

UN's Experiment in Haiti

NEW ZEALANDERS will have a special interest in a new BBC feature, *Experiment in Haiti*, to be broadcast by 2YC at 8.0 p.m. on Sunday, June 17. It is the story of the Marbial Valley Project, Unesco's experiment in fundamental education to raise the standard of living of a people, of which Dr. C. E. Beeby, Director of Education, was in charge during the 18 months he spent as assistant Director-General of Unesco.

Dr. Beeby told *The Listener* that when he went to Unesco early in 1948 the Marbial Valley Project had just started. Conditions in the valley were appalling, with over-population, bad farming, serious soil erosion. People were dying of starvation, and seed corn was being eaten. There was practically no sanitation, and illiteracy was widespread. Religious feuds divided the people. The road into the valley was

frequently impassable, and the first Unesco workers who got in went down with malaria. On top of all this, negotiations with the Haitian Government (which had suggested the project) were very difficult.

"The situation when I went to Unesco looked hopeless," Dr. Beeby said, "and I don't mind saying that I didn't think we could do any sort of job. There was every sort of trouble. I wrote to the President of Haiti saying that until we could get a road, accommodation for our staff, a pure water supply, an end of religious feuds, and a guarantee of continuous assistance from the Haitian Government, we could not go ahead. We made a grant for food and seed.

"I thought that would be the end. But the people had had a taste of something, and a few weeks later we had word that they had got together and used their very primitive co-operative organisation for a communal job. They had built an all-weather road, provided accommodation for some staff, dug a well, and promised to settle their religious differences. They had also started to organise a communal system of feeding the children."

Unesco put 14,500 dollars into provision of staff and some equipment for the project, the Haitian Government promising to pay an equal amount. Before long a new market, a new slaughter-house and some latrines (all of which were formerly in the bed of the stream) had been built, other conveniences were provided, and a factory that made mats for sale to the Government was working. A school was started and work begun on a community centre, which was now finished.

The Marbial Valley Project was one of the first jobs on which the specialised agencies of the United Nations worked together, Dr. Beeby said. The World Health Organisation sent a doctor and a nurse, and the Food and Agriculture Organisation gave advice with farming. Language had been a real difficulty in the educational programme. A stand-

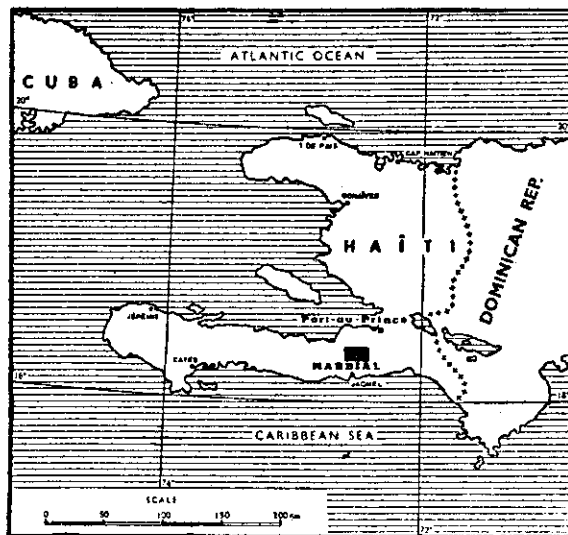
ard system of spelling in Creole, the language spoken by the people in the valley, had to be worked out before school books could be prepared.

The project for the Marbial Valley aimed to use fundamental education as a means of improving existing methods of cultivation and soil conservation, promoting the development of small industries and improving health conditions. It was planned as a pilot project—a concentrated experiment in which new or well-tried methods of community education were to be tested and applied within a small experimental area.

Dr. Beeby said that as a pilot project—in this case a community had been made out of a group of people who were not a community—it was extremely interesting and might be of considerable value from the viewpoint of technical assistance throughout the world. With a very small amount of assistance, a group

of people had been encouraged to help themselves.

Experiment in Haiti is one of two programmes on the Caribbean area by Leonard Cottrell and Wynford Vaughan Thomas. The second, *Portrait of Jamaica*, may be heard from 2YC at 8.0 p.m. on Sunday, June 24.



THE REPUBLIC OF HAITI. The black oblong marks the Marbial Valley area



BBC photograph
WYNFORD VAUGHAN THOMAS,
who collaborated with Leonard Cottrell
in the two Caribbean programmes

(continued from previous page)
cast performance of Vivaldi's *Juditha Triumphans*, with the Boyd Neel Orchestra, and he also sang the part of Adonis in the tercentenary presentation of John Blow's masque *Venus and Adonis* in the Great Hall of Hampton Court Palace.

Mr. Munro paid a tribute to the early training he had in Dunedin from G. W. Johnstone, before going to London in 1939. In London he won a scholarship in open competition at the Royal College of Music, and two years later he won the Tagore Gold Medal, awarded each year to the most outstanding student. In the 58 years during which this award has been made to students of the college, many of whom are scholarship holders, it has been given only twice to a singer—first to Denis Dowling and two years later to Mr. Munro, both from Otago.

When he left the college Mr. Munro joined the Sadler's Wells Opera Company, of which Denis Dowling is now the principal baritone, and was with them for a year before accepting the baritone lead in *Lilac Time*, with which he toured for 10 months. Then, seeking further experience, he linked up with

the Old Vic Company, playing straight drama, an experience which he found very valuable.

After the war Mr. Munro went to Paris and studied for two years with Pierre Bernac. Back in London he gave a series of Wigmore Hall recitals and regular broadcasts for all services of the BBC.

Mr. Munro intends to stay in New Zealand. He considers that this country is at present better than any other in which to bring up a young family. His wife, Jean McCartney (a violinist in the Jacques String Orchestra) and their two sons will join him here later.

New Zealanders who have been in Britain for some years have done well, Mr. Munro said. He mentioned Denis Dowling and Inia Te Wiata (in Mr. Munro's opinion the best bass voice in Britain), who is at Covent Garden. Alan Loveday, he thought, was among the best three violinists in Britain, and the same could be said of Colin Horsley as a pianist. Donald Munro will be heard from 4YC at 8.22 p.m. on Monday, June 11, 8.0 p.m. on Thursday, June 14, and 8.38 p.m. on Friday, June 15.

HEAVY WEEK FOR ORCHESTRA Auckland Music Festival Concert Series

FROM Monday to Saturday next week the National Orchestra, under its guest conductor, Sir Bernard Heinze, will give four evening concerts, two schools' concerts and a lunch-hour concert in the Auckland district. With some members also assisting in other Auckland Music Festival programmes, it will be an exceptionally heavy week for the orchestra.

The series will open on Monday, June 11, with a public concert, broadcast by 1YC from the Auckland Town Hall. At this concert the Orchestra will give the first performance here of *The Fire Bird*, by Stravinsky. The symphony on this programme is by Brahms—No. 4 in E Minor. The other works will be *Suzanne's Secret*, by Wolf-Ferrari, and Mozart's popular *Eine Kleine Nachtmusik*.

Six composers are represented on the programme for the lunch-hour concert on Tuesday, June 12. Nicolai's *Merry Wives of Windsor* is the opening item. It is followed by Mozart's Symphony No. 40 in G Minor. Then come *Le Dernier Sommeil de la Vierge*, by Massenet, Tchaikovsky's *Romeo and Juliet* Overture, and the dance and polka from the *Age of Gold* Ballet Suite, by Shostakovich. The concert ends with *Tales from the Vienna Woods*, by Johann Strauss. This concert will be broadcast by 1YD at approximately 12.15 p.m.

Excerpts from Mozart's *Marriage of Figaro* will be featured at the evening concert, broadcast by 1YC, on Wednesday, June 13. Soloists in this performance will be Phyllis Mander (soprano), Sybil Philipps (soprano), and Stewart Harvey (baritone). Symphony No. 2 in

D Major, by Sibelius, is the major orchestral work on the programme, which also includes Suite for Strings (Purcell-Barbirolli).

Two concerts for schools—one in the morning and the other in the afternoon—will be given on Thursday, June 14. At each of these the first movement of Mendelssohn's Piano Concerto in G Minor will be played, with Winifred Cooke as soloist; and *God Defend New Zealand* and Quilter's *Non Nobis Dominie*, will be sung. The programme, which is the same for each concert, will open with Elgar's *Pomp and Circumstance* March No. 1, and include *A Walk Through the Orchestra*, *Danse Macabre*, by Saint-Saens, and the *Blue Danube* Waltz of Johann Strauss. The second concert will be broadcast by 1YA at 2.30 p.m.

Richard Farrell will make the first appearance of his New Zealand tour at the evening concert on Friday, June 15. He will play the Brahms Piano Concerto in D Minor. The programme will open with the *Russian and Ludmilla* Overture by Glinka, and it is hoped that it will include Symphony No. 5, by Shostakovich. This concert will be broadcast by 1YC.

The orchestra will make its first visit to Cambridge on Saturday, June 16. There it will play Beethoven's Symphony No. 7 in A Major as the main work. Handel (*Royal Fireworks Suite*), Mozart (*Eine Kleine Nachtmusik*), Delius (*Two Aquarelles* for Strings), and Tchaikovsky (*Romeo and Juliet* Overture) are the other composers represented on the programme. This concert will not be broadcast.