

1950s. He first took political sides during the Vietnam War and saw his weekly cartoon primarily as a political activity, an opportunity to express his opinion and, frequently, his disgust. Dr Brockie, now nominally retired after a distinguished career as a scientist, is considered one of the ablest caricaturists of his generation. He credits some of his cartooning talent to his zoology training: 'There's no doubt that the many hundreds of hours of anatomical drawing I did as a student developed an eye-brain-hand discipline and gave me a grip on line and perspective.'²⁹ Brockie has been editorial cartoonist of the weekly *National Business Review* continuously since 1975; his views are often anathema to the publication's primary audience of senior company management, but he remains after several changes of ownership, each more conservative than the previous. (Bill Paynter, an under-rated cartoonist, was employed four days a week during *National Business Review's* 1987–91 experiment with daily publication.)

Peter Bromhead was building a successful interior design practice in Auckland when he decided he wanted to be a cartoonist as well. In 1971, when his first major breakthrough was a weekly *Truth* cartoon, it took him the whole week to finish each elaborate drawing. He then badgered the *Auckland Star* until they accepted two cartoons a week, using the family name 'Deighton', and then offered him the daily slot in 1973. Now cartooning under his own name, Bromhead soon abandoned his early detailed approach. Style, he said, was getting in the way of ideas: 'I wanted to get down to linear shorthand. The more childlike, the less flattering; the more banal the style, the more you can shock.'³⁰ And shock he often did during next eighteen years.

Tom Scott was also politicised by the Vietnam War and anti-apartheid movement. He cut his cartooning teeth on student publications, completing a physiology degree at Massey University in Palmerston North, and in the early 1970s his cartoons began appearing in more mainstream publications. It was inspired intuition for Ian Cross, editor of the *Listener*, to employ him as the weekly's parliamentary correspondent and allow him to illustrate his articles with cartoons. 'I'm a verbal person, so I do verbal cartoons,' Scott says. 'But I still consider myself a cartoonist who writes rather than the other way round.'³¹ Scott contributed his funny, iconoclastic column to the *Listener* for the best part of a decade from 1973, did the same for the *Auckland Star* for three years, and was appointed the *Evening Post's* editorial cartoonist in 1987.

Malcolm Evans' mild-mannered persona hides a fierce commitment to his integrity as a cartoonist. He joined the *New Zealand Herald* as illustrator-cartoonist in 1970, providing cartoons on 'Min's' days off. When Minhinnick finally left the staff in 1976, Evans took his place officially. The next two years were not happy ones. The little convict character complete with ball and chain in his cartoons was Malcolm Evans; it could say things he could not and was a way of working off frustrations when so many first-up cartoon ideas were rejected. He resigned on a