



A PLAY FOR SOUTHLAND

Sir,—I feel bound to add to the correspondence which has developed in this matter. I do so, not to comment on the literary or dramatic merits of the winning play, which is a legitimate field of criticism for any person who feels competent so to do, but to disclose certain matters of fact of which your readers would not normally be aware.

Your Wellington correspondents, Mr Peter Harcourt and the anonymous M.W., both claim to have read the play. *The Montgomeries of Glenholme* has not been published. One set of the play has within a matter of days been accepted by the British Drama League in Wellington, and is no doubt now available for hire from their library, but this was not the case when your correspondents wrote their letters. Other sets, with the stencils, are in the hands of London agents, who have shown some interest in the matter. Mrs Black considered it only courteous to Southland to take no action abroad until after the Invercargill production. All other copies of the play are in private hands, and can therefore be checked upon by the author.

Mr Harcourt quotes certain phrases, mainly of an ejaculatory or exclamatory nature, from the play. If Mr Harcourt with his 10 years' experience in dramatic criticism considers it fair to quote isolated words from an undisclosed context, one must not cavil with so venerable an opinion on a mere point of fairness.

With his fellow Wellingtonian, the anonymous M.W., the position is somewhat different. M.W. purports to quote from the play the words: "And yet, somehow, I've got to stop you. But how? How?" These words did occur in an earlier draft of the play. They were subsequently deleted by the author, were not used in the Invercargill production, and are clearly marked out in all authorised copies of the play. Since the publication of M.W.'s letter careful steps have been taken to verify this in all known copies.

It does, therefore, seem a reasonable deduction that either (a) M.W. has quoted from a pirated version of the play (if one exists), or (b) M.W. has quoted as the author's, certain words which she has clearly and unequivocally deleted.

Careless quotation is unethical, but deliberate misquotation is unpardonable.
J. C. BLACK (Huntly).

OPERA IN AUCKLAND

Sir,—Miss Campion's article "Fresh Breeze from Wellington" prompts me to ask: "How many Auckland productions has Miss Campion seen?" The article infers that opera cannot be successfully produced in Auckland when in reality there are signs of great activity in this field in this city. One group has already given us two seasons, the first being *Hansel and Gretel* and the second a double bill—*The Devil Take Her* and *Cavalleria Rusticana*. Another group has given us two acts from *La Boheme* and a full presentation of *La Traviata* is planned.

These operas employ a chorus and are not limited to five solo singers. The

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orchestra this year which played for *Devil Take Her* and *Cavalleria* was entirely local and amateur and received excellent notices. Wellington is extremely fortunate in having the services of members of the National Orchestra and the tremendous assistance of an experienced operatic conductor in Mr James Robertson.

I do share Miss Campion's enthusiasm for the magnificent production of *The Medium* but I should like to recommend to Miss Campion that she venture out into the fresh breezes that do blow not infrequently north of the capital city. She may find them to her liking.
GORDON DRYLAND (Auckland).

UNITED NATIONS

Sir,—Your correspondent Norman Walwyn writes: "Law requires, however, that each individual or group shall keep the peace or respect the rights of others, and it is this law which our police force is designed to uphold." He then asks: "Is an international police force the proper instrument of a similar law between nations?"

The answer to this question would depend entirely upon the nature, functions and powers of the international police force and the structure of the agency controlling it. A police force in British countries and those with similar political concepts is understood to be a civil force responsible for maintaining public order. It is concerned with the enforcement of established law and it has power to arrest and bring to trial individuals who have violated the law. Its function is neither punishment nor repression, but the prevention and detection of crime.

An international police force similarly designed and empowered could menace individual or group rights only if the world laws were unjust or repressive. If the world government controlling the world police force were so constructed as to ensure that its laws were just, representative and strictly limited to the spheres delegated to it by the national governments and their peoples then the answer to Mr Walwyn's question would be very definitely in the affirmative.

A world police force will not come into existence except as part of a general plan of world security, which would include national disarmament. The world police force would reach its maximum strength when the nations had disarmed to the level necessary for the maintenance of domestic order. In such circumstances the world police force would not be the massive body that would be required to keep the peace among nations armed to their present level. A force such as this would not be matched against the combined strength of the national governments, and this fact would effectively restrain the world police or government from invading the reserved rights of the nations.

When hydrogen bombs and inter-continental missiles have been developed to

the point where a nation's survival will be decided in the first few minutes of a war, and where the odds will be all in favour of the nation that strikes first, there will be no room for public or parliamentary discussion of the question of war or peace. It is to prevent this final and complete elimination of democratic control of national governments that the World Federalists propose the establishment of a democratic world federal government through amendment of the United Nations Charter.

G. C. TITMAN (Auckland).

(This correspondence is now closed.—Ed.)

"LENTO FOR ORCHESTRA"

Sir,—Music lovers in New Zealand will be interested to learn that Dr Malko (the new Musical Director of the Sydney Symphony Orchestra) has accepted Clifford Abbott's "Lento for Orchestra" for performance in October. I had the privilege of conducting this piece for the first time several years ago with the National Orchestra—alas, only in a rehearsal. In spite of badly copied orchestral parts the "Lento" made a deep impression on many members of the Orchestra. My own opinion was then, and still is, that Abbott has something important to say in his "Lento" and says it well and with great intensity. Maybe the judgment of a world famous musician will hasten the day when this remarkable and utterly sincere piece can be also heard in New Zealand.

GEORG TINTNER
(Collaroy, N.S.W.)

AUCKLAND LETTER

Sir,—The remarks of Sarah Campion in her first Auckland Letter were in very poor taste. After a commentary on the Auckland Festival she says that "Slums are not supposed to be an integral part of New Zealand life, but in my experience you only have to go out into the healthy countryside to find as many as the most sordid-minded could wish for." She then proceeds to give a disparaging account of the shortcomings of a home-made Northland house where she spent 10 days "up to the eyes in squalor."

Mrs Campion should be reminded that the comforts of the cities are derived from the efforts of the pioneers who, both in the early days and in our marginal lands today, have endured hardships to develop our primary production. Not only do they forgo the modern amenities of life, but in addition they are required to subsidise the cultural activities centred in the cities. The comments in the Letter are an unfortunate example of snobbery and ignorance.
EX-FARMER (Dunedin).

"PIRATES OF PENZANCE"

Sir,—Perhaps someone can solve a problem bothering me since I heard Sunday Showcase on June 23. The programme was the third of six of a Gilbert and Sullivan series. I will admit that I

BUDGET NIGHT

[T is announced as we go to press that the Budget will be presented by the Minister of Finance, Hon. J. T. Watts, in the House of Representatives on Thursday evening of this week, July 25. The Minister's speech, which will begin at 7.30, will be broadcast by all YA and YZ stations.

was doing *The Listener* crossword at the same time and probably missed vital information while struggling with a knotty clue. I gathered that G. and S. intended to open *The Pirates of Penzance* in New York—an American première for an English comic opera, and that Sullivan, by working frantically until 5.0 a.m. on the morning of the opening, was able to complete the music for certain scenes in time for rehearsals that day. He then conducted a triumphant first performance that night. Yet a little later I heard that on the afternoon of the same day (in other words, a little before the New York opening) *The Pirates of Penzance* opened in England for one day, in a very makeshift fashion. How did they obtain the music, or did they do without most of it, and what was the purpose of it? Or are my facts completely garbled?

INTERESTED (Blenheim).

(It was opened in Cornwall with an incomplete score.—Ed.)

WHO WAS HITLER?

Sir,—As a sixth-former I strongly disagree with "P" (Hamilton), who states that secondary students know little or nothing about the inhuman German concentration camps. There has always been in my mind, and in the minds of the other sixth-formers, a vivid picture of these places of horror and misery. I can assure "P" that we have been well informed about Buchenwald, Belsen and Dachau. Perhaps the standard of teaching is very high at my school, or we are bright students, but ask any of the sixth-formers and they will give you the required answers.

I do agree with those sixth-formers who think that these things are better forgotten. The sooner these memories are pushed into the background the better.
G. (Paeroa).

CALYPSO

Sir,—If it be true, as we read in copies of *The Listener* just brought over the ranges from Canterbury, that "the African word 'kai-so' . . . gradually became Anglicised to 'Calypso'," are we to take it that the *Odyssey* was written by an Englishwoman?

S. RELTUB (Erewhon).

Sir,—In "They Call it Calypso" it is suggested that Calypso was related to the name Chariso, a Greek goddess. My classical dictionary gives Calypso as the goddess of silence, Queen of Ogygia, who offered hospitality to Ulysses.

J. SMITH (Papatotetoe).

AUNT DAISY SUPPLEMENT

AUNT DAISY is now completing her 21st year as a network broadcaster from NZBS Commercial Stations. Her career in broadcasting has, of course, been longer than that, but the past 21 years have lifted her to a unique position as a personality in New Zealand radio. Her voice is known to listeners of most ages and both sexes; for although her morning sessions are addressed to women, there can be few men who have not at some time listened with fascinated interest. To celebrate her majority as a network broadcaster, "The Listener" will next week publish as a supplement a photograph of Aunt Daisy, taken specially for the occasion, and reproduced on art paper. The same issue will contain the first instalment of Aunt Daisy's own story, told exclusively to this journal. Large editions will be printed next week, and while the serial is running, but the demand is expected to be heavy, and readers are advised to secure their copies as soon as possible after publication.

