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Salient

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

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STUDENT BUILDING MUDDLE

COLLEGE COUNCIL ACCUSED

THE subject of the Students Union Building is, or should be, of interest to all students. We recently received a letter from Mr. K. B. O'Brien on this subject. Mr. O'Brien's knowledge of the subject is such that his remarks command attention. Printed below is the full text of his letter.

I HAD not expected to write to your paper again, but I think the time is opportune to explain to present students the history and present situation of the Students' Union Building.

"Approximately twenty years ago a fund to erect a Student Union Building was started by the Association. Over the years it grew gradually as a result of Association activities. The war put an end to any immediate hope of a building, and after the war building costs had risen and indeed continued to rise.

Over all these years there was much talk of possible buildings, possible architects and a possible public appeal for funds. These matters were under the direction of a special committee of the Association representative of past and present students as well as Council and staff.

"Finally, in 1947, a report by Messrs. I. C. McDowall and N. R. Taylor was adopted as a basis of future progress. Steps were taken in 1948 by the Association to set up a special committee to organise a public appeal.

"It finally got under way and £20,000 was raised. This sum, added

to the £15,000 already in hand, meant we had qualified for the maximum Government subsidy announced in 1949—£70,000. The appeal was organised by the committee which was organised by the Student Body; Council and staff were represented as well as past students. The most valuable work in an active capacity was done by the past students. The secretarial work was performed by then present students, and the Students' Association provided all the finance for the appeal.

"Subsequently the Association handed to the Council most of the money held by them in order to render it eligible for subsidy. This was not done until a deed had been signed by Council and Association in order to safeguard the Association's interest in certain respects. Prior to this both Council and Association had agreed that a special committee representing Council, staff, past and present students and the original trustees should advise Council on all building matters.

"Since then the whole project drifted slowly on. Last year the architect was finally agreed on by all concerned. Up to the date of writ-

ing the Council has not seen fit to publish the name of the architect. This is to be deplored as so many people, both students and public, have an interest in the question.

"Although the Executive took special staff to expedite the question of the architect's appointment before Christmas, because the Council said the matter was most urgent, it is understood that the terms of appointment have not yet been finalised by the Council. Nor has the Building Planning Committee been called together since last year.

"In the meantime the Council, without having the courtesy to ask the opinion of the full committee, set up a small committee to deal with the architect in what were said to be minor day-to-day matters. However as far as can be ascertained the Council did not see fit to define the relative duties of the new committee and the full committee. My experience as a former Council member leads me to believe that this will lead eventually to confusion and bitterness, and recent events tend to support that view.

"The Council, which regarded the whole question as urgent last December has authority from the Government to proceed to the stage of sketch plans only. However any effort to produce sketch plans appears to be dawdling and dilatory at least. This is a great pity, because until this is done, the Council cannot ask the Government for authority to proceed further. Students should know that at present full responsibility for

delay must rest somewhere in the labyrinthine administrative machine of the College itself, not on the student body or on the Government.

"I have written this letter in my capacity of one of the two present student representatives on the Building Planning Committee. As I have no other official connection with the student body beyond membership I feel it is suitable for me to write.

"In conclusion I can only say that the students should watch this matter closely. Their predecessors raised a lot of the money and provided the organisation for the rest. The Council lent its prestige to the public appeal negotiated for a subsidy, was represented on the Appeal Committee, and acted as a receiving depot for donations. Today the Council has all authority in the matter and in my view is not exercising it with the appropriate dispatch or with a due sense of its moral obligations."

K. B. O'BRIEN



When they buried Joe Stalin the people of Siberia were very downcast—

There was no smile on the face of the Taiga.

THE BATTLE OF THE BOOKS

Was Government Policy Wise?

IT is May now and still the question is undecided. In December '52 the Government stated that in view of the critical financial situation, booksellers together with other importers would receive only 40 per cent of the overseas exchange granted to them in 1950.

Traders were disturbed but confident that "things would improve." However by January when it was evident that the additional exchange required to meet the estimated expenditure for '53 was not forthcoming, the battle was on. All sides rushed to print. The newspapers ran statements from Ministers, booksellers, and publishers' agents, replies and counter-replies, pleas and accusations. The letters to the editor column overflowed with the public's praise and censure of Government policy. Educationalists and anti-culturalists, serious and facetious, aired their views. "How essential are books, anyway?" some asked. Certain ivory towers were seen to quake and uncertain murmurs of "possible infringement of academic freedom" were heard. But meanwhile the real tug-of-war was on between the Minister of Customs and representatives of the Booksellers' Association and the Association of British Publishers' Representatives; between Government policy and the country's demand for literature, good or bad.

For the second time within a few months the issue of "reading matter" was thrust before the public eye. The comic controversy was barely settled and February was to see the formation of a committee to advise on the censorship of indecent literature. (Prof. Ian Gordon of V.U.C. is a member of this committee). The overcrowding of Wellington's secondary schools due to an increase estimated in December as 400-500 pupils, was being widely discussed. In 1951 and '52 there had been a similar increase and an even greater increase was predicted for 1954 taking into account the rapidly increasing population. On the basis of these figures booksellers would be ordering educational material for

1954. It was difficult to see how the estimated need could be fulfilled.

After receiving repeated representations from the Booksellers' Association and others, the Government, admitting the possibility of a book shortage, agreed to grant the traders further sums. Applications for additional exchange were made through the Reserve Bank and each case was considered "on its merits." It was held that in this fashion the value of the allocation would be brought up to the 1950 level. In practice this was not the case and booksellers found that, partly owing to the increase in price of books by 15-25 per cent since 1949, the license granted was actually only 75-78 per cent effective in relation to that of 1950. It averaged at the best only two thirds of the amount spent in 1952 when the allocation of overseas exchange had been 80 per cent of 1950's import value. Moreover the additional exchange made available was restricted to the latter half of the year while many firms were having to meet from this year's exchange, overseas bills for goods purchased last year.

At this stage confusing and contradictory reports on the predicted shortage of texts were being received from booksellers. Auckland stated that the January demands for primary and secondary school books were being met as usual and no shortage had occurred. It was then pointed out by a Wellington bookseller that the apparent satisfaction of the demand was due to the late arrival of stock in 1952 which meant augmented supplies for '53. All leading Wellington booksellers expressed deep concern at the situation. Increased demands and reduced supply were creating a serious shortage. As Mr. E. A. Bennett of the Booksellers' Association said:

"The solution to our troubles is to abolish import and exchange control over books so we can bring to the N.Z. people the thoughts and ideas of the whole world. A bookseller must keep a balanced stock. He must therefore have freedom to order and this means freedom from import and exchange control." And as quoted in the "Dominion" speaking of the Government.

"You seem to have gone too far with economy in the commerce of the mind."

The other side of the case was then put forward in "Freedom" in defence of the Minister of Customs' stand. The controversy, it insinuated, was "a humbugging trotting out of a sacred cow called 'culture and education'." Supporting its case still further it presented an analysis of import figures for music books and other educational matter for 1950, '51 and the first half of '52. N.Z. was spending about 1.8 million pounds on book imports per year and of this only the minutest fraction was taken up by textbooks concerning which sellers were at the mercy of the "whims and eccentricities of educationalists who discard particular books." Mr. Bowden's defence had in fact changed the issue to one relating specifically to textbooks ignoring the wider issues involved. The fact that N.Z. imports of educational texts was low was not an argument that they could afford to be lower.

In disclaiming responsibility for any possible shortage in books the Ministry of Customs declared that all responsibility for the distribution of the allocation was in the hands of the booksellers themselves. Now for the majority of booksellers textbooks constitute a very small portion of their trade and the margin of profit is less, added to which is a considerable risk since recommended texts vary from year to year, new editions superseding old ones while large supplies of the latter are still on hand. Books of a less general appeal, travel, literary criticism, biography, poetry, philosophy, etc.,

(Continued on Page Two)

A prominent member of the Socialist Club, Hector McNeil, was given a farewell party. He is leaving for England soon.

Watch out, England. You're being got at.

High Endeavour

When students leave the cable car one fine bright morning they will see, if they look on the left-hand side of the library gable, a white V (very faded now). In 1939 two University students volunteered to serve overseas. The night before they left V.U.C. they left this token on V.U.C.'s roof. Nobody knows how they did it, either.

Cable Car Brando

And speaking of painting endeavours, one night last year during the August vac. three students snuk up to the cable car at the top and painted *Desire* on the front and back with white paint. But, much to their woe, it disappeared at 8.30 next morn.

TEXT FOR THE WEEK

Wellingtonians, lock your wives away.
Lewd Extrav. Boats are on the way.

In the past few weeks there has been plenty of scope for the chronic party-goer. Highlights have been the Drama Club party for Anne Flannery, who has now left for England on a Government Drama Bursary. The evening given by Diana, Gill, and Pat Lescher for three Canadian students (Ernest Laidlaw, Hugh Marshall and Dick Armitage). Con Bollinger's bash, and the carousal which marked Bob Brockie's coming-of-age. All deserved high ratings on the social success scale.

Allaway Dixon's having a birthday this weekend. So the Tramping Club are going up into the Tararua Hills to celebrate. For dinner wood pigeons will be roasting and in the evening wood pigeons will be roosting.

Salient

THEY CAST NO SHADOW

SO much has been written of the dull grey masses that trudge up to the College for a lecture and then trudge immediately down again, that one is fearful in writing more lest one be accused of time wasting. Yet we would be failing in our duty if we did not draw attention to what we believe to be something fundamental and vital to the wellbeing of the College.

The attitude of the trudges is not uncomprehensible. They feel, that a university education begins and ends with lectures and examinations; largely, this belief is not their fault. To a great extent it can be attributed, we feel, to the greater utilitarian purposes to which the university is being put; it does of course, pose a nice problem; when does a university cease to be a university? There is ample justification, we feel, for saying that if certain things are to be the subject of a university course, then they should be treated as such and not merely as commercial courtesies for meal tickets. If a degree is to be awarded, it should be, we maintain, not something which is awarded for attendances at lectures and the passing of examinations. A degree is the hallmark of a university; it is that which says: "This man has had a university education." Today, a degree more and more comes to mean: "This man has passed examinations set by the University of New Zealand."

And the way out? The way out is the way back; we must foster a corporate spirit, and this can only be done when people really feel they belong. If a student were compelled to enroll as a full timer for two years, at least, then we would be on the right road. There would be those who would cry that such an idea would mean that some courses could not be carried on at the university. They would be quite right in their statement, but the underlying assumption would be false. The underlying assumption is that they are entitled to have their course at the university, and that the university should be made to suit the university, if they do not like it they may go elsewhere, and we would not notice their passing. They are here, but they cast no shadow.

F.L.C.

LETTERS

Cockpit

SIR.—Is this a college newspaper or is it not? You tolerate Mr Rich's film reviews, but as yet there has been no mention of one of the college's major activities—the Drama Club's production of "Cockpit."

"Cockpit" was a fine piece of production and well worth reviewing. Now that there is a change of editor, I hope more notice will be taken of this club's valuable work.

CAROL GIELHOVEN.

(We hope so too.—Ed.)

A Criticism

SIR.—Peter Dronke's on the whole efficient appreciation of the Stratford Company presentations has prompted me to raise one or two points. Firstly, Leo McKern's Iago. I felt Mr. Dronke's praise was perhaps a little lavish, this Iago was, I think, a little too much of a comic character, he could have given the appearance of being a bluff and genial soldier without entering into the affection of the audience. The audience on the night I attended roared with laughter when Iago, after cutting down Cassio from behind, runs in and murders Roderigo and hearing the crowd approaching decides not to murder Cassio but to help him. This scene, the first in Act V, immediately precedes the death of Desdemona and the audience, if understanding the tragedy, should by now have a fear and dread of Iago, it should not, I think, be getting a laugh at him.

"As You Like It" appeared to my unpractised eye to be flawless and I would thoroughly endorse Mr. Dronke's appreciation. Speaking of "Henry IV" I am in untroubled

ground but a point which came out in the acting seemed to me to be that the impersonation of the king scene with Hal and Falstaff is not up to the standard of the others. On the opening night there was hardly a laugh raised in this scene and the raucous mirth of Peto, Bardolph and Co., onlookers clashed nastily with the silence in the audience. I have not yet decided whether this was through a lack of subtlety in the presentation or whether through the fault of the text.

R. BLOOMFIELD.

And a Reply

MR. BLOOMFIELD seems to be confusing two issues about Iago's character. First, whether he should enter into the sympathy of the audience or not. I think he is entitled to, for would one not be more affected by the villainy of someone whom one had trusted, than by someone obviously to be suspected? The contrast here makes Iago not less, convincingly villainous, I think, but more so. The other question is the laughter which Roderigo's death scene provoked. This laughter seemed not to show amusement but rather a relief of tension, and I think a deliberate contrast is provided by this scene and the "Willow" scene and Desdemona's death, which strain the nerves of the audience to the utmost.

It is a debatable point whether Prince Hal's mimicry of his father in the tavern scene in "Henry IV" should be meant seriously or not or whether it permits a change in tone, but it seems to me that Terence Longdon's acting was at fault in making no attempt at mimicry and making his lines coldly serious rather than mocking and ironical.

P. DRONKE.

The Late Sir Thomas Hunter



ON the occasion of the retirement of the late Sir Thomas Hunter from the position of Principal of this college, Dr. J. C. Beaglehole wrote these words in "Salient." The tribute is greater than this pen could hope to achieve, one may be forgiven for quoting them here:

"In the widest sense one realises, Hunter has been one of the main driving forces behind education in our country in our time; he has not been merely a mechanic tinkering away with the insides of the University of New Zealand, swearing at times moderately. His capacity has been enormous.

Hunter could have run Cambridge or Harvard or London; and yet we need, we must have, men of his calibre in New Zealand or we become quite futile. He has been one of our main bulwarks against futil-

ity. Bulwarks?—no that's not the right metaphor, there is too much of passive solidarity about it, and Hunter has been anything but passive. We may have taken shelter behind him, but that was because he was in front, very dexterous with a sword, very agile on his feet—beautiful footwork indeed—very much the leader to battle and the in-fighter too. Yet it would be wrong to think of him as the swordsman merely, a sort of reckless D'Artagnan taking on the multitudes, and his struggle has never been a subaltern's war; he has had generalship, not merely a clever wrist, strategy as well as tactics. To watch the transaction by which a somewhat dubious idea has beneath Hunter's fostering care, become triumph fact has always been rewarding for the spectator; indeed if you know what is happening, it is both rewarding and entertaining. The history of the college, and of the university, is studded with memorials of Hunter erected in this way. Few of them, however, bear his name. There are some people, of course, whom the strategy of direct approach has tended to exasperate. . . . We have not outgrown the utility of minds like Hunter; we never shall."

As an ardent follower of the Rugby Club, of whose first fifteen he was once captain, as an leader of the college, as a progressive and far sighted administrator, as a personality, as an individual with whom the students' executive sometimes came into conflict, as all these things, he was known and respected both within the college, and outside of it. He was essentially wrapped up in Victoria. It would be hard to find one so typical as he of a person devoted to a college and a cause.

To the younger student Sir Thomas is only a name; to the older student he is a memory; to both he can be an ideal. He is part of our heritage.

THE BATTLE OF THE BOOKS

(Continued from Page One)

have also a greater risk attached. Overhead costs in the book trade as elsewhere would be higher this year and with the limited exchange available and the increased public demand a choice of either quantity or quality was demanded. Either books of a better kind would be unobtainable or their price would be prohibitive for the student. What should the bookseller do?

Mr. H. C. South stated that his firm would be using 20-25 per cent of the allocation for secondary school texts, but if required to supply universities and libraries their entire allocation would have to be used! When interviewed Mr. Miller of the V.U.C. library told us that he understood the library would receive sufficient exchange from the general grants fund to enable them to indent the usual requirements. He was very sceptical of proposals arising from last congress that the University should import its own materials and so endeavour to ease the financial burden to the student by retailing at lower rates. Many years ago a similar scheme had been attempted but with notable lack of success. Aside from obtaining licences and taking risks of overstocking there would be strong opposition from both booksellers and publishers—the latter of whom would probably refuse to sell directly to the University. It was doubtful too, whether the ultimate cost to the student would be very much below that offered by local booksellers. Other libraries seemed to be receiving an adequate allocation, but as each library applied separately to the Reserve Bank it was not yet possible to see the overall position.

When "Salient" interviewed some of Wellington's leading booksellers last week however certain facts were clear. Visiting publisher Mr. Mark Longman had expressed in April dissatisfaction at the situation and arising from further protests the Government had told sellers that their cases would be reconsidered on their individual merits. Up to the present these have met with success—the allocation granted now being up to 100 per cent of 1950. But already a general shortage was evident. Sales of fiction and non-fiction were down due to lack of supply not decreased demand. Subscriptions to overseas periodicals were even more difficult to obtain. American orders had not been going forward—the American license is even harder to obtain than U.K. exchange. Messrs.

Whitcombe and Tombs who are N.Z. wholesalers for certain British publishers have been unable to meet the usual orders of other booksellers.

The public, unable to obtain the books they want, will rely further on the libraries. To supply this demand the libraries must buy more books. Already they have been unable to obtain from local sellers the extra copies needed. Even more important is the fact that this shortage will be cumulative. The factors which helped to ease the situation this year will be absent in 1954. There must be an ever widening gap between supply and demand. In the nature of ordering books it would be necessary to obtain additional exchange before the latter half of the year to bring any improvement in the shortage.

It follows that we are faced with the problem of increased student population and decreased supplies of texts. There is an increase in public demand for all types of literature and a shortage of fiction and non-fiction, periodicals and magazines. Allowing for an increase in present sales N.Z. imports of overseas books would cost only about two million pounds. When in 1951 importers indulged in an unrestricted buying spree book imports rose only by 10 per cent. Is it likely that freedom for booksellers to import would seriously endanger the economy of the country? Are controls on book importation an economic necessity? And, on reflection, is a policy which restricts the free flow of books into a country likely to assist the democratic education of the people? In the British Commonwealth, N.Z. is the only country other than Ceylon which so governs the importation of books. Harmless as the regulations may appear they are nevertheless a potential weapon in official hands which could bring into jeopardy our academic and political freedom.

"THE RED BRICK UNIVERSITY"

DISCERNING students who may have read that controversial Pelican book "The Red Brick University," written under the name Bruce Truscot, which was a nom de plume, will be glad to know that Truscot was Professor E. Allison Peers. Professor Peers held the chair of Hispanic Studies at Liverpool University. He graduated from Cambridge in 1912, taking a first in ancient and modern languages tripos. He concealed his identity from his colleagues until his death in December, 1952.

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By
Ian Rich

WHITHER 3-D?

Its Artistic and Entertainment Merits

I DO not approach this subject very confidently. I have seen 3-D in action only once: on Monday night at the Tudor. I left the theatre puzzled and a little worried. Is this Hollywood's strongest answer to T.V.? Has this type of film any real advantage over the old familiar flattie?

I can hardly answer the first question. As for the second, I don't think I'm capable of answering that either. Mind you, I don't think the actual film helps me. "The Man in the Dark" has a poor plot, no characterisation and little acting talent. Hollywood has not been fair to itself in giving us such a film on which to form our first impressions of the new development in the cinema. I am the man in the dark.

I shall pay another visit to 3-D. My mind is confused, but the following thoughts, aspects and questions suggest themselves.

● It is interesting to note that the inventor of stereoscopy, Semen Ivanov, had a passionate interest in art, but was disheartened by the flatness of painting. Has this flatness disappeared with the Tudor 3-D? Not altogether. There were times when certain psychological adjustments were necessary to convince me that I was really looking at a picture that really had depth.

● The illusion of reality is certainly greater. But as I have said so often before the film's job is not to depict

reality but to interpret it. With 3-D will we get a deeper and stronger interpretation? Yes and no. Mainly yes. There will be less opportunity for emphasis of characters or objects in single shots. The background will always have to be in clear focus: nothing will be allowed to stand out unless there is a deliberate change in the camera's movement or angle. On the other hand, symbolism of contrast or parallelism will have added effect now that foreground and background are equally well defined. (It is obvious from their past work that the best directors will welcome this innovation.)

● As for pictorial effect, much will have to be sacrificed. There will be less play with shadows, contrasts of light and shade. There will, I fear, be less "atmosphere." (I hope I am wrong.)

● The audience, I imagine, will be drawn closer to the action on the screen. (The Tudor screen is too small for a much greater intimacy. I am dreaming of the days of the larger screens used in the stereoscopic method of 20th Century-Fox.) Objects will come out to meet us: and the audience will break through the screen! Once producers stop trying to impress the 9d seats, the present crude effects at the Tudor will become something much greater than mere stunts. Dramatic values will be intensified. I am looking for-

ward to new excitement and thrills.

● Eisenstein has said that montage is conflict in scales, graphic directions, volume and masses. 3-D will now give the highbrows conflicts of depth.

● What about the realms of film fantasy? How will Powell and Pressburger like 3-D? If they decide to film straight ballet, with less vulgar colours than in "Tales of Hoffman," they will achieve effects of beauty that will be new to the cinema. On the other hand, trick photography will have to go (the pitfalls are obvious) and artificial settings will have to be less artificial than before. Nevertheless, in the whole realm of cinematic fantasy there are great stereoscopic possibilities.

● As for 3-D acting, the empty beauty queens will have to go. Make-up will demand added skill. There will also have to be an even greater

contrast between stage and screen acting. Everything, almost everything, will depend on the "inner" performer. Gestures and expressions must be toned down: the 3-D camera is too penetrating, too observant. Edith Evans in a future film version of "The Importance of Being Earnest" would be a complete failure. Miles Malleon wouldn't have a dog's show.

● Just because 3-D looks more like real people on a stage, on no account must producers start a wholesale adaptation of stage plays. The film has always been a visual art, and with 3-D it is even more so. As for filming Shakespeare: "Words, words, words."

● What about pure entertainment? Comedy? 3-D will add to a heavy slap on the face, will give extra measures to a custard pie, extra fatness to a Lou Costello. The seekers of entertainment (not only comedy) will find more amusement.

It seems that 3-D has come out on top. I must think and write at the same time. I was at first hesitant about its qualities, but I have convinced myself that there is something worth while in the stereoscopic cinema. I may be wrong. "The Man in the Dark" gives only a hint of its possibilities. But of this I am convinced: 3-D will demand great adjustment on the part of both audience and producer. And for commercial success those spectacles and high admission prices must go.

ENTER THE SCIENTISTS

Extrav Profits to Charity?

IS it possible that those select, self-possessed and most reasonable of gentlemen, the scientists, are contemplating a forage from the august portals of their ivory towers into the everyday world of student affairs? It appears so. At the A.G.M. of the Mathematical and Physical Society, the following motion was moved and carried unanimously: "That the secretary be instructed to inform the executive that it is the opinion of this meeting that the profits made from the process and sale of Cappcade be donated to some suitable charity each year."

It was pointed out that the Universities of Auckland, Canterbury, Otago and Massey College already do this. The result of donating the profits from their processions, and from the sale of the capping magazines appears in those centres to be well worth the small financial loss to the Students' Association. "Salient's" representative at Easter Tournament held this year in Dunedin had this to say: "Very apparent in Dunedin is the way the whole city itself is interested in and tied up with the University." This interest must be due in no small way to the fact that proceeds from Extrav. are donated to charity. Thus the move would result

in increased support from the authorities and public, for it is well known that at the present time the public do little more than condone Process, and laugh politely at the antics of those taking part in Extrav. The donation, though probably small, would of course be accompanied by blazons and trumpets of publicity which characterise all such altruistic gifts to charity.

It is the clubs of this college which for the most part enter those in-artistic monstrosities, charitably called "floats" in Process. Therefore, a recommendation by one of these, especially when backed up by others, should be examined carefully on its merits. The sections which support the move are the Chemistry Club and the Chess Club. Mr. Perry Stevenson, organiser of the Weir House floats, has issued the following brief statement: "I agree with the idea behind the motion. If the move is successful it will do a lot to popularise Process and Cappcade—and more important—the University as a whole."

It is to be hoped, therefore, that the Exec. will consider the motion carefully. I fervently hope that the scientists and chemists of this college flourish exceedingly in the healthy air of student affairs, leaving behind forever the cool and rarefied atmosphere of the ivory towers. —D.D.

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TO-NIGHT THURSDAY

MOOT POINT

THE recent Inter-College Law Moot featured four teams, each of two speakers, and all hoping by the application of knowledge, wit and eloquence to win their case.

Canterbury and Otago were the first to dispute the decision and "Their Lordships" decided in favour of Otago for reasons which the Victoria team, being gentlemen, did not enquire into.

Owing to an unfortunate mistake Auckland had prepared the same side of the case as Victoria, but after several frantic toll calls, both to Auckland and Wellington, Auckland was in the wrong. Victoria (F. L. Curtin and W. N. Sheat) put their

case with commendable economy of words in just over an hour, and WON! Victoria and Auckland contested the final. Victoria was forced to change sides but nevertheless carried off the New Zealand Law Society's Cup in fine style. (This may or may not be proof of the fact that a lawyer can argue any side he is paid to argue.)

There could have been, perhaps, a few more supporters in the audience—surely none could grudge listening for a few hours to the case of Solle v. Butcher (1950) 1 K.B. 671 being argued. In future, handkerchiefs will be provided for those laymen who are bored to tears.

DRAMA CLUB A.G.M.

THIRTY students attended the Drama Club's A.G.M. Too few for a college of this size. And only 10 freshers.

The club's activities for 1952 were reviewed and discussed. The president, in his annual report referred to enthusiasm displayed at the annual general meeting, and the elected committee's corresponding vigour in planning a comprehensive programme for the year, on the assumption that activities would be well supported. Unfortunately their hopes did not materialise. The number of activities which had to be postponed, or cancelled because of lack of support was disheartening.

Nevertheless, those members who were keen did some good work. The usual programme of one-act plays was presented in the Little Theatre; the regular study weekend was held at Mr. John Weight's residence at Waikanae. Several plays were read and a good time was had by all in spite of the arrival of some (would-be) revellers at 4 a.m. (3 a.m.) on Saturday morning. G. B. Shaw's "Poison, Passion and Petrification," with Gavin Gates as producer, travelled to Christchurch for the inter-college Drama Festival. This entry did not meet with the success it deserved, but it was well received by the audience. A successful School of Drama was held earlier in the year, and its success is due to the efforts of the organiser, Mr. Gavin Gates. Other highlights, an evening of dramatic recordings (including Miller's "Death of a Salesman") and dramatic records involving the production of a "farce" by a New Zealand author, Margot Doth, for the British Drama League.

Everyone will agree to the success of the club's major production, "Cockpit" which was directed by Brian Brimer. Casting was difficult, but those chosen worked hard and earned praise that was both lavish and gratifying.

What of the future? The committee, in supporting the drama groups in the city in their successful efforts to persuade the City Council to purchase the Paramount Theatre, has assured the clubs of a theatre in which to stage its major productions. Another full-scale production is planned to take place sometime in June. The play chosen is "Spring 1600," a comedy with a large variety of good parts. Elsie Lloyd will produce.

Other activities will of course, depend on the keenness of each individual member. The Drama Club may be called a clique, but on close observation it will surely be admitted that there are absolutely no barriers for enthusiasts. We can hardly blame the club for more or less outlawing those unfortunates who regard the Drama Club as merely another vehicle for the furthering of their already inflated egos. Drama is not only an opportunity to stand in a spotlight, and any member of the college who has the same idea, will be sure of a welcome by the club. Those who are keen watch the notice board or contact one of the following elected officers.

President: Bill Sheat; Men's Vice-President: John Wright; Women's Vice-president, Pauline Kermoder; Secretary, Gavin Yates; Treasurer: Bruce Hill; Committee, Mary Ann Turner, Ross Gilbertson, John McLean, Grahame Patchett and Ian Rich.

EXTRAV!

CASTING FOR EXTRAV. ON

THURSDAY, 30th APRIL

WATCH NOTICE BOARD

ARE YOU A STUDENT?

WHAT does the average Wellingtonian think of you when you say you are a Varsity student? He more than likely places you as one of those tweed hatted or shapeless gab. raincoat people who daily frequent that establishment "up the hill." You are a potential left wing radical who has lost all interest in the comings and goings of everyday life. You are a person with a perverted sense of humour (if indeed you have any at all). You are often noticed outside the Paramount Theatre waiting to see a foreign film.

Or alternatively you are a social gadfly. A person who goes to University to obtain an imported and superficial culture. You have too much money and so snob those who have to work for a living. You spurn everything that has not been produced overseas as worthless and not worthy of your attention. Your only association with Wellington is through the social columns of the local papers. In all you have become dissociated from the community of which you should be a vital and life-giving part.

Can you blame them for their opinion? The only time Victoria appears in the public eye is when some of our more virile left-wing brethren stage some political demonstration. The one day in the year on which we can exhibit the lighter side of the student what do we do? We show them a picture—obscene without being humorous—disorganised but without individuality. Every capping day over the last few years has merely gone to strengthen this opinion. Only a small section of the university take part. Consequently any chance to change these ideas has been lost because of inertia on the one hand and lack of individuality on the other.

Procesh has merely been a resurrection of past ideas. The extent to which this is noticed by the people can be seen from an example from last year's capping pro. Look at the publicity given to the one student who showed that he did not conform to the usual mould. His antics were not hilarious. But they were original.

Another capping day is coming. Will it be any different from those of past year? We hope so. But it will not be unless greater interest is taken in the activities. You have heard the cry of student apathy so often that it must now be penetrating even the most disinterested student. Help those who are trying to organise the activities, either directly or by taking part in procesh.

You may consider this a great deal of feeling about a triviality. But capping is an example of an atmosphere which permeates the university. Perhaps by attempting to remedy this more obvious defect we may even have some effect on the basic cause of the trouble.

INTERNATIONAL STUDENTS EVENING

FORMATION OF A CLUB
Adoption of a Constitution
FILMS
SUPPER
Little Theatre,
TUESDAY, 5th MAY
at 8 p.m.
ALL WELCOME

A Select List

"Sketch of Mediaeval Philosophy"	—D. J. B. Hawkins	7/6
"Spirit of Mediaeval Philosophy"	—Etienne Gilson	20/-
"Understanding Europe"	—Christopher Dawson	17/6
"Religion and the Rise of Western Culture"	—Christopher Dawson	16/6
"Arthur Schopenhauer"	—Frederick Copleston	12/9
"Great Men"	—Francois Mauriac	15/-
"Pascal"	—Jean Mesnard	18/-

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72 DIXON STREET — WELLINGTON

French Club

ON Tuesday last, the V.U.C. French Club, in co-operation with the Music Department, gave such of us as were sufficiently interested to go along, a rare treat. Most of us find some fascination in the work of French composers of the second half of last century; but perhaps the most fascinating section of the period's production is the work of the song writers. Such men as Faure and Duparc, by their musical settings, succeeded in raising the poetry of the time above a level which could otherwise with justice be termed "mediocre." Faure, for example, gives us a translucent setting, exquisitely thin and diaphanous, yet rich and almost painfully moving, of lines which are almost banal as they stand.

*Ferme tes yeux a demi,
Croise tes bras sur ton sein
... et ... les rossignols t'era ...*

Yet in his hands, words and music become a thing of extreme beauty.

The French Club had the happy inspiration of giving us the opportunity to hear some of these songs, played and sung by some of the most gifted artists at present at Wellington. The first and last group were sung by Honer McKellar, accompanied by Dorothy Davies, while the centre group was sung for us by Donald Munro, accompanied by Frederick Page. Included in the programme were: *Les Berceaux* (Sully Prudhomme) and *Nell* (Leconte de Lisle), both by Faure, and *Phidyle* (Leconte de Lisle) by Duparc; then Donald Munro gave us *L'Invitation au voyage* (Baudelaire), an exquisite little bitter-sweet love song, *Elegie*, a translation of Thomas Moore, *Chanson Triste* (Jean Labor), concluding with *Le promenade des deux amants* (Triston l'Hermite)—all with settings by Duparc. The final portion of the programme sung, as the first, by Honer McKellar, was devoted to Verlaine's cycle of verses "*La Bonne Chanson*," with settings by Faure.

Honer McKellar sang sweetly and truly, with a fine appreciation of the subtleties of her material. Donald Munro, who has a fine voice, although perhaps a trifle too robust for this sort of material, sang with artistry and—most important with these French songs—unobtrusiveness. We have only one regret, and that is that some of what to us are the best of Faure's work, and who will deny that he is one of the best of the three composers who can write a song?—was omitted from the programme. We would, for example, have welcomed with joy either "*Après un reve*" or "*Claire de Lune*," to mention but two.

All credit is due, however, to the French Club for organising such an original—and yet obvious—evening, and to the music department for its sympathetic and fruitful aid.

If this be the French Club's new inspiration, may its fount flow ever more copiously!

—R.E.H.

CAPPING BALL 1953

TOWN HALL, FRIDAY 8th MAY, 1953

ARE YOU COMING TO CAPPING BALL?—YOU SHOULD BE THERE
It is the Annual Ball of Your College.

Admission Price is only £1/1/- Double.—Dancing is from 10 p.m.—3 a.m.

REMEMBER—FRIDAY, 8th MAY

Tickets available from Exec. Rooms.

LUNCH HOUR MEETING—

SOVIET FOREIGN POLICY
HAS IT CHANGED?

Speaker: A. H. Scotney, M.A., Dip. Ed.

WEDNESDAY, MAY 6.

SOCIALIST CLUB

Bring Your Lunch.

Americans at Weir

WEIR HOUSE is fortunate this year, as in former years, in having two American Fulbright students in residence. Both these young men are boisterous in their social lives and, consequently are worthy additions to the list of residents.

The bespectacled Larry Wagner is here doing research into the Social Security Act, 1938, but, like most of his countrymen, he is considering only the pecuniary side of the question, medical payments, in this instance. A former Sth. Dakota State College man, with a B.Sc. degree in journalism (what?), he was on the staff of the "American News," Aberdeen, Sth. Dakota, before he came to N.Z. On returning to the U.S.A., Mr Wagner intends to write a series of articles for his paper on his impressions of life in this country. This probably explains the enthusiastic way he goes about his work; he seems the kind of man who likes to specialise and, at times during the day, can be found talking with the people themselves in the bar of the Royal Oak Hotel. Asked his opinion on N.Z. beer, Mr. Wagner made a characteristic, enlightening observation, "I like it." His plans for the future are uncertain as the armed forces require him for the next two years but he will definitely be continuing with his career in journalism when he is discharged.

Unofficially aiding Mr. Wagner in his comprehensive study of life in N.Z. is Mr. Robert Kelson who is preparing his doctoral thesis which will be on some aspect of parliamentary relations. Before leaving U.S.A. Mr. Kelson was a junior lecturer in political science at Boston University, having obtained his A.B. there in 1948 and his M.A. the following year. He has also had a year's experience in library work and, if the university library is short of staff, perhaps, he could be persuaded to put in a few hours work each day to help relieve the situation instead of making a nuisance of himself at the opening of Parliament. Referring to the incident when he was asked to remove himself from the hallowed precincts of specious oratory, Mr. Kelson made the following statement to "Salient": "After thoroughly investigating the legal aspects I am convinced that the official in question was guilty of misjudgment and that I was acting within my rights." He mentioned that he had the support of a prominent member of Parliament to back up this statement. We did not disillusion the young man with the morbid details of the fate of other young men who had M.P. support.

In the course of his research, Mr. Kelson hopes to interview many leading governmental and parliamentary officials. We wish him luck but it is commonly known that Mt. Everest is more accessible than these distinguished gentlemen. He will follow Mr. Wagner's example and write professional articles for a political magazine when he goes home to complete his doctorate and continue his pedagogic occupation. His comment on N.Z. women—"friendly."

These two enterprising gentlemen are embarking on a seventeen-day tour of the South Island during the term holidays in May and Mr. Kelson would be very pleased to learn of some kind student who can spare a sleeping bag. If such a student exists, he can contact Mr. Kelson by ringing 45-012.

V.U.C. Film Society

"The film is the most vigorous art form today."

—Constant Lambert (a musician)

Films are becoming a greater part of the artistic creations of the present day. Most students are filmgoers, and like to practice their critical ability on the films they see. At VUC there are many clubs which cater for the interests and tastes of the student but there is no society or club which caters for those who appreciate good film art. It is proposed to start such a society. This society will endeavour to instruct its members in film art. The programme would include lectures from prominent people in the film world of the capital (such as Gordon Mirams) from whom we would learn something of the rudiments of film art. For the critical benefit of the societies members a programme of films hired from the National Film Library and other organisations would be shown.

The ultimate aim of the society is to purchase a camera and produce its own films applying the technique and knowledge we will have learnt.

The Oxford University students have won world recognition because of their experimental films and surely in our small way we can follow them.

A notice will appear on the notice board on Friday, May 2, for those who are interested to add their names and telephone number and address.

JAMES HANNAN, IAN RICH.

Wellington Film Society

Last Sunday amongst berets, long hair, bow ties, corduroy trousers, phoney Oxford accents and quite normal people I saw two films—"The Miracle" (excellent) and "Le Corbeau" (disappointing). On Thursday night—Flaherty's elegiac "Louisiana Story" and Renoir's "The River." On Tuesday night "Chaplin's Early Films" and "Jour de Fete." On the whole an excellent filmgoing week.

And to whom do I give all the credit for this programme? The Wellington Film Society, which is doing valuable work. I suggest that anyone who is interested in films (you can have long hair if you like, but cut it off before I see you) should join. Apart from providing a film evening once a month, the society sends out a monthly film bulletin which contains interesting film news, and a guide to current pictures showing in Wellington. There are also request nights at the Tivoli Theatre: an excellent opportunity to see films that you have either missed or want to see again.

The address for a £1 subscription is P.O. Box 1584, Wellington.

REMEMBER PROCESH!

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