the *New Yorker*. It was the American *Saturday Review*, not an English paper, that said the *New Yorker* had "crossed the Atlantic and corrupted *Punch*." In an appreciative article on the *New Yorker* when Ross, its creator died, Professor Brogan, an eminent English interpreter of America, mentioned that Ross's favourite comic journal was *Punch*.

ALAN MULGAN (Wellington).

### UNITED NATIONS

Sir,—The subjects of most of the talks on *Lookout* for the past few months have been events in the Middle East, and perhaps rightly so, for this is the first real test of the efficacy of the United Nations Organisation.

Two recent speakers have stated in effect that we expected too much of UN. As a humble member of the "we" (humanity at large) I think we are entitled to a lot more than we have got. Apart altogether from the trumpeting at its inauguration and the colossal expense involved, what justice has its opinions or judgments carried? Look at the member nations sitting as a jury on

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some offender. The British system of trial by jury has been working effectively for some centuries, and is still being evolved to eliminate any possibilities of bias in the jurymen. Can this be said of UN? Take a look at the voting on the first big issue—the alleged aggression by Britain, France and Israel into Egypt. Were any unbiased votes cast? The Anglo-French landing at Port Said took all the ballyhoo out of the Presidential elections and America voted accordingly. The Afro-Asian group voted purely on the colour line. India is still smarting under former British rule, forgetting all the good that Britain did for India, and condemned Britain in most harsh terms. Compare her dilatory and half-hearted condemnation of Russia for her brutal assault on Hungary. Russia and her satellites voted purely on political grounds. Even some of the Western European nations appear to be biased against a powerful nation taking action against a weaker nation, however just the attack may have been.

I think it is a fact and not mere jingoism to state that justice as administered in Britain today leads the world. Some international body of jurymen should be set up to which all disputes between nations should be submitted in the first instance, and evidence submitted by the contending nations with free and unrestricted inquiry by the jurymen and taking of evidence on the spot. And the judgment of such a body should automatically carry sanctions with it. Until we get something of this nature we cannot expect any justice as we know it to emanate from the present United Nations set-up. J.G.G. (Tauranga).

(Abridged.—Ed.)

### NEWS FROM AFRICA

Sir,—Your editorial of March 1, "Africa on the Move," was quite beyond praise in every respect. I hope any readers who missed it will lose no time in looking it up and studying it now.

I would also like to record a vote of thanks to the BBC for giving us so many items of South African news which the press does not receive. Without the BBC relays it would be impossible to keep track of events there, and I advise all who are interested to listen to both of the morning relays, as well as the evening ones, and not merely to rely on the headlines, since snippets are often included towards the end of the news without being mentioned in the headlines.

Broadly, all press correspondents are now aware that they are liable to encounter unpleasantness of a grave type if they try to send out of South Africa any news which the Government by its own rather odd standards considers undesirable for overseas circulation. Now and then they bravely get by with something which really is undesirable, but can be relied upon not to seem so to the Government, such as legislation to get rid of the Union Jack, or discussions in praise of "baasskap" ("boss-ship" or "white man the boss"). For the rest, they appear to be trying to attract attention to their plight by sending many items of calculated triviality whilst the BBC gives out the really meaty reports of the various forms in which resistance and protests are finding expression. Possibly the best news yet received from that quarter is that which indicates that the non-European front

is shifting from passive resistance to economic weapons, and developing its powers of collective bargaining.

MARION KIRK (Auckland).

### MUSIC IN THE DARK

Sir,—The article "Music in the Dark" was a most enjoyable bit of nostalgia. One of my most exciting childhood memories is of hearing the 1812 (complete with "bangs"), at the Strand Theatre, Auckland (now the Mayfair). It must have been in the early twenties, and whether the performance was good, bad, or indifferent I am at this distance of time unable to say, but I know it thrilled my young heart. I wonder if any of your readers remember a series of film shorts on lives of composers which came out in the silent days? The credits included the words, "Shown with the co-operation of the orchestra of this theatre," and during the film selections from the works of the composer were played. I remember seeing one on Mendelssohn and one on Wagner. I feel sure there were others.

JOYCE REID (Auckland).

Sir,—With reference to the article in a recent *Listener* and to the letter from "Ex-Chch," I feel that, as an original member of "Everybody's" orchestra, I can recall some further matters of interest to many of your readers.

"Everybody's" orchestra was founded in 1922, and was the first of its kind in New Zealand. The director and conductor was W. J. Bellingham as stated by your correspondent, and the members consisted of 16 talented musicians. The original leader was Dorothy Baker, who was brought to Christchurch especially for this position, and who also played with Dorothe Bellingham at the "Rendezvous," at that time a fashionable and up-to-date tearoom.

The orchestra became notable throughout New Zealand for the wonderful nightly performances, a special feature being the Entr'acte. This took the form of an arrangement or composition by the conductor, and many novel items were the result, notably the first movement of the Schumann A Minor Piano Concerto, the solo part played by Bonnie Young (now Mrs Scott, of Hamilton).

The library consisted of many hundreds of compositions and was kept constantly up-to-date and housed in an "office" at the theatre. The new films each week would be watched and timed by the conductor at the first showing of the day. (Pictures were continuous at this time, and began at 11.0 a.m., and were accompanied by a day pianist.) Then a suitable choice of music was made from the immense catalogue, and finally the orchestral parts sorted out for the various instruments. This work would only be completed in time to begin the evening programme at 7.30 p.m.

Your correspondent "Ex-Chch" is well informed on the musicians of Christchurch at that period, and all of them were well known to me. I have played with most of those mentioned, and many others.

PLAYER IN THE DARK  
(Auckland).

### KATHERINE MANSFIELD AND FRANCE

Sir,—Professor Keys is, of course, correct. The titles one sees in Paris bookshops are (more frequently) *Félicité* (without the article) and *La Garden Party*.

*Le Figaro Littéraire* of January 14 (1956), gave more than half of one of

its large pages to a review of the definitive edition of the *Journal*, a French edition of which was to have appeared later last year.

I am indebted to Professor Keys and am glad that he took the trouble to point out other errors in the passage I quoted to the Larousse publishers. However, I am afraid that all is not yet well. In my copy of the *Nouveau Petit Larousse*, 1956 edition, on page 1576, in the Historical section, there is a map of New Zealand on which the cape named by Tasman is spelt Cape Maria Van Dienem (!) O. E. MIDDLETON  
(Waiau Pa).

### VICTORIA VERSUS VITTORIA

Sir,—Surely the spelling of the name of a 16th century Spanish composer should be settled by weightier considerations than the use of one form or another by English editors, or in Christchurch Cathedral Service Lists. Vittoria is the Italian form of the name. Henri Collet and Felipe Pedrell (a Spaniard), the leading authorities on Vittoria's life and work, spell his name in this way. THOMAS RIVE (Auckland).

### THE QUEEN'S ENGLISH

Sir,—When listening to Professor Arnold Wall a few evenings ago, I was astonished to hear him say that someone had written to him complaining that in his talks on the Queen's English he had ridiculed the Irish. I find it hard to believe that any Irish person wrote this. How could they? Professor Wall has had no more attentive listener than myself since his talks began, and no more sensitive ear for slights. Never once has he been anything but courteous when mentioning Ireland.

M. O'LEARY (Upper Hutt).

### ANSWERS TO CORRESPONDENTS

S.H.M. (Howick): *The Voyage of Sheila II* begins from 1YZ Rotorua in the week beginning May 6, and from 2YZ Napier in the week beginning May 27.

Paul Wire (Kumeu): The simplest explanation would take too much space. But the subject is fully treated in the *Encyclopaedia Britannica*, available in any public library.

Enquirer (Timaru): Full information will be published later.

Sincere Listener (Belfast): Thanks for interest and suggestion.

One Small Voice (Christchurch): Will pass it on. Many thanks.

B. A. Holms (Hamilton): Many thanks.

Disappointed Listener (Cambridge): (1) The Broadcasting Service has no organisation for the collection of New Zealand news. (2) The bulletin is intended to carry news of national interest.

F.W.M. (Mosgiel): Some latitude is possible and allowed in the timing of morning services. A strict limit has to be set to evening relays, if programmes timed to fit in with the 8.45 talk and the 9 o'clock weather and news are not to be disordered. All churches know this and accept it.

Original (Wellington): There is nothing new in the replaying of talks and talks series of more than ephemeral interest; such replays, in fact, are very often asked for. They have not generally been advertised as replays, nobody has previously suggested that they should be, and you do not present the suggestion very cogently now. But it is agreed that the experiment of concentrating replays in the holiday period November-January, when (except in YA links) very few new talks were heard, was an unhappy one; and it will not be continued.

