

CUE

AN INFORMATION BULLETIN
FOR 2 NZEF No. 2



ERS

This bulletin is compiled by HQ NZERS from official sources except where otherwise acknowledged. It is for use within 2 NZEF only and its purpose is to provide data and information of interest to NZ troops. Topical subjects, NZ and local, will be regularly covered and contributions of articles, verse, sketches, etc., will be welcomed. Suggestions for the inclusion of information in popular demand will be met wherever possible.

1944 LEGISLATION

IN accordance with the desire of personnel of 2 NZEF to be informed on legislation passed in New Zealand from time to time, the following is a summary of the measures passed in the House of Representatives during the sitting in April of this year.

ANNUAL HOLIDAYS BILL: Two weeks on full pay for workers not already entitled to paid annual holidays. Proportionate holiday pay in respect of employment for less than one year, but not less than three months.

Holiday pay to be subject to social security charges, etc. Act to be administered by the Labour Department and Inspector of Factories.

INVERCARGILL LICENSING COMMITTEE ACT: Postponing the election of the licensing committee.

INVERCARGILL LICENSING TRUST BILL: Act to set up a Body Corporate for the purpose of establishing model hotels in the Invercargill licensing district.

RAILWAYS AMENDMENT BILL: Government Railways Industrial Tribunal of three members established. To be a commission of enquiry into conditions of

employment, etc., with authority to issue orders.

LOCAL ELECTIONS AND POLLS AMENDMENT BILL: Principle of a complete residential franchise. Employees may become members of the local body by which they are employed, principal local body officers not excluded. ANY employees of a local authority can now seek election.

Franchise does not apply to such rural districts as river, drainage and rabbit districts. Enrolment is compulsory after three months' residential qualification in borough and town districts.

Returning servicemen and members of the mercantile marine will have an immediate franchise in boroughs. It is proposed to set up a Parliamentary Committee to enquire into the whole question of local body government and electoral law.

EYE-WITNESS STORY

The NZ Army Education Welfare Service, in collaboration with the NZ National Broadcasting Service, has arranged to conduct Eye-Witness Story competitions for NZ servicemen and servicewomen (Navy, Army, Air Force) serving in all parts of the world.

First Prize L15.

Second Prize L10.

The competition will close on October 1, 1944. Further particulars may be obtained on application to the Assistant Director, NZERS, 2 NZEF, CMF.

UNIT DISCUSSES EDUCATION

MANY interesting conclusions have been reached to date on various topics discussed by Units and groups in 2 NZEF, and reports indicate that given the opportunity personnel have shown increasing enthusiasm over the prospect of expressing their views. There has also become manifest a desire that these opinions should be collated and recorded for future reference.

It is with this in mind, then, that the report of a recent discussion on Education is outlined. Some idea can be gleaned by Discussion Leaders as to the opinions expressed and the conclusions reached.

In order that opinions expressed in 2 NZEF can, for the purpose of compilation and recording, be adequately covered, Discussion Leaders are asked to forward to NZERS, from time to time, any worth while discussions, their trends and findings.

Thus the discussion plan will be carried to its logical conclusion and the greatest benefit to all will thereby be derived. When sufficient material on each subject has been collected and findings assessed, a summary of these will be given in « Cue » from time to time.

UNIT DISCUSSION.

Following a discussion on the population question as affecting NZ, and the methods necessary to remedy the downward trend of the birth rate, says the report, this unit, after considering the various economic factors involved, suggested that an improvement could best be achieved through a revision of the present education system in NZ, and its adaptation to provide a stronger link between the school and the parent, with the result that the authority of both could function jointly and harmoniously and with the maximum benefit to the child.

Opinion definitely tended towards the maxim that the parent required educating to appreciate

what the child was learning and how best this could be furthered and consolidated in home life.

The present primary school system was then discussed with particular reference to its influence on the home life of the child. It was suggested that the authority of the teacher was liable to become paramount, but on the other hand the group was in agreement that the interest of the parent in the child's school life was generally confined mainly to examination and sporting achievements.

NOT EVIDENT.

Direct interest in what was being taught was not evident, and the only time full co-operation between the parent and teacher became a reality was in the case of a correction often beyond the teacher's jurisdiction.

In fact there was a general failure on the part of the parent to respond to the efforts of the teacher, particularly on special occasions when the attendance of the parent at some particular function would assist to strengthen such a desirable liaison.

INDIVIDUAL CONTROL.

To overcome the detrimental effects of mass education, greater individual control through the appointment of larger teaching staffs was advocated. Greater stress was required in enforcing and practicing the moral code in school life, although it was pointed out at this stage that when the question of the moral code was brought forward it was liable to become confused with religious

questions, with a resultant tendency to cover the subject only superficially.

The need for a greater variety of social studies to prepare the child to embrace an earlier and fuller understanding of the responsibilities of citizenship and allegiance to the State, was stressed. It was generally agreed that a system of adult education to enable parents to understand and co-operate with the present trends was urgently required.

In dealing with secondary school education there was a striking unanimity in the belief that in this avenue parents were even more out of their depth in co-operating with the teacher and his knowledge of what was required to facilitate a pupil's education.

SOCIAL DIFFERENCES.

Another difficulty created was from the fact that it was at this stage that differences both social and economic, became manifest.

Comparisons were made with advantages enjoyed by other pupils in their homes to the detriment of his own personal standards, while, it was freely admitted, it was at this period also that on various topics opinions were being formed which often conflicted with those held by the parents.

CO-EDUCATION.

The question of co-education was productive of many diverse opinions. It was held by some that introduction of mixed schools in the Dominion had been brought about mainly by economic considerations and had not formed the basis of a planned experiment.

For instance, in educating a class of boys and girls of the same age, it was realised that, physically, girls were superior by almost two years, and on this account there was a definite tendency for boys to develop an inferiority complex.

It was also held that in unmixed schools each sex would be able to develop its individuality with a greater degree of success.

Another speaker contended that while it seemed contrary to principle to separate adolescents, who later on would necessarily live their lives together, he favoured segregation at this vital stage of their education.

As against these opinions were those held by other speakers who maintained that the relationships between the sexes would be facilitated and that adjustments would take their normal course without detriment to either.

NO DIFFICULTIES.

In such schools, it was added, only basic subjects were taken together and no undue difficulties were created for either pupil or teacher.

On the matter of sex education general agreement was reached on the principle that the foundations for this and the initial training should be given in the home, with supplementary and necessary additions by the teacher. Thus once again the discussion centred back on the necessity for parental education or instruction on the matter of learning their responsibilities for co-operation with secondary school authorities.

As far as university education was discussed, it was contended that there was a distinct tendency on the part of male students to look on women students as being inferior, separate organisations within the universities were a rule and that as far as bringing the two parties together, this had not been achieved.

'MOST IMPORTANT.

Thus it will be seen that while many interesting conclusions were reached from a variety of opinions, adult education, or some method to familiarise parents with their responsibilities to the child and the teacher, was declared to be of paramount importance.

Co-education required careful planning, greater variety was needed in social studies, and more individual interest and control were essential for the successful and complete education of the child.

"TALKIE" TECHNIQUE

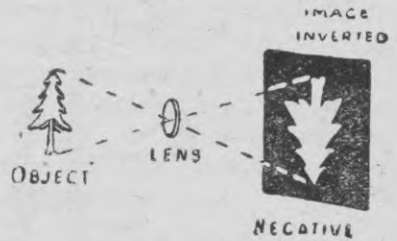
THE acceptance of modern motion pictures as a universal form of entertainment, as well as a means of education, has led many to overlook the rapid developments which have taken place in photographic processes from the early still pictures and lantern slides to the modern machine which brings a faithful reproduction of the camera and sound to the screen.

It is of interest, then, to glance back occasionally to the « Good old days » and review the early beginnings of many of our modern amenities. With motion picture developments, naturally, the picture theatre had its rise from the first still photos and, in tracing its progress, it is really essential initially to outline the principles which govern photography.

In the first instance it is necessary to have a negative, that is a carrier usually made of glass or celluloid, which supports a « light sensitive » agent in the form of salts of silver. In the camera this negative is held in a « light tight » compartment and the photograph is taken by exposing the film or negative to light passing through the lens of the camera.

This process is brought about by the light being reflected from the object photographed and passing through the lens, impinging on the « light sensitive » material of the film and forming a latent image.

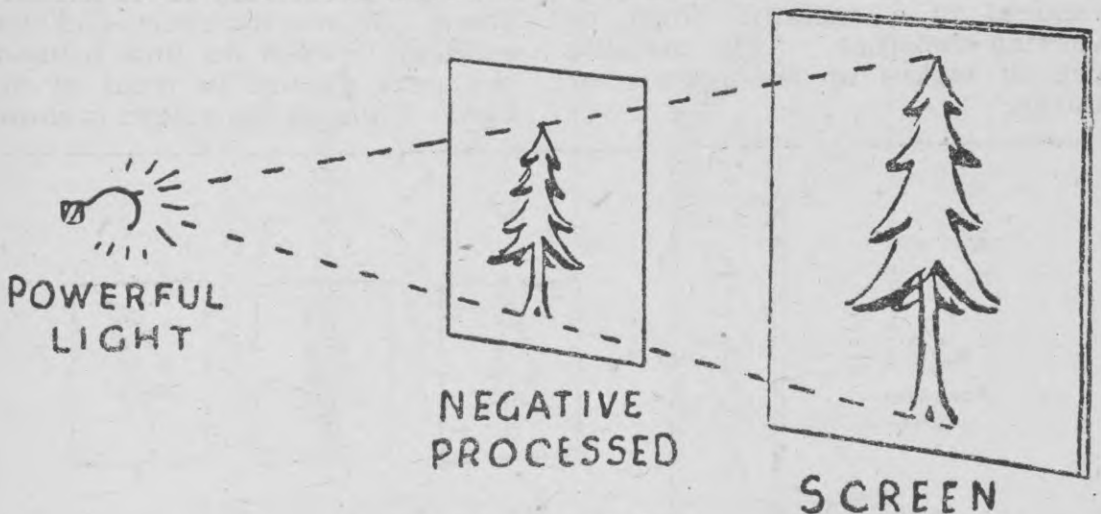
As will be seen from the diagram, the image as reflected on to the negative, is reversed. This is due to refraction which causes the light passing through the lens to



PRINCIPLE OF THE CAMERA:
The image is normally smaller than object. Larger here for clarity.

cross. At this stage the picture on the negative is both upside down and opposite in tone value to the object.

In order to bring the image back to correct tone relationship with the object the negative is placed against a positive and light transmitted through the film.

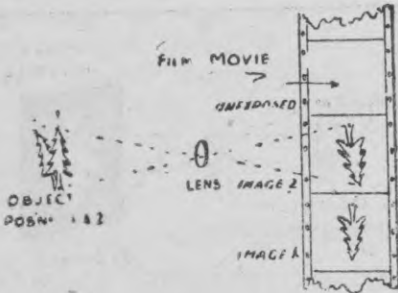


STILL PICTURES
PROJECTION ON SCREEN: The image here is larger.

Talkie Technique.

This positive is merely another «light sensitive» material which is acted upon by the light passing through the negative. In this way with the reversal of position, light and shade tonings are restored to those originally in the subject photographed.

The time of exposure controls the amount of light to be admitted and also the extent to which the negative is acted on. Naturally bright light acts more or to a greater effect on the «light sensitive» material.



PRODUCTION OF MOVIE FILM IN CAMERA

In passing to the next stage, it should be remembered that the action of the light on the negative is dormant until development, while «fixing» prevents further action by light. In other words, the «fixing» process makes the image immune from further reaction to light.

The «fixing» process, further, is the stage where the developed «sensitive material» of the film is reduced to a metallic form, of varying densities. This metallic deposit makes up the picture or image.

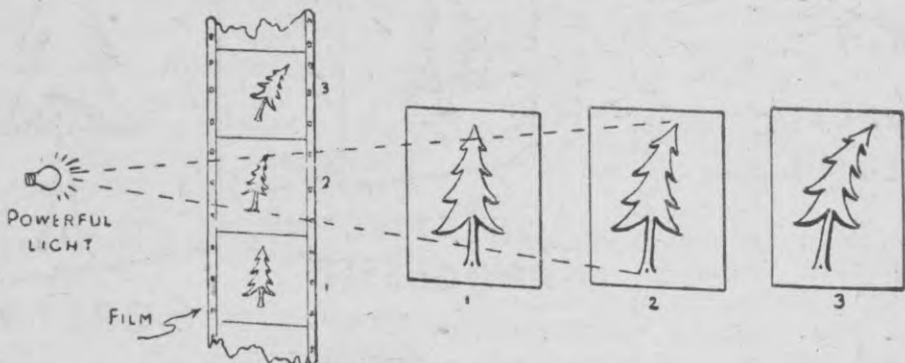
An early stage in progress towards motion picture entertainment was the introduction of the lantern slide by which a powerful light was projected through a positive on to a screen, thus reproducing an enlarged replica as a still picture. The plates were hand changed.

This move was soon followed by the introduction of the silent picture which worked on the same principles as the lantern slide, with the exception that a roller film was used for flexibility and continuity.

The roller film principle was achieved in the taking of a series of pictures by exposing a part of the negative for a specified time, holding the negative still for exposure, and then quickly moving it on for a further exposure.

Approximately the same speed is employed when the film is run through the projector. In this way a series of pictures, or frames, is obtained, each differing only slightly from the one before or the one after, while the film is developed and fixed in the ordinary way. The first success with a motion picture was achieved in 1895 by a Frenchman, Lumieres.

For the reproduction of the moving picture on the screen, a powerful light is projected through a positive. Each frame (picture) in the series is held still in front of the light for a very short period—about 1/20 sec. for each—and then suddenly moved on thus bringing the next picture in front of the light. Thus on the screen is shown



REPRODUCTION OF SILENT MOVIE

Talkie Technique.

a series of pictures, each differing slightly from the previous one, so that the illusion of a continuous movement is created.

Undoubtedly the greatest advance made by the motion picture industry was in the period about eight years after the Great War when the «talkie,» after many years of research and disappointment, was introduced.

The innovation was to them merely a linking of a gramophone record to synchronise with the visual picture and as can be quite realised and by some remembered, this method produced many difficulties. In the absence of single control, that is with the visual picture and the record, synchronisation was truly an art in itself, while it can also be appreciated that should the film have required censoring, the process of eliminating the corresponding passage on the record presented many worries. In addition, a break in the film required an exact synchronisation on the resumption of the screening.

PERFECT ANSWER.

The modern «talkie» has eliminated all this and the introduction of the sound track has undoubtedly supplied the perfect answer. When the film is being made in the studio, a microphone turns the sound vibrations, that is the voice, music, effects, etc., into sympa-

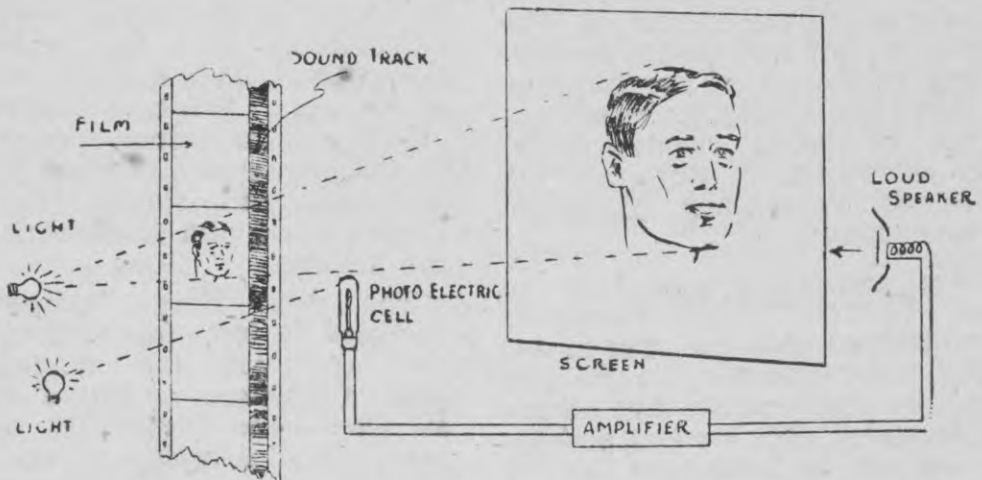
thetic electrical current vibrations and these, passing through a neon type lamp—as shown in the diagram—give varying light intensities which in turn are projected on to the sound track space of the film.

The sound track is usually on the right side of the film looking from the projection box. When the film is developed and fixed, light and shade intensities, called the sound track, are produced.

The reproduction of the sound picture in a theatre requires a complicated and ingenious machine. Strong projection light is required for the visual film and, in addition, light is transmitted through the sound track. These varying intensities of light are impinged on a photo-electric cell, forward of the sound track, as in the diagram.

This photo-electric cell comprises a type of valve with a light sensitive element which emits an electric current also varying in a direct ratio when exposed to varying intensities of light.

The final stage is reached when these varying intensities of electric currents are amplified and transformed into sound waves by the speaker concealed behind the screen reproducing for the audience an exact replica of the sounds and effects made in the studio.



TALKIE PRINCIPLE OF REPRODUCTION

SOUND TRACK is never opposite appropriate frame. Picture moves in jerks. Sound must be continuous.

CASERTA

THE ROYAL PALACE

(By Major G. Blake Palmer, N.Z.M.C.)

THE Royal Palace of Caserta takes its name from the tiny village of that name, four kilometres from the modern town, which was founded by the Lombards in the 9th Century and was for some centuries the seat of the Conte di Caserta and also an Episcopal See.

In 1734 the brief Austrian dominion over the old kingdom of the two Sicilies came to an end and the Bourbon King Carlo III soon found occasion to exile Prince Michel di Sermoneta who owned the wide estates around the site of modern Caserta, then known as Le Torre.

The king was also determined to complete a palace which would bear favourable comparison with the magnificence of his French rival at Versailles and with the more sombre majesty of the Escorial, near Madrid.

In 1750 his former adversary the Prince di Sermoneta, having made an act of submission, he was in honour constrained to pay for the property on which he was already planning to build his new palace, and some 489,348 ducats (about £240,000 sterling) was the cost of this honourable gesture.

TIME OPPORTUNE.

The times were opportune for the scheme of palace building. The taste of the day had turned against the extravagances of the Baroque and there were many excellent examples of royal residences to study elsewhere in Europe—Versailles, St. Petersburg, in Spain, and elsewhere.

There were also examples to avoid. In 1751, Luigi Vanvitelli was entrusted with the task of designing the palace for Caserta and so rapidly did he work that on the 20th January, 1752, a royal procession walked the bounds of the future building and laid the twin foundation stones.

Luigi Vanvitelli had two leading assistants, one of whom was

immediately entrusted with the lay-out of the immense park which stretched some three kilometres from the lower slopes of Monte Virgo to the north facade of the palace.

The palace and its grounds being planned as a whole, work was proceeded on both simultaneously and one of the first major tasks was to provide the water supply for the grandiose series of cascades, fishponds and ornamental lakes, richly adorned with statuary, which were to be a prominent feature of the park.

When Carlo III ascended the Spanish throne work on the palace was slowed down, but by 1762 the aqueduct bringing water 40 kilometres from Taburno was ready. It crossed three valleys and at one point is carried on a triple arch sixty feet high across a gully near Maddalene.

WORK HALTED.

In 1764 the work came to a standstill as the result of plague and famine, and the unfinished palace was used for the housing of refugees. Work re-commenced in 1765 and, as before, was assisted by the labour of numerous Moslem prisoners and slaves from the Tripoli coast, and of convicts, from the galleys.

The new King Ferdinand I retained an immense confidence in his architect and during the latter's absence at Milan in 1770 all work was suspended on the palace and diverted to the completion of the ornamental lake and fishpond in the Giardino Inglese.

By this time the theatre at the west end of the palace was com-

plete and the first performances had been given. After the architect's death in 1773 work was carried on by his son.

Only the work above the cornice remained to be completed, though the interior decoration, of course, was largely unstarted. Then commenced a period of delays. Political tension, lack of funds and other difficulties led to a modification of the plan and the present palace is the outcome of these changes. At this point a few measurements are not out of place. It is on six floors, 110 feet in total height exclusive of the basement floor.

The facade is 803 feet in length with three doorways, the central of which opens directly into the atrium and vestibule, while the other two open centrally to the southern courtyards. The centre and extremities of the facade are set slightly forward to break the line and these forward elements are accentuated by four columns.

The style is pleasing and simple, while its exact nature is a subject of architectural dispute. The Italians claim that it is not Neoclassical, that it certainly is not influenced by Versailles and that it is inspired by the well proportioned simplicity of the Italian renaissance style.

ORIGINAL DESIGNS.

Vanvitelli originally intended an octagonal cupola to surmount the central vestibule, and four short towers at the angles of the building. He also intended two further floors above the present level. The avenue was to have stretched in a straight line to Naples, while the circular piazza between the present railway and the palace was to have been bounded completely by a continuation of the crescent of barracks which occupy its northern flanks.

Soon the park and approaches to the palace, which had from the beginning received equal attention with that of building, began to outstrip the progress elsewhere. At the express invitation of the Queen, John Andrew Grafer was summoned from England to super-

intend the work in accordance with the best traditions of the landscape gardening so much in vogue in the 18th century.

The Caroline Aqueduct assured an excellent water supply and Grafer was determined that the garden setting of the palace should be like that for a good jewel—something which enhances the beauty without distracting the attention.

By 1779 the Dolphin Fountain, Aeolian Bridge and the Diana groups around the Bascino della Cascata were on their present site, while four years later the Fountain of Venus and Adonis was commenced. The Giardino Inglese was in its prime a model by which the 18th century landscape garden could be judged.

It soon acquired a remarkable collection of trees and botanical curiosities which were then of the greatest rarity, and even today are uncommon in Europe. They include the breadfruit, ginkgo, araucaria, Arabian coffee and many rare orchids. To the north end of this garden are groups of original and replica classical statues.

The work of completing the interior was largely delegated by Carlo Vanvitelli to Neapolitan sculptors and painters, most of whose work—or its models—still remains. Some had, however, found its way to the museums in Naples.

Shortly afterwards events in Europe led to the flight of the Bourbons to Sicily protected only by a miserably small British force and some unreliable Sicilian troops. British command of the sea prevented this usurper, Joachim Murat, from taking possession of the rest of the kingdom.

KING DISPLEASED.

During his short reign, Murat did much to embellish the palace and added some very fine work in the Imperial style to a suite of rooms now known by his name. Unfortunately some of the new work displeased Bourbon on his return in 1815 and any painting of design recalling the French occupation was removed.

By a curious caprice he kept the rich cloth woven with the Napoleonic Bees but added his own cipher to each Bee.

A few more buildings were added here and there, including the Castellucia, an octagonal «fort-like» structure erected on the west side of the park not far from the present American Hospital. It was for the use, amusement and training of the little princes in the arts of war.

By 1818, the great period of construction was over and with occasional minor additions and completion of the throne room (1845) little other than maintenance was required. In 1859 Ferdinand II died at Caserta of a contagious disease and a year later Garibaldi drove the Bourbons from Italy.

GREAT HARMONY.

The main work at Caserta was completed between 1752 and 1790, thus giving great unity and harmony to the style of both buildings and decoration, none of which is appreciably out of keeping with the style originally planned.

Unfortunately the use to which the palace is at present put does not permit uninvited inspection of many of the better rooms and in any case a description of them is both beyond the scope of the article and competence of the writer. The Royal Stairway usually excites a just admiration, both for its proportions and the skilful blending of the quiet toned material employed.

The three statues at the head of the first flight are models. They are by Solari (who also designed the Venus in the park), Salomone (right) and Violani (left). The subjects are obvious. The lions are also to the design of Solari.

LIKE VERSAILLES.

The chapel is, despite Italian opinion, in many ways reminiscent of that at Versailles. It has the ornate double Corinthian columns supporting, with the aid of numerous cherubs and angels, the curved roof, the hexagonal cassettoni decorations. The altar, curi-

ously enough, is a model, the original being in the Naples Museum, while the Ciborium is also a model in wood.

The best Neapolitan painters of the day designed and executed the murals and hanging lanterns in the chapel. So rich are the materials employed and so ornate is the decoration that it impresses rather than inspires, for there is no real focus on which the undistracted eye can rest.

Of the other rooms, that of the Halberdiers and the Bodyguard are more simple and more to the average Anglo-Saxon taste. Those commenced by Murat in the Imperial style are also among the more attractive, particularly the well executed panels in bas-relief in the so-called rooms of Mars and Astrea. They reproduce the old colouring in yellow and green to great perfection.

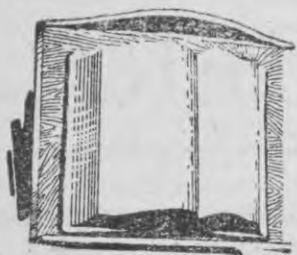
The furniture in the bed-chamber where Ferdinand II died in 1859 is entirely a reproduction, the original having passed officially through the disinfestor.

GREATER REALISM.

Reference has already been made to the theatre completed as early as 1769. The backstage was originally in stone but was removed in 1772 in order to give greater realism to the fire scene in the last act of Metastasio's «Dido.» Later, a movable backstage was added to allow for the showing of real woods where such were demanded by the script.

This is but another example of the persistence of that extraordinary sense of the dramatic, and the keen search for realism, which has been maintained from the Rome of Nero to the Italy of Mussolini.

The Palace of Caserta, well sited, well conceived, brilliantly started yet never completed, typifies the last period of royal palace building in Europe. Designed with its park as a whole, even in its incompleteness it seldom fails to impress and to that extent it has fulfilled one of the main objects of its Bourbon creators.



Arabic Numerals

FOLLOWING on the announcement that the Arabic Eight was to be used as the Clasp to the Africa Star, apparent misunderstanding regarding its use arose and in many instances the Egyptian Eight, an inverted «V», was one of the many earlier variations worn by soldiers.

Of course the misunderstanding had its rise in the acceptance of the similarity of the terms, Arabic and Egyptian and, the fact that English numerals are commonly known as Arabic or, technically, Hindu-Arabic, had in most cases been completely overlooked.

Many and varied claims have been put forward with respect to the origin of the present English usage of numerals and these include the assertion that early traces have been noted among the Arabs, Persians, Egyptians and the Hindus.

INDIA'S LEAD.

The country which first used the largest number of English numeral forms, as far as can be ascertained, was India. The numbers 1, 4, and 6 were found in the Asoka inscriptions during the 3rd century, BC. A century later, there appeared the figures 2, 4, 6, 7 and 9 in the Nana Ghat inscriptions, while the figures 2, 3, 4, 6, 7 and 9 were discovered in the Nasik caves, which fixes the time at about the first or second century of the present era.

All these inscriptions were in forms which have striking resemblance to English numerals of to-day and, indeed, the 2 and 3 were recognised hand-written, or cursive, characters from the ancient = and ≡

In «The Outline of History,» by H.G. Wells, it is stated that the origin of the so-called Arabic numerals is obscure. The zero was unknown until the 12th century when Mohamed Ibn Musa, an Arab mathematician, introduced it for general use. He was also the first to use the decimal

notation and he gave the digits the value of position.

ARAB CREATION.

According to H.G. Wells' version, the Arabs were great mathematicians and algebra was practically their creation, while in addition they also held a high place with regard to astronomy.

The Semetic peoples, in which group are included the Arabians, were earlier civilised than the Aryan and had always shown, as to-day, a far greater sense of quality and quantity in marketable goods than the latter. It was, then, because of their need for some form of account-bookkeeping that the development of alphabetical writing can be attributed, and that most of the great advance in various methods of computation were originated.

SEMETIC SCIENCES.

Thus H.G. Wells maintains that modern English numerals are Arabic in their derivation and that our arithmetic and algebra are essentially Semetic sciences. It is generally accepted that Christian students received their first introduction to the Arabic numerals through Emperor Frederick II, Emperor of Germany and Sicily.

In considering the misunderstanding which has arisen with regard to the terms Arabic and Egyptian, it is interesting to note that only in the case of the figure nine are the forms of the Egyptian and modern English numerals almost identical. The Egyptian seven and a reversed three, however, correspond to the English six and four, respectively.

MODERN OPERA

(By Maxwell Fernie.)

NEW ZEALANDERS generally are now receiving opportunities of attending Grand Opera performances for the first time. A knowledge of the origin of Opera has an important relation to the measure of one's enjoyment. While many have derived considerable pleasure from the performances, there are on the other hand a few who have been disappointed mainly on this account.

Probably those in the latter class, who expected more than they saw, were interested listeners when at home to broadcast recordings of Grand Opera. It may be assumed, therefore, that subconsciously they had already formed an idea of a story presentation not unlike that of a cinema production.

NEVER LENGTHY.

In this, of course, disillusionment followed their attendance at a full stage performance of the Operas, where the plot is never lengthy—though often somewhat involved—and where cinema repartee and grandiose scenery are not always possible. Thus, in order to enjoy stage presented opera it is essential to have some knowledge concerning the growth of this type of entertainment which is nationally popular in Italy.

Owing to lack of sufficient reference the writer's memory, particularly with regard to dates, will naturally be the main source of information. However, it is surprising to observe that few people know that Opera was being performed as early as in the 17th century.

OLD OPERA.

Many famous arias sung to-day as concert solos are from old Operas, notably those of Handel (1685-1759), Purcell (1658-1695), Gluck (1714-1787). These arias are in some cases most difficult and obviously vocal art had reached an advanced stage even in those days.

Musical history states that probably about the period from

the 14th century to the 16th century—the Renaissance—there were strolling groups of minstrels all over Europe.

SOMETHING NEW.

These strangers who entertained with songs and dances accompanied by lute or viol were from Italy, often Venetians, who combined good voices with first rate stagecraft. The ability to entertain is traditionally associated with rather temperamental or impetuous natures.

These entertainers later reached even England, and throughout the whole of Western Europe their influence was noticeable. It is assumed that these entertainments were nothing more than an «all-round» concert comprising solos with perhaps a little «play-act-acting» in harmony with some outstanding local event. Probably these solos were what we now know as «topical ditties». In any case this was something new.

Until then, music was fostered by the Church, on account of its importance to the liturgy. Many great composers existed well before this period, but their writings were purely liturgical.

COMPOSITE WHOLE.

As a natural development—this is verified by history—entertainments gradually assumed, through the enthusiasm of the players, more of the nature of a composite whole.

Probably the various solos formed an integral part of the small operettas and again, gradually, small plots were made upon which to «hang», as it were, the phases of the performance. Stage effects were not

practicable — vide Shakespeare's stage as late as the 17th century —and everything centred on the singing and acting for, being Italian, the language would not be understood by many. Thus did Opera come into being in Europe.

In Italy, the art of singing progressed enormously and often men would travel without supporting company to entertain much in the same manner as to-day. With the phenomenal growth of vocal art added to the

were necessarily restricted to one or very few «scenes»—if they may be termed as such.

That is why very early Operas are no more than a series of arias or solos by the performers, joined together by «recitative» passages to produce a composite whole.

« RECITATIVO. »

The word «recitativo» is applied to passages sung on a few notes, carrying a narrative in order to «prepare the way» for the next aria or solo in which the soloist is to act and sing in the character he represents. Examples of this may be found in Handel's Oratorio, «Messiah». In fact Oratorio as understood to-day is somewhat related to early Opera.

During this development the orchestral accompaniment progressed with invention of new instruments, so that, from the one or two humble lutes or viols, the «orchestra»—the word is purely Italian—grew into an important section of the performance.

Costumes gradually became more elaborate, but scenery development was slower due to cost and difficulty of transport.

There was also a possibility of many new Operas not proving popular, thus causing wastage of money and materials. Even in modern times the many different costumes and scenic pieces required are a big drain on the financial resources of all but the largest and best equipped Opera houses and companies.

LATEST TECHNIQUE.

During this development period it was the practice of musicians, singers and other artists from Europe to travel to Italy and study the latest technique of their art. Again is noticeable the great effect Italian Grand Opera had, and was to have, on the music of Europe.

In fact, to this day, all music is published with directions of the performance, etc., printed wholly in Italian—e.g., *Andante Cantabile*; *Allegro-moderato*; *Largo*; *Maestoso*; etc., etc.

And so there was an enthusias-



Italian's innate love of demonstration and his vivid imagination, the growth of Opera was much more rapid.

There being many singers of first class ability who were keen to outrival others in staggering feats of vocal dexterity, it was natural that composers also were enthusiastic to a degree to write longer, more difficult and more intricate works for performance.

Of course, the fact must not be overlooked that, during this period, owing to possible limitations of stage effects, plots or stories

tic growth of musical drama or Opera throughout Italy; a growth that was suited to the temperament and lives of Italians to such a degree that Grand Opera became a part of their lives. Just as the plots of many of Shakespeare's plays are known to most people, so Italians knew almost every detail of their beloved Grand Opera.

DIFFICULT ARIAS.

Thus is reached the period of Rossini of «Barber of Seville» and «William Tell» fame. Many soldiers attended a performance of the former Opera which is one of the older works still popular.

In this Opera there are many extremely difficult arias or solos—one, notably, «Largo al Factotum» sung by Figaro—but it somewhat lacks a continuity or series of good musical narrative sections. This is a relic of the early development.

GENIAL BRIGHTNESS.

The popularity of this particular Opera is probably due to the genial brightness of its music, light-heartedness, lack of tragedy and lack of scenic worries. To appreciate the Opera fully, listeners should bear in mind these details and attention should be focussed more upon the individual arias and prominent orchestral passages than upon the performance from a «musical story» viewpoint.

In fact, it is probable that Grand Opera will always be handicapped by awkward continuity passages owing to the different scenes required by these «bridges.» Modern writers often omit some of these links and the audience is informed by programme or otherwise what has taken place in the meantime, thus paving the way for the next scene and its highlights in the form of arias, choruses and even ballets.

PROGRESS IN EUROPE.

Before concluding this brief summary it may be interesting to recall the progress of events in the rest of Europe during the rosy

period of Italian Opera. In England, composers such as Tallis, Byrd, Arne, and Handel, were busy. But England also saw a religious development and a part-singing growth which has borne fruit to-day in the wonderful choral concerts in English cities. In France Opera developed, but ballet was introduced and of course plots were different in style.

DIFFICULT WORKS.

French musicians were also enthusiastic instrumentalists and, generally, organ, harpsichord and stately dance music was popular. In Germany, sacred music flourished. Organ and instrumental music was explored very fully—vide Pachelbel, Buxtehude, the Bachs, etc.—but later, Wagner put German Opera on its feet with his famous but most difficult new works.


It was in Italy, however, that Opera as we know it was maintained by various wealthy patrons and Opera companies, becoming almost a part of the general education in music.

NOT SIMILAR.

For the few soldiers who were possibly disappointed when they attended Grand Opera for the first time, they must realise that Opera is *not* similar to modern cinema entertainment and singers and orchestras have their special solos and highlights allotted to them, in which personal skill and dexterity may be demonstrated at the same time as maintaining the story of the plot. Scenery, general effects, and stage properties, are all a large problem and due allowance should be made for this.

GRANDER OPERA.

It is to be hoped that Italy maintains her famous tradition and that more composers will appear to exploit further the modern improvements in mechanical and electrical aids towards a smoother running, more continuous, and even *Grand* Grand Opera.



QUIZ

(Answers Overleaf.)

- 1 Where did the name *Brain Trust* arise? BBC innovation; NZ Cabinet; Hitler's intuition; Advisory body to USA President.
- 2 No. 10 Downing St. is familiar to you all. Who lives at No. 11? Mr. W.J. Jordan; Harry Lauder; Mr. R.A. Eden; Chancellor of the Exchequer.
- 3 Which country has the greatest percentage of illiterates over 10 years of age? India; Egypt; Turkey; China.
- 4 Longest ship canal in the world? Manchester; Panama; Suez; Gota.
- 5 What is a *geophone*? A secret wireless set for listening to race meetings; a device for locating subterranean sounds; Gestapo's special decipher.
- 6 «*Marriage is popular because it combines the maximum of temptation with the maximum of opportunity.*» Who made this statement? Dr. Marie Stopes; Bernard Shaw; Oscar Wilde; Peter B. Shelley.
- 7 Name the Nazi Party National Anthem: Deutschland Uber Alles; O Sole Mio; Horst Wessel Song; Oh, Fuehrer, My Fuehrer.
- 8 Who is President of the Turkish Republic? Kemal Ataturk; Inonu; Caliph of Constantinople; Konya; Milas.
- 9 «*Quinquireme of Nineveh from distant Ophir.*» Do you know the poem? Livy's discourse on Hannibal; Ye Wearie Wayfarer; Cargoes; She Stoops to Conquer; Rabbi Ben Ezra.
- 10 How did the term to «*Let the cat out of the bag*» originate? The opera, «*The Ratscatcher's Daughter*»; Navy floggings; Cat and the Mouse fable; Napoleon's mistake.
- 11 What is a *White Paper*? Carte blanche; a Bill which has become law; indication of Government policy; King's speech; Army discharge document.
- 12 School leaving age in NZ? 12; 15; 14; 16; none.
- 13 The greatest amount for a civilian claim a JP in NZ can decide in court? L100; L10; L20; L400; L500.
- 14 Who wrote «*God Defend New Zealand*» and «*Not Understood?*» Ngaio Marsh; General Tojo; Tom Bracken; Nelle Scanlan.
- 15 The highest waterfall in NZ? Huka Falls; Tangoio; Sutherland; Sterling; Arapuni.
- 16 Who wrote «*The Brandenburg Concertos?*» Sir Henry Wood; Malcolm Sargent; Gounod; Bach; Gershwin.
- 17 What is the OGPU organisation? Otago General Plumbers' Union; Soviet Secret Police; Kremlin Executive.
- 18 What is the average time taken by a ship to pass through the Suez Canal? Panama Canal? 13 hrs 30 mins; 11 hrs 31 mins; Bookra fil mish-mish; 8 hrs; 10 1/2 hrs; 16 hrs 40 mins.
- 19 How many peaks over 7500 ft are there in NZ? 42; 96; 12; 2; 223; 468.
- 20 Who said «*A little learning is a dangerous thing?*» Noel Coward; Alexander Pope; Wm. Shakespeare; John Milton; Daniel O'Connell.
- 21 When was the first military aircraft flown in NZ? 1912, 1919; 1913; 1908; 1923.

ITALY AND NEW ZEALAND

Some Comparative Figures

HAVING seen active service in Italy for some seven months, New Zealanders have been able to make some interesting observations and draw some comparisons with this and their own country, and in order to give a basis for discussion a table of statistics has been compiled covering the main points of interest.

	NZ	Italy		NZ	Italy
Area (sq. mls.)	103,416	119,764	Expenditure (1942)	39,568,497	1,875,000,000
Population	1,636,403	42,993,602	Public Debt (1942)	335,397,733	5,916,666,666 (1935)
Pop. Density per Sq. Mile	16	359	Held Externally (1942)	154,617,863	13,493,686 (1935)
Females (per 1000 pop.)	956	1045	Held Internally (1942)	230,779,870	5,903,172,980 (1943)
Marriage Rate (,,)	19.3	14.9	Held Internally (%) (1943)	59.8	99.8 (1943)
Birth Rate (,,)	17.4	23.1	Debt Per Capita (1942)	235.16.3	137.12.4 (1943)
Death Rate (,,)	9.0	13.8	First Railway	1863	1839
Infant Mortality (per 1000 births)	32	102	Highest Mountain	Mt. Cook (12,349ft)	Mt. Rosa (15,212ft)
Migration: In (1937)	2807	35,812	Miles of Railway	3390	14,334
Migration: Out (1937)	3972	59,726 (19 ⁰ %)	Miles of Railway Electrified	50 (approx.)	3591
Illiteracy (over 10 yrs. of age) (1941)	—	6,112,000 (1938)	Shipping—		
Exports (NZ Currency)			Vessels	504 (1939)	1335 (1939)
L	L		Reg. Gross Ton.	192,286 (1939)	3,448,453 (1939)
67,479,413	145,798,306				
Imports (NZ Currency)					
48,997,669	156,570,625				
Revenue (1942)					
41,240,959	680,555,555				

QUIZ ANSWERS

1. Advisory body of professors and businessmen who assisted President Roosevelt with the « New Deal Policy.» 2. The Chancellor of the Exchequer, Sir John Anderson. 3. Egypt, 85.7%; Turkey, 67%. 4. Gota (Sweden), 115 miles long. 5. A device for locating sounds which come through the ground. 6. G.B. Shaw. 7. Horst Wessel Song. 8. President Inonu. 9. Cargoes, by John Masefield. 10. When floggings were administered in the Navy in the early days the « cat-o-nine-tails » was taken out of a red bag. 11. « Blue Books, » with drab or white covers, in which Government returns or indication of Government policy are contained. 12. 15. 13. L20. 14. Thomas Bracken, journalist. 15. Sutherland Falls—Milford Sound region—total height, 1904 ft. 16. Bach. 17. Soviet Secret Police. 18. Suez Canal, 11hrs. 31mins; Panama Canal, 8hrs. 19. 223. 20. Alexander Pope. 21. 1913.