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Salient

An Organ of Student Opinion at Victoria College, Wellington, N.Z.

Vol. 15. No. 4

Wellington, March 27, 1952.

By Subscription

Wanted—

One Good
Controversy

Apply:

The Editor,
Salient.

Extrav Panic NO CHOICE MADE No Show Maybe?

EACH year about this time the Extrav tree blossoms with panic. The selection committee, too numerous as usual, has made no decision yet, and even if they had the Executive would not decide until their next meeting—the date of which has not been decided. The usual difficulty about the booking of the Opera House has occurred again, but that has nothing to do with the Executive. Poor producer! Poor cast! Poor public—perhaps!

STAFF LETTER

OUR THANKS TO MR. BENDA IN DEFENCE

SIR,—Now that the academic year is again in full swing, allow me to write a few words in connection with your article in last year's final issue of SALIENT, entitled, "Dear Staff." Your readers will, I trust, realise that I can only speak for myself; that, furthermore, I am among the youngest members on our staff.

I do not intend to examine your argument point by point, for lack of time and space. But I think that you should realise that, at the time when "it was a truth, and . . . needed no searching, that the University was a corporate body," society consisted of several such corporate bodies; that, in fact, society was then built on a corporate form of organisation. Is it reasonable to expect one such corporation to exist, when the surrounding framework has ceased to continue? The University, I would suggest, may be falling short of some ideal, but it can hardly be measured against the ideal of another epoch in societal development. It may be that a return to a corporative form of society should appear desirable to some of your readers, and to some people outside the university. But this hardly lends your specific criticism additional weight. More than that, you have failed to make this assumption explicit.

"Perhaps the University does not believe that truth exists," you continue. The University, if I may say so, cannot believe in the existence or non-existence of truth; in this respect, there is no such thing as The University, there are only people, students and teachers, who may hold their own beliefs concerning truth. You may regret this state of affairs, but, again, it only reflects—as needs it must—a society in which truth may mean different things to different people. Personally I do not see any cause for alarm in this state of our society. I am even inclined to believe that it lies at the root of our democracy, which simply refuses to assert that truth must be the same for all of its citizens. What, then, are "the platitudes and righteous cant" to which you so scornfully refer? Is it a platitude and righteous cant if university teachers abstain from impressing their students

with their own brand of truth (which you might perhaps reject into the bargain)? But you are quite wrong in thinking that this abstention is tantamount to "fence sitting." We do not even avoid "absolutes, values and personal theories like the plague." One of our personal pet theories—if I may for once be bold to speak of us, instead of myself only—is that we cannot inculcate others with our own absolute values, which we all have, like everyone else.

If we do fail somewhere, then perhaps in the direction of not making our choice more explicit to our students. To abstain from absolutes is no less a value judgment than to indulge in teaching such absolutes. What is needed is the justification for our choice. Far from giving up our right to be as impartial as is humanly possible, we should perhaps explain to you that only on this basis can a democratic university function properly. It demands from a student that he should recognise the difficulty of reconciling opposite conceptions about truth, that he should become aware of the fact that only the free play of such opposing value judgments can maintain truly free inquiry. And that, to conclude, there is no short cut through the university to realisation of the individual's necessity of choice. The answer to the Fear of Freedom is not the decreed absolute truth. It is, rather, the burdensome task of individual self-emancipation. That the Staff may fall short of this task, you may assert, I am not competent to judge. It is quite a big task—but it has little to do with what you call "the attitude of neutralism and objectivity, carried so far in our lecture rooms."

Yours sincerely,

HARRY J. BENDA,
Political Science Department.

STAFF MEMBER "X"

How To Win At Exams Without Actually Cheating

EXAMINATIONS is a game in which any number of players, called STUDENTS, a Latin word meaning "keen people," play individually and simultaneously against a single player who takes the bank and is called the EXAMINER, a Latin word which means "weigher-up." It differs from most games in that, while the rules are well-known, and indeed traditional, the method of scoring is kept secret by the EXAMINER, the score for each game not being announced until play has ceased.

Some general advice of methods of play may not be without profit to players. For more detailed advice, the services of a COACH should be enlisted.

FOOTWRONG'S APPROACH

It is known that the object of the game is to create an illusion, sufficiently specious for it to be deemed not discreditable for the EXAMINER to pretend to believe in it, that the STUDENT has (a) DONE SOME WORK, and/or (b) KNOWS SOMETHING ABOUT HIS SUBJECT. It might be thought that this illusion could be perfectly created by presenting to the EXAMINER, upon each topic touching which he exhibits his curiosity, a verbatim transcription of what the EXAMINER has himself said during the year. Not only, however, is the method per se inefficient, since by it the STUDENT is obliged actually to DO SOME WORK, but also, contrary to what might be expected, the results obtained are seldom more than pass-

able. This is thought to be an accidental consequence of the very popularity of the method: the EXAMINER, having presented to him ad infinitum, the same facts and arguments in the same form; becomes aware that the facts do not support the arguments, and his temper is spoilt thereby for the play. (No confusion should exist in the player's mind upon this point between the rules of EXAMINATIONS and the rules of the game usually known as RESEARCH, it being one of the conventions of this game that inconclusive arguments embodied in a Thesis or a Learned Journal are praiseworthy, provided the form in which they are expressed be decently obscure.)

THE BASIC PLAYS

It will be apparent that, to the method of play described above, which is usually known as DISHING UP THE SAME OLD STUFF, there are two alternatives:

- (1) One is to support the argu-
- (Continued on Page 3.)

Drama

"THE RIVALS" WAS— VERY GOOD FUN

TOP marks to Drama for The Rivals. Two years of serious dramatic art, Coriolanus and Lucrece, are enough. This time the choice of play even allowed for those philistines who did not bother to go and as a result missed a good evening's entertainment.

Sheridan can be played two ways: with a precise exquisiteness and with a cheerful gusto. Old Vic used the first method for "School for Scandal" and the Drama Club wisely chose the second. This gusto, obvious enjoyment and pace made "The Rivals" good fun from start to finish.

How easy it is to pick any play to pieces. Pauline Kermode arched an eyebrow overmuch and Mr Donovan's indecision and temerity was matched by his clothes and his wig which appeared likely to fall off any moment. Gavin Yate's profile is not quite absolute enough for the gallant figure he still managed to cut. This all suggests that the casting could have been more apt.

Lydia Languish (Anne Flannery) languished perhaps too much but the cast appeared to have been restricted in their own parts, to be wearing perhaps the character as thought out by their director, and Miss Flannery may have been under orders.

To pick out any stars would be a perilous undertaking. Squires Acres (Paul Treadwell) was the bucolic squire even from back view but the squire's heartiness is more natural than the Irish accent of that spurious gallant Sir Lucius O'Trigger which Gerard Monaghan maintained without fault. Who would chose between the irate and dodderly Sir Anthony Absolute and that pineapple of vigor-

ous archness Mrs Malaprop? Minor characters Honest Thomas (Bill Sheat), Fag (Ian Free) and David (John Paterson) were characters not bit parts—not always a feature of Drama's productions.

A pity that the Concert Chamber was not packed each night but without reliable dramatic critics in our newspapers the public has no sound guide.

A CARP OF CAVIL

Next year would the Drama Club please note that the curtain of the Concert Chamber is a distraction when it is moved up and down during scenes.

The door to the Concert Chamber was shut violently at least four times. Is this really necessary?

A SOCIAL COCKTAIL

Among those present: Professors I. D. Campbell and R. O. McGechan, executive member Paul Cotton and Miss Maloney, Salient's business and distribution managers John Cody and Michael Lenane, that well known philosophy student and University eccentric P. A. H., pupils from three Wellington Colleges, Bryce (in bandages) Harland, Pauline Hoskins, ex-studass president K. B. O'Brien, ex-Salient editor and now staff member W. J. (Jan Austen) Cameron. There were others, of course, but what a galaxy.

[This controversy arose from an open letter—"Dear Staff"—in our last issue for 1951. Copies of that issue (8 page) are on sale, price 2d.]

WANTED — URGENTLY
300 Billets — Easter Tournament
RING 40-726

For Mr Benda (and the Staff)

A Clarification:

BECAUSE we are talking about the same thing from different points of view it is difficult to comment on Mr. Benda's letter. He sees truth subjectively ("who may hold their own views concerning truth"). Truth as an objective standard is not the same thing.

He first makes a point concerning the University as a corporate body. The University as a corporate body is supported because it may better avoid too deep a rift between a staff and student, it fosters the growth of common ideals and is related to Society as a unit and not as a College Council, a Senate, a Students' Association, individuals and organisations.

The failure of the University to retain its corporate life is probably explained but is not excused by the collapse of the surrounding corporate framework. This collapse is no reason to discard an ideal if that ideal is admitted as desirable.

Having decided that the University has little unity of life or learning it does not follow, as Mr. Benda appears to think, that the suggested solution in regard to learning is "decreed absolute truth." This becomes more clearly a confusion between objective and subjective truth when Mr. Benda implies that Salient's suggestions may imply that "the truth must be the same for all citizens." Subjectively each citizen must follow his own conscience but objectively, whether individually admitted or not, $2 + 2 = 4$.

The point at issue is does the staff, or do the students, in fact have either an objective standard of truth or a subjective view of truth?

If we may judge by the historical approach to many speculative questions no truth is sought. No judgments are, in fact, made. This attitude can be contrasted with the empirical sciences where such judgments are forced on all who have anything to do with scientific theories.

Nor is the inculcation of absolute values desired but that is not the same thing as expressing an opinion as to the truth or falseness of any concept. It is, of course, impossible to be entirely impartial. Again it does not follow, as Mr. Benda suggests, that the expression of such opinion will mean a loss of impartiality.

He puts it better, and is quite right when he says that the failure is "perhaps in the direction of not making our choice more explicit to the students." The justification of a choice would, we agree, be essential. Salient's contention is, as he suspects, that no apparent choice is made, and we suspect that no choice has been made which could be made explicit or justified.

As to absolute values—not inculcation but acknowledgment, even of the view that there are no such things as absolute values would eliminate time-wasting controversy.

To suggest platitudinously that the University exists to seek the truth, or to seek knowledge, or to equip people for various walks of life is righteous cant. From Mr. Benda's letter it is clear that no one agrees why the University exists, and if that is so let us confess our confusion.

Does it not appear desirable to attempt to think our way out of the confusion? Our University gives no evidence of so doing and Salient suggested that most of the staff avoid such basic issues. If they do consider such issues, we the students, the other part of this Universitas, have little evidence of any such activity in the speculative portions of study and less in the field of University life, extra-curricular activity and administration. —M. F. McL.

Letters to the Editor Welcome
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LETTERS TO THE EDITOR

Fresheritis

SIR.—It has of late come forcibly to my notice that there has recently been in this College, an inundation of persons not previously observed hereabouts. Now, sir, it is not my wish to complain, but this is a phenomenon which I have observed every year since the year after I first started here, and it is something to which I take exception. I have come to the conclusion that every year at about this time the same sort of thing happens; it doesn't last long because after the first two or three weeks nobody sees these persons again, and a jolly good thing too I should say. I like to see the old faces, and to know that no matter what happens nobody will ever do anything. Do you think, sir, that in order to save me this untold strain of seeing these new people every year for two weeks, it would be possible to arrange to see that they do not come here at all. Surely it would not make any difference, would it? Sorry to end my letter with a question mark.—Yours, etc., STUDENT.

Tennis Club Criticised

SIR.—Having been transferred to VUC, hence on a par with freshers, I am somewhat alarmed that there has been no notice appearing on the main notice boards concerning the activities, if any, of the tennis club. I feel that VUC is very fortunate in having courts on the premises and am disappointed that there is no apparent organisation or interest taken in new members. I am wondering just what the Stud. Ass. cards were for since beyond a few apologetic statements in a recent copy of "Spike" I have failed to find any gen.

It is easy to see by the notice boards just which clubs and societies are active enough to warrant general student interest.—I am, etc., SANS.

Let's All Be Bachelors Gay!

("We have been favoured with instructions to let the flats in the new block at present in course of construction situate at Boulcott St. They comprise Bachelor Flats at £1 per week; One-bedroom Flats at £5 per week; Two-bedroom Flats at £6/6- per week. . . . These flats are suitable for professional and business men. Not suitable for children."—Advt. in "Evening Post," 15/3/52.)

Let's all be bachelors gay
Then we can afford to pay
For bachelors' Flats
Maintaining our status
Of orchids without any seed.
No debts to society
We live in propriety
Commercial and decadent
Childless, non fecund and
Sterile in word and deed.

Our flats will be stylish
Built with a villah
Ban on kiddies and kin.
Presumably dogs will be
Welcome and cats make the
Welkin ring with their friends.
Presumably women
Will be allowed in 'em
Presumably these are the trends.

So if you want to marry and breed
Take warning from this, take heed.
No family man can afford our flats.
We can get permits and that's
More than you'll get or ought.
We're not building suitably
For those who inscrutably
Raise odious little brats
We haven't got time for that sort.

There's one consolation
If our generation
Lives bachelors' lives in flats
There won't be another
One way or the other
We'll be the last and that's that.

Watch The Notice Boards
For Club Activity

YOUR FUTURE!

Staff-Student Debate

"That the staff of this College are failing in their duty as university teachers."

April 4th

Dr. Williams, Judge

S.C.M. Service

SUNDAY MARCH 30th

at 4 p.m. in the Little Theatre.
Preacher: Rev. W. Gardiner Scott,
Chaplin to the S.C.M., "Christian
Responsibility in the University."
Tea served after the Service
ALL WELCOME

The Event of the Year!

V.U.C. Socialist Club A.G.M.

Lower Gym Common Room
Wed. 2nd April 8. p.m.

FILMS! FILMS! FILMS!

Students Unite!
for a Socialist New Zealand.

Catholic Students' Guild

Buffet Tea, A.G.M. and
Social Evening

Sunday, 30th March

WATCH NOTICE BOARD
FOR
TIME — PLACE

DOES the word "Christianity" convey anything more to you than some vague assent to the ideals of the Sermon on the Mount?

Sometime in the second term there is coming to Victoria a man, David Stuart, who will be seeking in a number of ways, to show bods in VUC what this word really means. Watch out for further notice of his visit.

Meanwhile you, if you have any concern about the spiritual or religious questions which all of us must face at some time, might like to attend some of the EU meetings, and discover for yourselves whether what they believe is really relevant or not.

8 p.m. DANCE 8 p.m.
FRIDAY, MARCH 28

Dave Cohen M.C.

Roger Harris Calls

Square Dances

2/6 Single 4/- Double
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Sports Goods

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THE EXAMINATION GAME

(Continued from Page 1.)

ments by different facts, or possibly even to support different arguments by different facts, in which case it might be thought that the absence of repetition will ensure that the EXAMINER does not see that the facts do not support the arguments. This may be achieved by (i) PURE INVENTION of facts and arguments, or (ii) READING. Reading again may be (A) from READING LISTS, or (B) PRIVATE INTERPRISE. Presenting the EXAMINER with PURE INVENTION is strongly to be deprecated (save in certain subjects where all the facts, arguments and theories are PURE INVENTION anyway, so that there is a reasonable possibility of further invention passing undetected), since it indicates to the EXAMINER that the STUDENT DOES NO KNOW WHAT HE IS TALKING ABOUT, the assumption in all such cases being that the STUDENT must be in the same situation as the EXAMINER. READING from READING LISTS is again an unsatisfactory method of play, being open to the same objections as DISHING UP THE SAME OLD STUFF. READING by PRIVATE ENTERPRISE, on the other hand, can be very effective, provided some way can be found of ascertaining before play is commenced that the EXAMINER has (a) read the book in question himself, and (b) approves of it, but has not (c) copied out his lecture notes from it. The point of (b) will be apparent. The point of (a) is to avoid the EXAMINER'S assuming that the STUDENT is playing according to the PURE INVENTION method. Infringement of (c) brings about automatic disqualification, being considered UNFAIR. This method, then, requires caution. As it also requires the STUDENT actually to DO SOME WORK, it is better left to scholarship-hunters and other impractical people.

ALTERNATIVE

(2) The other alternative to DISHING UP THE SAME OLD STUFF is instead of presenting to the EXAMINER a verbatim transcription of what he has said, to shuffle the lecture-notes well before commencing play, and then play a selection of them only in as different an order as possible from that in which they were dealt to the STUDENT by the EXAMINER. Exhaustive tests have shown that the appearance on the same page of a candidate's answer-book of a fact which appeared on, say, page 15 of the EXAMINER'S lecture-notes and a fact which appeared on, say, page 273, exerts upon the EXAMINER a charm so irresistible as to render him unfit for a proper assessment of play. The appearance of the facts is proof that the STUDENT has DONE SOME WORK, while the unfamiliar juxtaposition, since with luck it will be individual, excludes the possibility of the EXAMINER'S perceiving, after prolonged repetition, that the facts do not support the arguments, and is considered as proof that the STUDENT UNDERSTANDS HIS SUBJECT. This method, of course, still requires the STUDENT actually to DO SOME WORK, but with a little experience this can be reduced to a minimum, and calculated beforehand to a nicety. If, during play, the STUDENT finds he has miscalculated and DONE too little WORK, a pass can still usually be secured by the judicious mixture of a little carefully selected PURE INVENTION IN REVERSE. This consists in proceeding as for PURE INVENTION, but with this difference that the facts and arguments are attributed to what are usually referred to as "SOME AUTHORITIES," and then confidently disagreed with. It will be appreciated that PURE INVENTION IN REVERSE is practicable only as one facet of a method of play such as that suggested here.

Write For Cappicade
WIN £5

BOOK REVIEW . . .

THE END OF THE AFFAIR

(HEINEMANN)

MR. GRAHAM GREENE'S latest novel is the story of a modern Mary Magdalene. Like the sister of Martha and Lazarus, Sarah Miles abandons her lovers for the One Who, unknown and unacknowledged, had pursued her from the time she was a child, and, because, like her, she had the greatness and generosity of heart to love Him in return, she became a saint.

Mr. Greene, however, makes Sarah's sanctity implicit, and the comment of the Times Literary Supplement, that his purpose is to show how "a woman who repents her sins before she dies is a saint worthy of formal honour" demonstrates a lyrical imagination. The miracles which are the outward proofs of the sanctity of the dead woman are hushed up only too anxiously by their sceptical recipients, her husband, and her lover, and were scarcely likely to be featured in the tabloids by that grim and competent Redemptorist, Father Crompton.

The plot is concerned with the pursuit of the soul of Sarah by her Creator. Maurice Bendrix, a former lover of Sarah, and Henry Miles, her husband suspect that she has a new lover. With the aid of one of the seediest and least capable detectives in fiction they find proof of their suspicion in Sarah's own handwriting: "I have no need to write to you or talk to you, you know everything before I can speak, but when one loves, one feels the need to use the same old ways one has always used. I know I am only beginning to love . . ."

The remainder of the book, and its most important part, describes Bendrix' fight against a rival of whose power he is afraid, while he denies its existence, and Sarah's fear that her longing for "ordinary corrupt human love" will prove stronger than the sweetness of the pain of His love.

Mr. Greene's connotation of the word "love" has a mediaeval sound in a world which defines it usually in either the cellophane-wrapped touch-me-not attitude of the soap operas or Hollywood's identification of love with sex; he is at once adult and realistic in his treatment of passion.

The plot of the novel is a departure from his "thriller" outline, but shows as clearly as his former works his preoccupation with the nature of good and evil. No novelist in English has felt more deeply the horror of unthinking chromium-plated twentieth-century paganism, or expressed it more clearly. This is his most powerful book, though here, for the first time, he shows the good without the shadow of evil by which previously he has thrown it into relief. And, as usual, his characters are as real to those who concur with the beliefs implicit in the book as to those who do not.—P.B.



WARNING!

SHEPPARD ON SHAKESPEARE

FEW scholars to have lectured in this College have pleased their audiences as much as did Sir John Sheppard on March 14. Lecturing on "Shakespeare and the Classics" to an enthralled three hundred and fifty, the Provost of King's College, Cambridge, held their interest from the moment he clambered over the bench to perch precariously facing them looking, as a member of our staff put it, like "a intellectual Churchill." To term his style as unique would be trite. To an audience in most cases so often disappointed with monotonously dull discourses it was refreshing to listen to a speaker so relaxed and so knowledgeable as Sir John.

It was G. M. Trevelyan, perhaps the most humane of all our historians, who said "Our thanks are due to the founder of Stratford Grammar School—and although we may think (judging from our own experiences perhaps) that Shakespeare would not have endorsed Trevelyan's remark, we may be sure from the illustrations Sir John gave in his address that Shakespeare did love his school. True, it was as Ben Jonson (who wrote fairly good, half alive plays) wrote, "I'm a better scholar than Shakespeare but he is a better poet than I am." It is a true judgement.

KING'S COLLEGE—A GLIMMER

The story really begins when England had a chance of peace at the end of a war. In the middle of the sixteenth century—that dark period when there was only one glimmer of light, King's College, Cambridge—Shakespeare was born. That year (1564) was important for two things. The births of Shakespeare and Marlowe and the fact that Queen Elizabeth stayed at King's College, Cambridge, for three days. The Queen, it appeared, rode to the Chapel with the Chancellor of the College and dismounted inside, the Chancellor remaining outside. Whereupon the Queen punned, "I see, Mr. Chancellor, that you are halting in your place. I hope you are not halting in your Latin." The Chancellor (we hope) looked sufficiently amused; but in any case the applause must have been ample for she stayed at King's for three days, listening to plays in the ante-chamber. The third play was

entitled "Dido" and was acted in Latin by the Cambridge boy players. We can skip Sir John's amusing historical digressions; suffice it to say that the Queen liked "Dido" the best of the three she heard but nevertheless became bored with King's College, Cambridge. She moved away to another hall followed by the players who presented a play in English. Unfortunately, this play poked fun at certain ecclesiastical dignitaries which the Queen had had lodged in the Tower, and as some Spanish envoys were dining with the Queen at the time she became annoyed. Crying out "Take away the lights" she swept out of the hall, leaving the players in darkness and disgrace, and thus providing the theme for an incident in Shakespeare's "Hamlet" when the king on seeing the murder re-enacted in the murky gloom of the hall cries out "More light, more light."

The classics taught at Stratford Grammar School (Ovid and Virgil) demonstrably influenced Shakespeare's plays and poetry. Sir John showed how a certain Thomas Jenkins, usher at Stratford School, was the model for Sir Hugh Evans in "The Merry Wives of Windsor," and how many scenes in his plays echo Shakespeare's school experiences. He finished on a theme which should be of some small consolation to the English classes. In his own words—it is a great debt we owe to scholarship that Anglo-Saxon was made capable of carrying the ideas which influenced Europe.

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Film

Born Yesterday

"BORN Yesterday" gives off a hard shine. Flash and luxurious living, expensive hotel apartments, vulgar behaviour and the capitalist self-made man at his worst sound unpleasant in combination. This transplanted play with a sentimental story of the education of the dumb broad in democracy and decency is not an inspired film but it is well worth seeing.

The dialogue of the characters rattles along like a gun, so fast in fact that it is not always possible to catch the cracks. Nevertheless the laughter keeps the story moving and helps the story over the necessarily sticky bits.

Judy Holliday as the dumb broad and Roderick Crawford as the racketeer junkman are the centrepieces of the plot. The solution to the problem is not offered and retribution is a long way from the junkman, but it is encouraging to see the criticism so strongly voiced.

We can recommend this film without any reservations unless you have very touchy scruples about blunt language. Best scene: the game of gin rummy. Worst scene: being inspired by the Jefferson monument.

As the story went along one little moral came out of it without the assistance of the story. Democracy is a very easily abused system and the number of ignorant people in it are a constant inducement to the unscrupulous and a danger to the majority of us. Those who want democracy at once everywhere should make a point of seeing "Born Yesterday."

This film will be screened at the Regent Theatre shortly.

**EXEC. MEMBER
CO-OPTED**

Miss J. Francis. Taking Psych. Hons. Has been women's hockey club captain, represented V.U.C. at Tournaments, V.U.C. Blue.

On the committee women's indoor basketball, represented V.U.C.

On the committee tennis club.

**DAVID AND GOLIATH
AND
GILBERT AND SULLIVAN
PATERSON****Vs The
COLLEGE COUNCIL**

A STUDENT does not sue the College Council every day: J. F. D. Paterson did for the sum of 8/- and on a matter of principle. Moreover he appeared for himself.

But if the plaintiff Paterson had dreams of glory as a budding lawyer of carrying off the case in his portmanteau; cold facts, unproved submissions and the Magistrate shattered it all with a non-suit.

In brief he claimed 8/- the amount deducted from his Weir House deposit. This sum the College retained because although Paterson claimed that he had paid his board at Weir in advance and was not liable to pay the increase, the College thought not.

Nevertheless the non-suit entitles him to try again with probably as much sympathy from the students as he had this time. Law offices in Wellington were temporarily short of staff during the hearing, and the Magistrate's Court was short of space.

In all the whole 8/- took a little over four hours which is uneconomic activity even if the work of those who merely came to listen is not counted. The result was a pyrrhic victory for the Council . . . which did have counsel appearing for them.

Salient's reporter expresses no opinion on the judgment, on the justice of the claim or on the advocates but he notes for your information that it is said that Magistrate Thomson once had a similar dispute with a College Council while he was a student. This dispute concerned exam fees.

Providing that rumour is not a fickle and lying jade, in which case we owe an apology, it appears that there is evidence of justice being its usual undeniably impartial self. Still we cannot help sympathising just a little with plaintiff Paterson . . . a student does not sue the College Council every day.

SPECIAL SPORTS . . .

V.U.C. will have at least four notable additions to winter sports teams this year. Apart from John Blackwood, N.Z.U. hockey rep whom we mentioned last issue, Doug St. John another N.Z.U. rep will probably be playing for us this year.

B. J. Fitzpatrick, Hawkes Bay rep and All Black; D. G. Fitzgerald, Otago Provincial rep; Lee Silcock, Southland rep and All Black trialist and Frank Muller who played on the wing for Marist last year will all be joining V.U.C.'s Rugby Club this year.

**STANDARDS FOR . . .
VARSITY BLUES**

HOW good a performer should a student be to win a New Zealand University Blue? Until recently there was no prescribed standard, anyone who won an inter-university contest or played for the New Zealand University against a province or an overseas team was awarded a blue, whether or not his performance merited it.

Three years ago a semi-permanent Panel of five ex-students was created to award Blues in all 19 of the sports in which there is inter-university competition. The selectors for the various sports now nominate outstanding performers to the Panel who make the final decision, and the Panel aim to keep the standard even from sport to sport and from year to year.

The members of the Panel have been R. M. Daniel of Masterton, A. D. MacKenzie of Christchurch, R. G. Pilling of Dunedin, D. K. Neal of Auckland, and C. V. Walter of Christchurch. Mr Neal recently resigned in accordance with the constitution, and a new member will be appointed at Easter.

The initial nominations in all sports are made by a selector or selection committee in each sport. All Colleges have the right to suggest who shall be the selectors in the various sports, but very few colleges have in the past exercised their right to send in names to the host college.

There is also a right of appeal against the non award of a Blue and this right is more widely known. A number of appeals are made each year, and a certain number have been successful; usually in cases where a club has been able to give the Panel more information, that should have been available at Tournament.

Many College Clubs neglect to send the Panel, before Tournament, details of how their outstanding members have performed during the season.

After a considerable amount of research into performances in University, Provincial, National, and Olympic times the Panel have drawn up a list

of standards in athletics and swimming. Anyone who reaches the standard will normally receive a Blue, and of course border line cases and weather conditions, etc., will also be taken into account.

The standards are approximately those of a good provincial representative team, and are set out below.

Times shown are for men, women's times in parentheses.

Athletics

75 yards: (8.8sec).
100 yards: 10.1sec (11.6sec).
220 yards: 22.6sec (26.2sec).
440 yards: 50.2sec.
880 yards: 1min 57sec.
Mile: 4min 25sec.
3 mile: 14min 55sec.
80 metres hurdles: (12.3sec).
120 yards hurdles: 15.4sec.
220 yards hurdles: 25.8sec.
440 yards hurdles: 56.2sec.
Mile walk: 6min 50sec.
High jump: 6ft (4ft 11in).
Broad jump: 22ft 3in (17ft 6in).
Hop, step and jump: 46ft.
Pole vault: 11ft 6in.
Shot Put: 42ft.
Hammer throw: 136ft.
Javelin: 173ft (110ft).
Discus: 130ft (105ft).

Swimming

50 yards freestyle: (30.5sec).
100 yards freestyle: 57.2sec (68.4 sec).
220 yards freestyle: 2min 28sec.
440 yards freestyle: 5min 25sec.
100 yards backstroke: 1min 9sec (79sec).
100 yards butterfly: 1min 10sec.
100 yards breaststroke: 1min 15sec (88sec).
220 yards breaststroke: 3min 5sec.
100 yards medley: 1min 10sec (83sec).

Jobs At Tournament . . .

PEOPLE are required to assist as: gatekeepers, doorkeepers, minor officials at sporting events etc; assistance with publicity; programme sellers, helping with afternoon tea after official reception, decorations and supper for Tournament Ball; and many other vital tasks.

If you can help and wish to then ring 40-726. Leave your name, your number or address and your preference.

THIS IS THE JUBILEE TOURNAMENT.

Staff v. Students**NEWS FROM THE
BATTLEFIELD**

ALAS, good resolutions never last long! We remarked in our last issue that our attitude towards the staff would be sweet rather than vitriolic. But is it true that: "You can catch more flies with a spoonful of honey, than a barrelful of vinegar?" For the staff after a long period of quiet have awakened to "Salient's" existence. The latest is that Mr. Rogers, senior lecturer in accountancy, remarks vehemently to his class, that he would like to get his hands on the writer who in our first issue chastised commerce students as "a great part of the dull, grey, flood—the lifeless mass."

We hope that Mr. Rogers will realise that the pen is mightier than the sword, and will cut the writer to pieces in our columns, rather than in the Biology dissecting room.

Published for the Victoria University Students' Association and printed by the Standard Press, 25a Marion St., Wellington.

FRESHERS WELCOME

SALIENT'S reporter went to Freshers' welcome and now reflects sadly on the days of youth. True there were notices (liar; laugh now); speeches (executious and esprit de corpish); a haka party (withr make-up); a bed with a naughty idea in it and dancing. Affairs were dampened by a coot with a hose BUT no sign of beer, no sign of a cemetery sortie, no kiss, no cuddle.

But they looked awfully sweet.—Z

It was noticeable that a more severe criticism directed at science students has not penetrated the "Ivory Towers."

As a result of the above "Salient" has joined the Swords Club and is sharpening its sabre for the Staff-Student debate on April 4.

Moral for Mr. Rogers: A touche is always followed by an attack.

MUSIC

**DONALD MUNRO AND
FREDERICK PAGE**

MUSICAL activities at the University began early this year with a recital of French and German songs by the Dunedin baritone Donald Munro, accompanied by Frederick Page. The songs, all sung in the original language, were mostly unfamiliar to the majority of the audience, a welcome change from the hackneyed programmes of many lieder-recitals.

Two scenes from early French opera, by Rameau and Lully, opened the programme. These, while expressive and full of musical interest, especially that by Rameau, suffered from the lack of an orchestral accompaniment. The piano always seems an anachronism in music of this period. The classical purity of these pieces contrasted well with the highly-charged emotion of the songs of Wolf and Duparc, which followed. The four Wolf songs showed a wide range of mood, from the devotional restraint of "Aus ein altes bild" to the defiance of "Prometheus." This last song was a late addition to the programme, and tended to overbalance the group, besides being less well performed than the others.

Duparc is rarely heard in New Zealand concert halls, although of the fourteen songs which comprise almost his entire musical output, at least ten are of the highest quality, including the three sung in this recital. He was considerably influenced by Wagner, but only in his harmony, not, as was Wolf, in his whole conception of a song. For Duparc the words were merely a starting-point for a superbly moulded melodic line of great power, supported by a rich and full accompaniment. This conception was brought out in Mr. Munro's interpretation, in which the declamation, though good, was not allowed to inhibit the magnificent sweep of the music.

In a different way, the Schubert

songs which came after the interval were quite as enjoyable. Of the seven included in this programme, only one, "Liebesbotschaft" was at all well known, and "Waldesnacht" was sung for the first time in public in New Zealand, as far as I am aware. Schubert suffers more than most other song composers in being represented at concerts by a small portion only of his vast output and we are therefore all the more grateful to the artist for showing us new facets of the inexhaustible variety of Schubert the song writer. Among the best of this group were "Waldesnacht," and "Die Zigeiglocklein."

Donald Munro possesses a rich baritone voice of considerable range, and his interpretations, on the whole, left little to be desired. He was most effective in the more restrained songs. A word of praise is due to Frederick Page for his excellent performance of the piano part. Except in "Prometheus," where his playing almost overwhelmed the singer, the right balance between singer and pianist was achieved. Too often the pianist is relegated to an entirely subsidiary role, but such a performance would have done less than justice to all the songs in the programme. Mr. Munro may be returning to Wellington later in the year; if so, we shall be looking forward to another recital as interesting and satisfying as this one.

"AGOPANTHUS."