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Salient

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EXTRAV

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WRACK YOUR BRAINS—THE JOKES ARE THERE

SALARIES FOR ALL STUDENTS

IS PAYMENT JUSTIFIABLE? DETAILS OF FRENCH SCHEME

WE asked a number of students what they thought of the principle of the "salaries for students" schemes which are being discussed so widely among overseas federations. Five per cent said suspiciously, "Does it mean we'd have to work?", 5 per cent said, "It sounds too good to be true," and 94.5 per cent said, "Don't know." It appears, therefore, as if there is room for a little preliminary explanation.

Just at present, as the result of some seven years' discussion among political parties and student bodies, there is a Bill before the French National Assembly proposing a pre-salaire (literally "pro-salary") for university undergraduates. The main elements of the Bill are:—

(i) Every student of a university . . . recognised under the present Act, has the right, provided he satisfies the prescribed conditions, to receive a salary equivalent to the basic wage.

(ii) Students who do not fulfil the prescribed conditions can receive whole or part scholarships.

(iii) Students who do not come under the present Act are to retain the right to follow courses . . . in accordance with regulations already in force.

The remuneration would be drawn from an autonomous national fund, administered by a board including the Minister of Education and professorial and student representatives. The fund would be derived chiefly from governmental and municipal subsidies.

This is the first legislation for student-salaries, and is being followed with considerable interest overseas, for the principle of payment for study has been discussed at many international gatherings. The 1950 International Student Service Berne Congress on Access to the University, talked over the pre-salaire, and at the XXIIInd world congress of Pax Romana, undergraduate partner of the Intellectual and Cultural Affairs, to be held in Montreal at the end of this month, a report will be presented on the various applications of the principle, as part of the general theme, Mission of the University. We find the 2 salaries, schemes being brought forward wherever there are similar discussions which include the closer integration of the university with the life of the community, and proposals of "democratisation."

The object of the different proposals is to make university education accessible to all classes by the payment of a "salary" to every student who has attained a certain academic standard.

PROPOSED APPLICATIONS

The proposed applications of this object vary as widely as the principles which animate them. There is, for example, the French suggestion for the payment of a certain sum of money at fixed intervals to every

student who has passed the university entrance examination. There are many suggested modifications of this plan, which include, for instance, provisions for students at technical or agricultural colleges, and even for secondary school children, or provisions for sharing the responsibility with business and labour movements. And there are those who favour rather an extension of the present system of scholarships to include the payment of all fees, with subsidies for books, travelling expenses, board, and so on.

Each of these proposals, or modification of them, touches many fundamental issues, such as the prior rights of the family, the relation of the State to the individual, and to the university, and the extent of the bond between the university and the local community; and the principles behind the various schemes differ accordingly.

The April issue of Pax Romana quotes two answers to the major preliminary question: Is the student salary a matter of strict justice, a claim which the student has the right to make on the community

THE STUDENT CHARTER

At one pole there is a Mr Cayol, who quotes the "Student Charter" promulgated by the Congress of the French National Union of Students at Grenoble in 1946. The Charter gives the rights of the student, the "young intellectual worker," as including the right to special care in the physical, intellectual and moral fields, to work and rest under the best possible conditions, and to search for truth, while among his duties are the integration of himself into the whole of the national and youth world, the acquisition of the highest technical competence, and the search for and defence of truth and freedom. In a concrete application of the principles of the Charter, Mr. Cayol claims for student "syndicalism" a remuneration not merely to improve the student's living conditions, but "as a right."

At the other pole is the rector of the Academy in Nancy, Mr. Jean Capelle, whose opinion is shared by many university professors. Mr. Capelle considers it a play on words to apply the term "worker" to a student: "The worker is one who alienates the product of his work and receives a remuneration in return; the student acquires knowledge and skills which will enable him later on to sell the product of his work at a higher price than if he had not studied. The worker labours for others; the student labours for himself, and only indirectly for society."

"Under these conditions, if the student has the right to receive the means to pursue his studies, i.e., to constitute a capital, he has not the right to consider these means as his due, in the same way as the worker considers his pay as a due."

Mr. Capelle makes a useful distinction between students who are "bound" to the public service for a certain number of years (as a large proportion of engineering students within N.Z.U.), and those who are "free." These, as minors, should be able to draw on an improved system of bursaries, and, on the attainment of their majority, able to draw a monthly allowance, to be refunded without interest after their studies.

N.Z.'S NEEDS

All these theories are answers to the problems facing university authorities in most countries of the world, including, in several respects, those in New Zealand. Their problems include the demand by industry for a more extensive co-ordination of the university courses and industrial needs and practices, and the necessity for a deeper appreciation of the responsibilities of the university in the search for truth; the necessity for State subsidies, and the parallel tightening of State control; and the material difficulties of the students. Even in New Zealand,

HOW TO EARN YOUR SALARY—A SUGGESTION



(Continued on Page 4)

Salient

SWAN SONG FOR THIS YEAR

WHEN a newspaper reaches its last issue for the year it has a valid excuse to look back upon the events in the year which have been bound up in its history. When we were appointed to the editorship of Salient things were not what they might be. The staff was almost non-existent; the sales were negligible; co-operation and amity towards the paper were both nearly indiscernible except amongst those who saw in Salient the continuation of a tradition—which has been rejected by the majority of students. The policy of Salient was thought to be able to be stated only in terms of politics. Is Salient socialist or chartist? The answer in the past was too often "socialist." Too often we say because the political policy of the paper was reflected in the sales and the losses from year to year. In 1948 and preceding years this policy was responsible for much of its success, but as the tenor of world and university opinion has changed so must Salient. This change has been left too late. Even as at the beginning of this year Salient was called a "redrag" by the ignorant so, we suppose, will it be called a "red rag" again by the same ignorant because the editor holds well-known progressive views.

We have built up in this year a non-partisan policy. We have a staff which is both politically and religiously well-balanced. Our policy has been in essence the simple one of informing and entertaining the College. Thus it will become known not as a "red rag" but as a "rag." We make no apologies for the standard of literacy—or illiteracy—offering in Salient. We think that the College has been entertained and informed by Salient, and so our policy has been successful. This may be shown by the item of a circulation which has risen from 300 in 1951 to 600 in this year.

What does next year offer? Those really interested will find the answer in the editor's report to the Executive. In brief, next year should offer a weekly paper of four pages, with at least blocks on every page, and a wide selection of types to make the appearance more interesting. The emphasis should be on personalities, and the furthering of the corporate spirit of university life. This could not have been done and will not be able to be done with a partisan political policy. This is the first time in many years that the editor of a College publication has been flooded with so much copy that he has been considerably overset at the end of the year. The public feeling towards Salient within that large group of people with which the Editor comes into contact has increased favourably. The interest in Salient now is quite overpowering. For this interest we thank you and promise next year an even better, brighter Salient.

The editor of Salient is indebted to and grateful for the help he has received during the year from, primarily, his staff. In particular Mr. Cody, who obtained for the Association over £125 worth of advertising in a period when this is hard to get at all; to Mr. Lennane, who was largely responsible for the unprecedented sales; to Messrs. Somerset and Rich (two freshers) whose drama and film reviews respectively contributed over 50 per cent to the popularity of Salient; and to all the other members of the staff without whom this publication might not have been possible. Especial thanks to Mr. Galvin, who raised the level of sports reportable to the highest it has been in many years. Extra-mural thanks go to Mr. Price, who twice a week took the copy down to the printers in the early hours of the day; to Mr. Rountree, on the "Evening Post", to whom we are indebted for some copy, and especially the many blocks which he obtained for us; Miss Dougherty in the office, who put up with us so well in our innumerable requests for assistance; to the Executive who provided us with the money to spend and the subject of many an editorial; to the hosts of subscribers and contributors who really did the work; and finally but by no means the least, our printer, Mr. Lord, who, having to break in a new editor, put up with him and is responsible for the rest of Salient's success.

—I.H.H.

LETTERS

Deep Depression

SIR.—After reading "Salient's" Literary Issue I feel that some of the contributions are very good—those of J. Baxter, e.g., and some are extremely poor—Barry McFaul's, e.g. BUT something they all have in common is a feeling of utter hopelessness and frustration of life. Can't anybody today write of happiness, joy or hope, or do all our best writers of today belong to the Despairist schools? "Salient" Literary Issue's dose of depression caused me to write the following, which I feel sums up the writer's attitude today:

WHITHER

Whither wends the purple purpose,
Dismally low, or infinitely sublime,
Chancy or divine,
On our speck in space
On restless edge
Of vast agastness,
While yea and nay in their eternal duel,
Clash and splash
In Dantesque whirlpools,
Of anguished doubt and hope despaired;
And monstrous forms of horror,
Like comets out of orbit,
Surge upon the ego,
Disintegrate its cube root
And desecrate its norm?
Such questions leave us on a shore
Where we wander bewildered
Among huge clouds of camphor,
Hated, dazed, downcast,
Like spendrift
From buffets of riotous waves
On craggy coast
Where sea birds
Weary and lost
Forever seek a peace that will not be.
—D. Prest.

Religious Freedom?

SIR.—Mr. Courtney Archer's statement ("Salient," Aug. 14) that in China "religious freedom was guaranteed both on paper and in practice" seems more than a little optimistic in the face of the following facts:

Of 5380 Catholic missionaries who were working in China in 1948, 1650 remain today; the rest have been killed or expelled. Of the foreign priests still in China, at least 75 per cent. are under arrest; none have full

freedom of movement. These figures are from the American "Far East" magazine for July, 1952. The order of St. Columban, which has a seminary at Lower Hutt, reports that in 1948 there were 152 Columban priests in China, and 22 today.

A survey completed recently at Hongkong by the "Chinese Missionary Bulletin," shows that at least 75 per cent. of the orphanages formerly conducted by Catholic missionaries in China have been confiscated. The status and whereabouts of 8487 children of the 11,877 who had been cared for by the religious are now unknown.

These figures are comparable for all the Christian groups.

One of the finest women on the Presbyterian China Mission, Miss Annie James, M.B.E., who is at present in Wellington, was imprisoned for several months. Her crime was that for 30 years she had had a maternity hospital at Kaaih Hau, where some thousands of children had been born and cared for. Is this "religious freedom"?

P. M. BURNS
P. HUTCHINGS
S. F. JOHNSTON
F. L. CURTIN
P. M. HOSKINS

As this is the last issue this year, and as the above is a very interesting letter, we shall take the liberty of pointing out the arguments which would probably be raised in a letter by you-know-who and would in the ordinary course of events be published in the next issue.

(1) " . . . rest killed or expelled . . ." is rather vague for what purports to be a factual letter. It could mean anything from 3749 killed and one expelled to one killed and 3749 expelled. There would be the same difference of opinion over "killed," a point being raised perhaps that what might be "died" in democratic New Zealand might be "killed" in Communist China.

(2) To qualify a definite figure (as in "at least 75 per cent") might rouse a doubt in a reader's mind whether the writers of this letter were at all certain themselves. Full freedom of movement in any society means very little. Again the answerers might quibble with the letter in defining the phrase, which changes scope from country to country.

(3) The veracity and validity of

MURDER AND SOCIETY

Why Fiori

THE recent hanging of Giovanni Fiori is of historical interest for New Zealand, as he was the first murderer to be dealt with under the newly (reinstated) capital punishment laws. Our society, which professes to deplore violence and gives lip service to ideas of human worth, discriminated brutally against a person who was not only a social misfit but was mentally handicapped.

Fiori can be put in this category, according to evidence given in the Court. A psychiatrist, Dr. Henry Burrell stated in a report that Fiori was a man of subnormal intelligence, having an I.Q. of 82, compared with the average I.Q. of 100. According to a New Zealand scale of intelligence, he would be classified as below average to dull, almost bordering on mental defectiveness. In addition he had a record of earlier delinquencies.

Let us remember that "murders are the end-effects of anti-social situations," and that the general public and court officials are ignorant of the basic causes of anti-social behaviour. In New Zealand, although many are considered "legally insane," many are psychotic according to a psychological classification (which is not yet recognised by the law). Only blubbering idiots are recognised by the Supreme Court as being insane. A feeble-minded person or one who may have been abnormal during an offence is treated in the same way as an accountable criminal. It is society's responsibility to see that unstable or defective people are kept under observation and given treatment.

From an historical point of view we have made very little progress towards the advancement and preservation of humanity. On the contrary, the genius of centuries has been diverted to the elimination of the individual by improved instruments of execution. In recent years scientific advances have resulted in jet-propelled bombers, the atomic bomb and techniques for bacteriological warfare. On the other hand medical and psychological research have progressed only to a minor extent.

Public interest in blood sports has not abated as "civilisation" has advanced. The Roman woman thumbing the fate of the gladiator, the French crone knitting around the guillotine, and the English holiday crowds cheering the falling heads at Tyburn, are not much different from the suburban housewife reading the sensational details in "Truth"! We are still as barbaric as our ancestors but we do not show our barbarism as openly as they. Instead, our chancel house interests are satisfied by fashionable reading matter, by violent films and by the sensations that the Press brings to our breakfast tables. The invention of the camera and the printing press has resulted in a widening of the gallows square, and a carrying of the bleeding head into the backblocks. Indeed, morbid interest in crime is more widespread today than it was at the time of the Reading Gaol saturnalia. Instead of gin house discussions after the event we now have columnists and ex-"screws" conducting jousts of necro

(Continued from Column 2)

the source might be queried by some correspondents.

(4) To state that there were so many priests in China at one time and very many less now and leave it at that is an inconclusive way of putting it. A normal logical thinker, it might be argued, would hardly connect the politics of China as a sine qua non to the number of foreign priests in China. We realise Mr. Hutchings might smile at this but this point could be raised by a hypothetical correspondent.

(5) That 75 per cent. of orphanages were confiscated would logically follow if only approximately one-quarter of the foreign missionaries remained in China. It might be argued that the Chinese should not leave these buildings unoccupied, considering her housing problem.

(6) With the foreign church in China so depleted, and unorganised, and three-quarters of the orphanages out of church hands, it would seem quite probable that two-thirds of the children could not be accounted for. There are many other points which could be made by rabid political adherents but we shall leave these unsaid. This note should not be taken as expressing a view upon the question, but upon the letter itself.—Ed.

manic masturbation over the techniques of hanging! In former days public interest was confined to the person punished. Now it has been extended to the victims. This interest is so inordinate in some countries that it is fast becoming a sociological characteristic. An unhealthy concentration on crime, especially sex crime, has been fostered by the press, in which the rape victim is publicised just as much as the rapist. In America, victims and even their relatives, have been refused employment for years afterwards, presumably because they were expected to be imbued with the taint of the criminal.

Our society's neuroticism and irrationality manifests itself in many ways. We justify sentiment over cats killed in the street, but smack our lips over the violent killing of a murderer by another citizen, an executioner . . . Young men are trained in our camps and schools to overcome any repugnance for taking life, and then are punished severely if they apply their training to fellow citizens instead of to members of a foreign race . . . A cutting from the Evening Post of Dec. 20, 1951, states that a murderer, John Padgett, convicted in 1931 for murder, and sentenced to life imprisonment, escaped after seven years, joined the army and won seven battle decorations during World War II. Because of this glorious record his sentence was commuted from life imprisonment, and he walked out of the Tennessee State Prison a free man. In the eyes of the public a single murder made him a criminal, a multi-murder made him a hero.

Although the history of psychology is brief, we should realise by now some of the motives which prompt the mass of the people to make a scapegoat of a criminal. Support from psycho-analysis has established that the Jungian power urge is satisfied by the assertion of authority over an inferior person. The "criminal is hated because he gives expression to desires which society secretly hold in abeyance, but will not allow any to give expression to. There is a deep-fixed tendency for the members of a society to dislike others who do not conform to societal patterns. Moreover, a set of patterns instituted ostensibly for the protection of society may be a manifestation of individual neuroticism and sadism. Thus, corporal and capital punishment are unhealthy and malignant because we live in a sexually repressed society.

Murders are an indictment on the society which permits them to occur because they show that it has failed to improve education and the development of social awareness. A truly enlightened state would aim at ensuring that fewer murders occur, and, if they do, insisting that the offender has a detention which contains the largest curative and reformative elements possible.

R.M.

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Showery Places in the Sun

"Acting Surprisingly Brilliant"

GEORGE STEVENS, producer and director of "A Place in the Sun," has come right out in to the open and reveals his true talents. I've seen only "The Talk of the Town," one of his earlier films—but that picture gave no indications of the things to come. Now we have a picture that surely must be ranked as one of the best of the year, but, alas, hardly one of the best to come out of Hollywood. Why?

"A Place in the Sun" is based on the Theodore Dreiser novel "An American Tragedy," a dramatic story with overtones reflecting on the social set-up of the American scene during the 1920's. Always a superb novel for an adaptation to the screen, and if the producer had had the guts to remain in the 20's and retain all the social implications of the novel, this "A Place in the Sun" would have been an excellent film. All we get, however, is a realistic love story (there are a few attempts at something deeper; but they are very half-hearted) that Hollywood has produced before.

Let me give a few examples of this regrettable "watering down." In the novel George (the name has been changed) was the son of a couple of poor Preachers for God who spent more than half of their time working themselves up into passions of piety than they did looking after the body or soul of their son. First watering: Apart from a few glances the producers never let us see George's early life, so when he gets to the higher and wider life (socially) we never see the full strength of his social dilemma. Second watering: Ambitious George's reception at the Eastman residence is far from hostile whereas in the novel it is, which causes his ambition for a higher

social status to become even more tense. So, in the novel when confronted with a pregnant factory worker on his hands, George "murders" her because nothing must hinder his social climbing. The "murder" that is committed by the George of the novel was what has been described as a "biological accident" or a crime of the nation. Can one say that of the "murder" by the film's principal? No! Love for Angela is the main motive here.

And, finally, for the last "watering down": Angela has a last passionate scene with George before he departs, declaring her love. This was impossible in the book, because an affair with a working girl was almost worse than the crime itself. But it is good to see that the moral question of willing or committing an act of murder is retained and bravely dealt with.

Thus, "A Place in the Sun" is not an "American tragedy." Perhaps, the producers have overcome any difficulties of American propaganda by bringing the story forward to a time when there is less class distinction; but I wish they had stayed back in the twenties where they could have made a greater job of this film.

Producer Stevens has not been entirely successful, but I can say without hesitation that Director Stevens is the best director of the year. He has given us a film that has moments of great beauty, intellectual excitement, and technical audacity. His technical virtuosity never replaces

sincerity and a real passion for the subject, and, according to an American friend, Stevens' picture of American life—even to the love-habits and the trial scene—is the most faithful and penetrating he has seen. But what impresses me most is Stevens' use of the camera for emotional power. The most successful device is the connection of events isolated in narrative and time by long-linging dissolves, a device which emphasizes the emotional unity and symbolical retention of the sequences. Long-shots are frequently used, with actors facing away from the camera, which remains stationary throughout the scene, like someone eavesdropping. George's birthday party with Alice, and Alice's interview with the doctor when she is seeking an abortion, are fine examples of this technique. The finest piece of the cinema is the "murder" sequence where both the slow dissolve and long shot devices are used. Glimpses of the events of the day and evening are bound together to the beat of mood-music and everything adds up to a great suspense uncommon in films. But there is much in this picture that is unusual. Barking dogs during telephone conversations, for example. Also an effective use of contemporary popular music (my American friend says the piece was not "Mona Lisa," but one prior and similar to it) of the '40's to show the universality of the young couple's love. However, I did not care for the huge close-ups which seemed to show more of the sebaceous glands than anything else. And for me, the trial scene did not ring true, especially the magnificent leap into a rowboat by the crippled prosecutor.

The acting, to be quite frank, is surprisingly brilliant. Top place goes to Shelley Winters as the lonesome factory worker, her scene with the doctor being the finest acting I've seen since "Streetcar." Montgomery Clift as the weak, confused, and ambitious youth is almost as good as Miss Winters and better than his performance in "The Heiress." If it weren't for Brando in "Streetcar," Clift would get my prize for the best actor of the year. Elizabeth Taylor succeeds in conveying real passion and love in difficult sequences.

A lot of artistry and talent have been spent on a film that could have been great but for its lack of faithfulness to the social realism of

of Dreiser's novel. But shall we give it the rare privilege of calling it an almost great love story with a unique moral twist? "A Place in the Sun" has some watery patches, but it is very well worth seeing.

"The African Queen"

We get sun and water, gin and water, and all the rest of it too when we go adventuring in Africa with Bogart and Hepburn in "The African Queen." I haven't read C. S. Forester's novel, but a learned friend tells me that it had a happy ending and that really it is nothing but a good-natured fairy tale. A very disappointing subject for Director John Huston who with "Key Largo," "Red Badge of Courage" and "Treasure of Sierra Madre" has built up a reputation as an intelligent tackler of solid stuff about conflicts of passions and wills. But on second thoughts a director is entitled to a light diversion, a holiday in Africa, once in a while, because after all a good comedy is just as much a work of art as any tragedy. That's providing, of course, that the director temporarily forgets his old style.

But Huston doesn't. It's not much to his credit that until just before the end I wasn't quite sure whether I was watching a high-adventure fantasy or a grimly-realistic story of conflicts. Because in fact we get two distinct types of treatment; at times there is a careful attention to detail (with musical re-inforcements) so that we almost experience the hardships of "The African Queen's" crew; but at other times the mood becomes hilarious, with realism thrown overboard when there's plenty of room for it. I mean, if you are going to have the stuff you may as well be consistent and use it EVERY TIME it's necessary. If you want a fairy tale don't use it at all. (Of course, realism does not exclude humour.)

But we must give credit where credit is due. Huston handles the local landscape and animals well and there's none of this "grafted documentary" appearance that we've seen too often lately. And from his players he extracts brilliant performances. (I've used that adjective a lot but I think I'm justified.) It's hard to choose between Bogart's gin-swilling ruffian and Katherine Hepburn's prim stiff-lace.

—I.R.

TWO FRENCH ESSAYS IN PESSIMISM

Rich's Film Festival Continues

MARCEL CARNE and Prevert, of "Les Enfants Du Paradis" fame, now give us a more realistic and less romantic film, "Les Portes de la Nuit"; and from Julien Duvivier, "Pantique," which is adapted from a Simenon story. Both these films are pessimistic; but, nevertheless, they represent a pessimism that is not deep, cynical or strongly realistic but romantic and slightly superficial.

The first of these, "Les Portes de la Nuit," is obviously symbolical. Set in a rather melancholy Paris following the first thrills and celebrations of the Liberation, we discover that, war or no war, Destiny still roams the streets, enters the houses and interferes with people's lives. He is the musician at the corner of the street and around him children dance to the tunes of his mouthorgan. They alter the pace, rhythm and moods of their lives to keep in time to Destiny's music. "But," he affirms, "the world is as it is. Do not count on me to give you the key. . . I'm not the jailor. . . I'm Destiny. . . I come. . . I go . . . that is all."

Around Destiny, the young lovers of the story have been dancing to the same tune for years; but at last he brings them together, watching their first meeting in the deserted garage that is full of statues, statues that are broken, disfigured. From then on the lives of the lovers and those of the evil around them are, in the course of one night, inevitably drawn into the pattern woven by Destiny from which there is no escape but the final tragic death of the girl. "Alas," says Destiny, "I warned them, but they wouldn't listen to me." Don't be mistaken, however! We are all like the heroine of the Hans Anderson fairy tale: we must go on dancing and the tunes we dance to are Destiny's.

So there we have the symbolism of Destiny (or, at least, part of it) and if that's all "Les Ports de la Nuit" has to offer then it's a little shallow. The film goes further. Not only is Destiny concerned with the doings of the young lovers, but much of his time is devoted to the film's materialists, who out of envy and hatred want to destroy love and beauty, make statues fit for a junk heap. These are the men who push good music aside (Beethoven's "Egmont Overture" actually. Anything symbolic in that?) in their power-grabbing desire to rule our material destinies. They fight to destroy a beautiful love affair and win. But all that is left, with good and beauty gone, is a void of unhappiness and a sort of "melancholy fatalism."

Prevert and Carne have chosen to play all this symbolism against a background of realism. In doing so they have succeeded in giving more emphasis to, and making more moving the points made. Realism is conveyed by the usual methods. The whole film is photographed with low key lighting and shape contrasts between the black and white: Carne has concentrated on attention to detail and he has not let his camera ignore anything that may be unpleasant to the eye. He also uses natural sounds such as barking dogs, and laughing women and man-made sounds of distant jazz bands and passing trains. All this adds up to an illusion of reality and having perfected this setting, Carne's direction (except for an occasional over-elaboration) is as good as Prevert's script lets it be.

For it seems that Prevert now completely dominates Carne. He has handed him a script that is too much of an outlet for Prevert's wild literary imagination, too much of an excuse for the pouring forth of poetic phrases and philosophy-tinted lines. "Les Portes de la Nuit" is, in fact, too long for its story, in spite of its symbolism. For T. C. Mits what could have been an exciting melodramatic love story, has developed into a monumental bore: for me it is saved because really it was great fun working out the symbolism!

"Panique"

"Panique" proved to be a more enthralling "cinematic" experience! Here there's no dialogue padding, no extra words. What we are given is a screen-play that is terse, tense; a story that relentlessly moves forward with mounting excitement and tension. There's no stopping to chat about the philosophy of love or something else (I don't object to poetry in the cinema, but purely literary poetry shouldn't be used). In fact, what we get is a swift thriller of the American type with something deeper besides.

In a foreign quarter of a Paris suburb a crime has been committed; a Mademoiselle Noblet has been found lying dead on a waste piece of land. Money has been stolen. Police investigations are started and the people of the district—with the single exception of M. Hire, a rather eccentric bachelor who appears little perturbed—take feverish interest in their progress. In fact the crowd's interest is so great that the real criminals start a people's inquiry with M. Hire as the only suspect. The criminals plant the Noblet handbag in his room; and the neighbours, exasperated because of the lack of excitement usually associated with a murder, decide to evict the detested Hire from his home. Bags are packed, thrown out and during the proceedings, the damaging clue is discovered. No more doubt exists. The police hurry to the scene and summon assistance in making the arrest: the real criminals lure M.

Hire into the trap, and the blood-hungry crowd exults. In the midst of this mob rejoicing, M. Hire tries to escape from the menace unleashed against him, and a chase ensues culminating on the roof-tops. Hire loses his balance and finally dashes headlong to the ground below—his sacrifice for the privilege of being different.

With such a plot the crowd plays an important part. The most important part, because this film is a revealing study of mass hysteria. Murder's in the air! Excitement increases; attendance at the nearby fair decreases. Who's the murderer? M. Hire's name is passed from the butcher, to the housewife . . . well? Hilarious excitement increases. The shops close for a half-holiday; the music stops at the fair, the merry-go-rounds slow down, the women wrestlers fight in the absence of an audience. Everyone's gone to see the downfall of the queer M. Hire. "It's not fair," says a showman, "that show's free!" and the crowd is determined to get all they can. They do. They see an innocent man die. Not their fault, of course. He was so queer he should have been locked up years ago.

Such a theme calls for powerful direction and from Duvivier we get it (especially with the sound track). And such a plot calls for a strong actor in the part of M. Hire; Michel Simon is, quite frankly, magnificent. But such a film calls for an almost insensitive audience. It's too, too cruel! Not even the song introduced at the end cheered me up. "Let everyone in every land clap hands so that they may know the beauty of Love." This film doesn't make me think that's ever possible.

—I.R.

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SUCCESS!

ANAESTHETIC FOR BIRTH PAINS

AN inspired fourteen men last Saturday re-established New Zealand's tottering confidence in Rugby footballers. Previous defeats were clouded into vague memory and future prospects received a much needed brightening. But on a more objective glance many doubts still remain undisputed.

The departure of the last of the Kiwi's from international Rugby has left New Zealand with the problem of rebuilding their team. A new era has begun. Reputations are yet to be made. The retention of the Bledisloe Cup while in this position was a flattering commentary on N.Z. Rugby. The birth pains have been somewhat deadened but all labour is not yet passed.

New Zealand's unquestionable forward strength was again shown but the display of its backs cannot be received without serious misgivings. One could hardly be completely satisfied with their performance. The small number of concerted attacks by the backline which meet with any modicum of success illustrated that much needed doing before the British team could be faced with any degree of confidence.

Much will be written about the display of the N.Z. forwards. For seven men to defeat an international eight is a performance that will not be easily forgotten. The fire with which

they played and the courage with which they maintained it left a deep impression. When the ball was on the ground their was only one team in it. There dribbling and rucking would have been difficult to match. But for short passing movements they had to bow to Australia. This could partly be accounted for by the better understanding among the Australian forwards. The period of Australian superiority in the second spell was certainly aided by the handling of the Kangaroo eight. Indeed in my opinion they possessed one of the best loose forwards we have seen this season. Johansen's running through a New Zealand pack will not easily be erased from my memory—nor Windon's finishing burst. The two men it took to stop him helped make Hotop's try.

The problem man as far as New Zealand was concerned was Hotop. Undoubtedly the "playing fields of England" for him are not far off but—and its a big but—his play has serious limitations. He is basically an individualist—a dangerous person to have inside an All Black back line. He does not combine well with

his outsides. Chain-passing movements do not interest him. His stopping to pass many a time made Brenner's job very difficult. He worked well with Davis but he must remember his liaison-like position. A Bremner certainly looks like a N.Z. second-five. But a chasm separates him and J. B. Smith. Judgment could not be post on Elsom on Saturday's display. His defense was sound and what he lacked in pene-

tration must be considered in relation to the functioning of the two five-eighths. Barker, the Australian less experienced Tale also showed gaps in his defence. second five impressed with his ability to change direction without losing speed.

Of the three-quarters we saw on Saturday, Stapleton was the most enterprising. The responsibility laid on Jarden seemed to shake his confidence. The loss of Bell made his position no easier. No fault could be found in his defence in play ensuing from chain-passing movements. But Stapleton's scorn for the orthodox demanded more than the usual attention.

Burden's play on Saturday added weight to the criticism of the selectors in playing a wing in such a highly specialised position as full back. It would have been hard to fault Bowden's performance.

The difference in tactics of the two teams was noticeable. Even early on in the game Australia when on defense would kick for the centre of the field. Compare this with the line kicking employed by the New Zealanders. The amount of ground gained by Bowden and Hotop with their touch finders must have caused the Australians to doubt the advisability of their tactics.

The tapping back versus rucking back in the lineouts was another contrast. The seeming success of the latter was accentuated by the absence of the New Zealand flanker Robinson. But towards the end of the game N.Z. found an efficient counter. Cox's play during this period was marked by his great pluck.



ALL BLACK VICE-CAPTAIN. Unprecedented incident deprived him of well-deserved try before crowd of 27,000 (estimated with a view to income tax rather than accuracy.)

Swords Club Success

THE Wellington Provincial Teams' Fencing Tournament was held at Hastings on the seventh of this month and a team from the College Swords Club competed. All members fought well and they came third, beaten by Wellington Swords Clubs and the Hastings Swords Club. Captained by B. P. Hampton, the team comprised I. L. Free, R. A. Knox and K. P. Jansen.

Their loss to Hastings was narrow, 9 points to 7, and considering the experience of the opposition, is far from being anything to be ashamed of. A. G. T. Wane, the Hastings captain, is a N.Z.U. Fencing Blue from Canterbury; F. Desservargie is an ex-Dutch Army rep., and B. Puklowski may be remembered as a C.U.C. fencer from Winter Tournament last year.

In order to keep the tournament in Hastings to a manageable size, Victoria fought Wellington Swords earlier in the week, and at shockingly short notice. Victoria's loss, 14-2, may partly be explained by the inability to raise our strongest team, but Wellington were fencing very well and it is likely that they could have beaten the best we could have mustered. Our team was Hampton, W. G. Stevens, Free and Jansen.

The Wellington Swords team, which included W. Stafford, the Provincial Champion, and C. Fearnley, an Empire Games fencer, was very strong. Despite this display of might, the match with Hastings was no walk-over, resulting as it did in an 11-5 victory to Wellington. Stafford lost to Wane and Fearnley only won half his bouts. The two other members of the Wellington team, A. Fenton and D. Cooper, both fought well to win three out of their four bouts each.

The fourth team in the Tournament was from Wellington College.

They are no sluggards and will develop well with competition. Trained by two V.U.C. fencers, E. Flaws and R. Michael, they provide a valuable source of semi-polished material for the College club. The runner-up Provincial Sabre Champion is a pupil of Wellington College, and has another year to go after this.

An unofficial sabre pool held at Napier on the Sunday was won by F. Desservargie with no losses.

The thanks of the V.U.C. team are due to Tony Wane, who arranged their billets on such short notice; to their billetors who extended such wonderful hospitality, and to their opponents who provided excellent fencing and faultless sportsmanship.

Detailed results:—
V.U.C. v. Wellington Swords L. 2-14.
V.U.C. v. Hastings L. 7-9.
V.U.C. v. Wgtn. Coll. W. 14-2.
Hastings v. Wgton Swords L. 5-11.
Hastings v. Wgton Coll. W. 13-3.
Wellington Swords v. Wgton Coll. W. 15-1.
1st: Wellington Swords Club.
2nd: Hastings Swords Club.
3rd: V.U.C. Swords Club.
4th: Wellington College Swords Club. —I.F.

Salaries for Students

(Continued from Page 1)

where food is comparatively cheap and plentiful, the housing situation is not impossible, and few undergraduates pay fees for lectures, there are frequent cases of absolute hardship, and many cases of undernourishment. Professors of two of our university colleges have pointed out, in the last couple of months, that a high proportion of students are physically unfit; while in certain faculties (arts and law, at Victoria) at least half the students have full- or part-time jobs.

In considering the case for student-salaries in our own circumstances, we should note that while the standard of living in New Zealand is higher than that of most European countries, and our climate is not unduly harsh, and so on, our students generally receive fewer concessions here than on the Continent. In many cases European students enjoy such benefits as very inexpensive meals or reduced travelling rates—whereas the only comparable as-

CONSTRUCTIVE MEETING

THE August council meeting of the New Zealand University Students' Association discussed three motions which had been passed by Winter Tournament Committee—three motions which may well do a great deal to change the character of N.Z.U.S.A.'s activities. The main one, as amended slightly by the council and passed, was:

"That this council suggests that owing to the growing complexity of sporting organisation within the university a sports council should be constituted with power to administer all matters relating to sport at present covered by Winter and Easter tournament constitutions and by the rules referring to sport and sporting finance generally in the constitution of the N.Z.U.S.A. and that Winter Tournament Committee continue to discuss this proposal and that all college executives consider it and report to N.Z.U.S.A. not later than three weeks before Good Friday, 1953."

In the discussion on this motion, John Roberts mentioned the "generally unsatisfactory liaison" that has existed between tournament committees and N.Z.U.S.A. and stressed the desirability of having "an autonomous body for the purpose of relieving N.Z.U.S.A. of its burdensome duties" with regard to sporting matters. Duncan Stewart said that N.Z.U.S.A. "should be a body concerned with national and international student affairs rather

than with sporting trivia, which could be adjudicated on by a body established for the exclusive consideration of sport." Reference was made to N.U.A.U.S. (the Australian national student organisation) which is constituted in a similar manner to that proposed above. Out of 314 motions to be considered at its annual meeting, one was related to sport—it was a motion of thanks to the Sports Council for its work during the preceding year.

With regard to the other motions from the tournament committee, it was stated that, in the past, N.Z.U.S.A. had often arbitrarily amended or over-ruled recommendations, often with little or insufficient knowledge of the circumstances surrounding them.

The whole matter will accordingly come up for discussion at the Easter council meeting next year, when it will be decided whether such a body as that proposed shall be set up, and if so, what its constitution and powers will be.

APPLICATIONS

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The question of student-salaries is not, of course, one which can be discussed in vacuo. It is only one of the suggested methods of "democratisation;" and "democratisation," in the sense, not of a descent of the greater problem of the revision of educational method and theory felt today in most countries. —P.B.

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