

SPECIAL ORIENTATION ISSUE

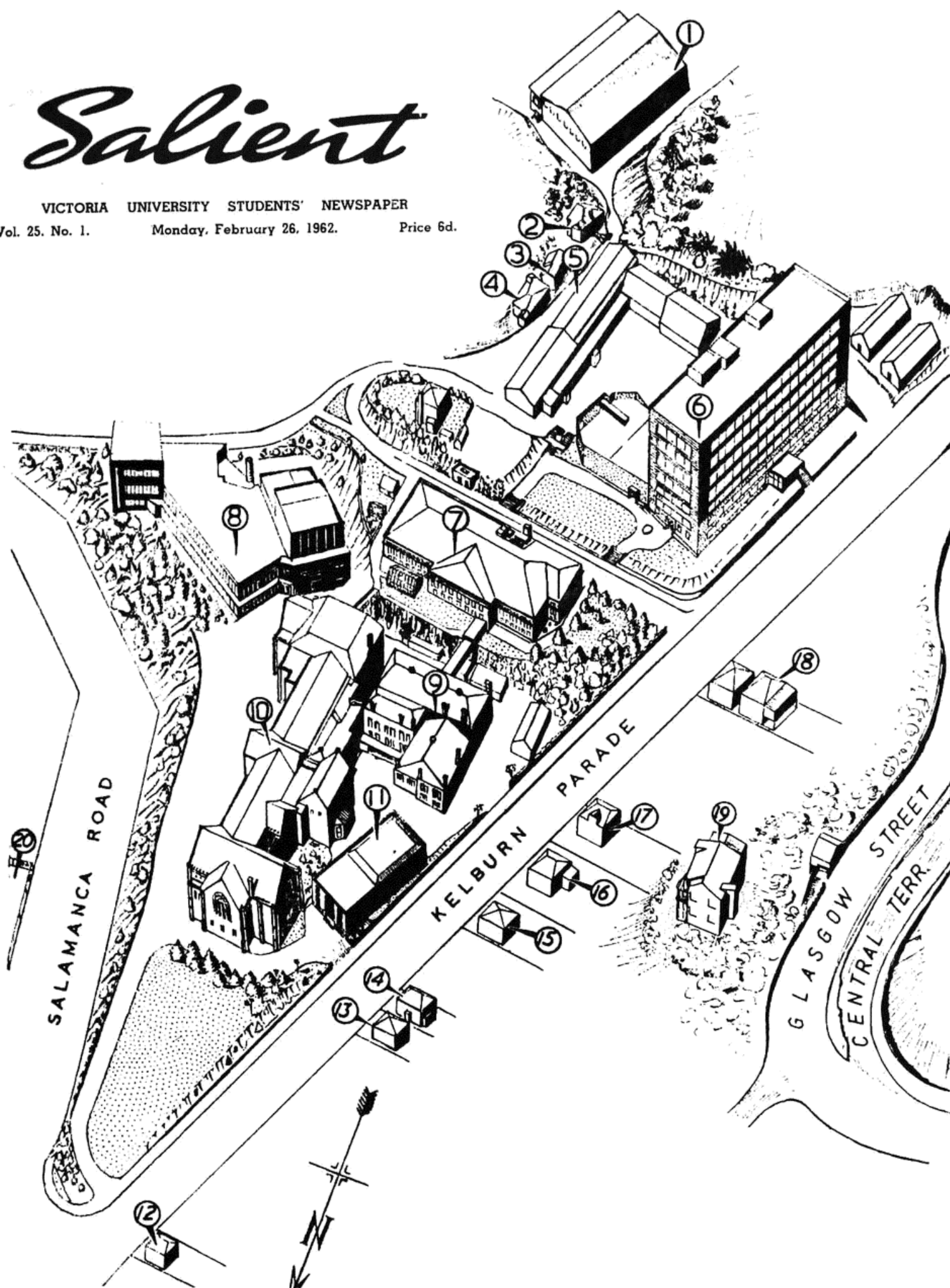
Salient

VICTORIA UNIVERSITY STUDENTS' NEWSPAPER

Vol. 25, No. 1.

Monday, February 26, 1962.

Price 6d.



VICTORIA UNIVERSITY OF WELLINGTON

KEY TO THE UNIVERSITY BUILDINGS

- | | | | |
|--|---|---|--|
| 1. GYMNASIUM. | 7. KIRK BUILDING:
Department of Zoology and Botany. | Editorial Office.
Memorial Theatre. | 12. 6 KELBURN PARADE:
Department of Political Science and
School of Public Administration. |
| 2. 14 Wai-te-ata Rd.: English Language
Institute. | 8. STUDENT UNION BUILDING:
Ground Floor:
Office of Student's Association.
Cafeteria.
Executive and Managing Secretary's
Offices. | 9. OLD CHEMISTRY WING:
Dept. of Physics.
Top Floor: Department of Music. | 13. 16, 18 & 19: Kelburn Parade. Staff
studies. |
| 3. & 4. 10 and 12 Wai-te-ata Rd.:
Department of English. | First Floor:
Quiet Room.
Common Rooms.
Library.
Committee Rooms. | 10. HUNTER BUILDING:
Ground floor: Dept. of Accountancy.
First Floor: Library.
Second Floor: Departments of
Psychology and Education. | 14. 20 KELBURN PARADE:
School of Social Science. |
| 5. LITTLE THEATRE BUILDING:
Under demolition. | | 11. ROBERT STOUT BUILDING:
Vice-Chancellor, Registrar, Liaison
Officer, and administrative staff. | 15. 26 KELBURN PARADE:
Institute of Economic Research. |
| 6. EASTERFIELD BUILDING:
Departments of Chemistry, Geog-
raphy, Geology and Mathematics. | | | 17. 30 KELBURN PARADE:
Commission on Education. |
| | | | 20. TENNIS COURTS. |

Salient

Vol. 25, No. 1.

Monday, February 26, 1962.

Price 6d.

BUSINESS MANAGER	David A. Preston
ADVERTISING MANAGER	Ian Grant
ASSISTANT ADVERTISING MANAGER	Mary Beech
CIRCULATION MANAGER	Martin Kerr
STAFF MANAGER	Lyn Catley
SECRETARY	Janet Minton
EDITOR	Murray White
ASSOCIATE EDITORS	Baldwin T. March Arthur W. Everard
CONTRIBUTING EDITORS	Brian P. Dawkins Gary L. Evans David Flude
SUB-EDITORS	John C. Ross Jancis Taylor Cathy Benefield G. J. Norris
STAFF	Sally Billingham, Robin J. Bromby, Murray Brown, Mike Hartnett, William J. McAlexander, G. W. Palmer, Kirsty Northcote Bade, Richard C. D. Smith, Jill J. White.

Published by the Victoria University of Wellington Students' Association.
The opinions expressed in "SALIENT" are not necessarily those of the editors or staff. All unsigned and anonymous material must however, be construed as editorial.

WE, AT VICTORIA

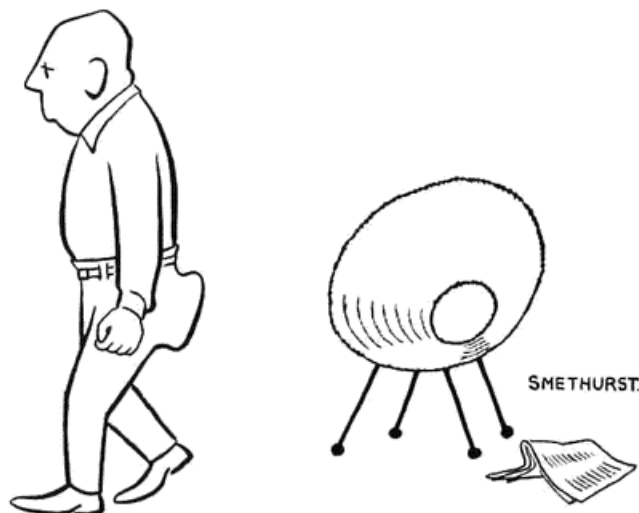
In what must surely be a momentous year for this University, "SALIENT" again extends its semester welcome to the students and staff of Victoria. But perhaps for this year, we may find a more suitable word in **unique**. For when, at what other stage of its short history, has this University seen so much happen in such a short space of time. Freshers this year will be using facilities unknown to Victoria's students for sixty-one years; facilities which, all the same will undoubtedly be dated by 1965. This year the new privileged education system also comes into operation—offering cheap learning to the young and the wealthy, not so cheap to the not so young and not so wealthy. This year too, a new Victoria University of Wellington has arisen. We have slipped silently, almost unnoticed out of constituency into autonomy.

Yet, is it possible that students could remain unaffected by these changes in the status and operation of our University? If we can judge by previous student activity, we must say yes, unfortunately, they can. For apart from certain monetary and personal considerations, few students concern themselves with the general welfare of the student body, or with their direct responsibilities towards other people. A stupefying complacency has almost deadened the students' voice. We no longer seem to care about our national or international obligations — our opinions and thoughts have become valueless; we are in a state of grooved apathy.

And where can we see this apathy reflected? Most likely in the actions of students themselves; often in the actions (or inactions) of the students' executive; and most certainly in the columns of student publications — the New Zealand Student Newspapers are especially noted for their nonsensical and irrelevant material. But this is not all gripe and moan; it is simply stating a few home truths. And what can we do about it? We can improve the standard of our publications; the efficiency of our executives; our relations with the Universities Council. And the most important piece of all, the individual student; the person who, by his actions alone, will rid us of our present complacent and apathetic quandary.

One is often challenged by the conservative outlook of the New Zealand student. Are we going to sit tight for the next fifty years; or are we going to open the doors and let in the winds of change? It's certainly a talking point!

—M.J.W.



COURSE ORIENTATION

How many students last year, while reviewing for their finals, wished that they had some over-all guide to the pattern and meaning of the various parts of their courses for quick reference?

How many students would have had a much clearer idea of the whole year's reading and study if they had been given course orientation guides at the very start?

Very few faculties at Victoria seem to consider it necessary for them to give any more details than are provided by the syllabus to students starting a new year's work. As a result, many students find in July that they still don't have a very clear idea of exactly where the work is leading, or what is going to be studied next. If they are lucky, they can find a past student and ask him just what to expect. If they are high on initiative, and courage, they can badger the department concerned for details. But if they are average students, particularly freshers, they don't get around to either.

Some forgotten but no doubt famous person said that the best way to teach anything is to say what you intend to teach, then teach it, then say what you have just taught. Most faculties give the latter two, but neglect the first.

Course orientation could include a statement of the purpose and scope

of the course; a description of the different parts, and when they will be studied, and with whom; lists of reading for the whole year; and an evaluation of the major texts, together with some indication of the amount of detail the student should know from each.

If it is to be of maximum value, it should be available in about January, for students still wavering about their subjects.

—L.L.C.

WHEN, OH, WHEN

Dear Sir,—Last year I used to sit on hard benches in C3 to watch Film Society screenings.

Are we going to be able to watch films in the comfort of the new theatre this year, or are we still going to have to notify our flesh while fortifying our spirit in C3?—Yours, etc.,

BLISTERED.

[Mr. Everard, Secretary of the Film Society, replies: "If BLISTERED is sore from sitting on a hard bench, how does he think I feel cooped up in the dark at the top of the stairs. If the Students' Association ever supplies the projectors they promised us a year ago for the projection booth in the new theatre, I will be only too happy to screen over there every week. Until then, I have no intention of carrying heavy gear hundreds of yards every time we have a show."]

A NOTE TO NEW STUDENTS

"SALIENT" requires more staff, especially in the reporting and typing-copy areas. Freshers are especially welcome on "SALIENT". No outlandish qualifications are required; only a modicum of enthusiasm is necessary. Write or call into the Editorial Room today.

Victoria University of Wellington Students' Association STUDENT UNION MAINTENANCE FEES

I hope that all students will have noticed the addendum on the fly leaf of the V.U.W. Calendar for 1962, which requires the extra payment of £1 as a Student Union maintenance fee. This is to be charged by the University to all students on enrolment, who are required to pay the Student Association fee.

Unfortunately, the maintenance and running costs of the buildings could not be accurately determined until late last year, which did not allow the matter of a possible increase in the Students' Association fee to be considered by a Special General Meeting. In December 1961, when your Executive was informed of the finance required to meet this need, the following motion was passed unanimously—

"THAT the University Council be requested to obtain a £1 Student Union maintenance fee from all students enrolling at V.U.W. in 1962 who will be paying a Students' Association fee, with the assurance that the V.U.W.S.A. Executive will take the necessary steps to call a Special General Meeting of the Association in 1962 with a view to including this £1 in the Students' Association Fee as from 1963."

There were two main reasons for this action:—

(i) The executive were firmly convinced by the confidential document prepared by the Assistant Registrar (Finance), that the proportion of the cost which the University was prepared to pay was extremely generous.

(ii) Failure to have any income for S.U.B. maintenance purposes in 1962 (it will be approximately £3,200) could have meant a disproportionate rise in the Students' Association fee becoming necessary in 1963.

The University Council is entitled to charge such fee as is laid down in Section 49 of the Victoria University of Wellington Act 1961.

It is indeed unfortunate that this extra fee has coincided with the trebling of tuition fees. However, setting aside the suddenness, and the justification or otherwise, for this trebling of fees, an increase in the financial contribution from students towards maintaining the S.U.B. has been expected for some time. You may recall that a forewarning was included in the 1961 Association Annual Report.

If it is assumed that this extra fee would be incorporated with the existing £3/5/-, this new Association fee of £4/5/- would still be the lowest in New Zealand.

The many students who, since 1957, have paid their £1 every year towards the capital cost of these facilities should be remembered. In many cases these students have not even seen the finished buildings—let alone enjoyed the benefit of using them. It should be made clear, that this £1 I mentioned above, is in no way assisting the maintenance of the buildings—this is re-payment of a loan to the University Council which will not be completed for at least another seven years.

I sincerely hope that nobody will begrudge having to pay his or her small share for the use of our magnificent Union facilities.

ARMOUR MITCHELL,

President.

FEES

Dear Sir,—The raising of University fees by the National Government is a shabby act. It reflects well neither on their intelligence nor on their integrity. As a method of cutting down the number of students who consistently fail, it was examined by the Parry Commission and specifically rejected.

The timing was blatantly arranged to hinder opposition—during the long vacation so that students would have already paid their fees for the next year before they could organise protests. This shows a somewhat cynical attitude to democratic principle.

The National Party declares itself the champion of Free Enterprise. But this new fee-scale acts to stamp out free enterprise in the University: it hits very hard the person who for any reason whatsoever is paying his own fees. It means that almost every student must be dependent on the state for a bursary. How does this fit in with their principle?

For one thing it favours a sectional interest. People with money behind them can afford to stay longer than the minimum time, can afford to fail, can afford to take long courses such as Law. This would help to reduce social mobility and reinforce class privileges.

Secondly, I think it is a reduction of the freedom of the University. On the whole it is those people who stay around for long enough to gain sufficient maturity, confidence and know-how who run student affairs and organise the various hot-headed clubs. Many of them are liable to be eliminated.

Thirdly, it hinders national development. The Minister of Education himself declared that the country needs more graduates. He is going the right way to get less.—Yours, etc.,

J. C. ROSS.

A RADICAL COMMON FRONT

More or less coinciding with the formation of the student Radical Federation which has members in all universities throughout the nation, came a summer camp organised (but not controlled) by World Affairs Council. The camp, brainchild of President Butterworth, was held over New Year Period and brought together all shades of radical (and some not-so-radical) thought. From progressive liberals to far-left Trotskyists came the call for nuclear disarmament and more aid to Asia.

Owen Gager, a well-known leftist, led off the talks with one entitled "Freedom, Civilisation and the Deathwish" in which he analysed these three elements in modern society, with much reference to the U.S. Although sometimes rambling, polemic Gager was generally stimulating and coherent.

Next on schedule was Robin Bromby from V.U.W., whose contribution "Is Liberalism Possible?" examined the forces acting for and against liberalism in our society, with particular reference to New Zealand. Thrusting at education, he said: "(Roman Catholics) conspire, wittingly or unwittingly, to prevent their own mental stimulation (in their schools); they oppose all mental exercise and in some ways oppose liberalism". However, state education was also attacked. Said Bromby: "Generally, the schools do little to raise the students' minds above the level of set school work—this often due to the fact that the teachers themselves are intellectually moribund." Other items dealt with: majority tyranny, political incompetence, while slating ultras of both ends of the political spectrum.

One of the most stimulating talks (if not the most realistic) came

(Continued on Page 6)

THE HOUSE COMMITTEE IN THE STUDENT UNION

The House Committee is the Executive Sub Committee which is responsible for the administration of the Association's interests in the building. It is nominally divided into the Men's and Women's House Committees, but in practice they meet together. The two Executive members who hold the chairmanship of the Committees are Miss J. Latham and Mr R. J. Pitchforth. Miss Latham and the Women's House Committee are in charge of the publicity in general and the Newsheet in particular. The Men's House Committee look after the control of the rooms and the general extension of student use of the building. The following points about the building will be of interest.

DINING ROOM. Here you can buy a very good meal for a low price, and a full dinner for 3/9d. Mr. Levenbach is able to do this on a very low margin of profit in order to break even. Unfortunately he has been subjected to some heavy losses and the price may

have to rise if this continues. The following have been stolen from the Dining Room in the last term: 420 cups; 247 saucers; 369 dinner plates; 242 small plates; 198 soup forks; 110 small forks; 89 dessert forks; 50 soup spoons; 76 large forks; 50 soup spoons; 76 large

knives; 61 small knives; 80 salt and pepper sets; 78 ashtrays; 198 glasses

In addition to the possible price rise, continued theft at this rate will have to be put in the hands of the Police. Besides normal catering service, Mr. Levenbach is willing to cater for clubs at their special functions and private parties. Those who are interested should approach him for further details.

CLUB STORAGE ROOM. The room leading off the foyer next to the letter rack is the club storage room. Lockers are now available to clubs who should apply to the House Committee for them.

TELEPHONES. On the other side of the stairs as well as outside the Men's Common Room there are telephones. These are for general use and local calls are free. Toll calls and telegrams may be sent and payment is by means of a slot mechanism.

EXECUTIVE AREA. The Executive area houses the Managing Secretary and his Secretary, the Executive Room, used by the Executive and its sub-Committees, and the Association Office. After Enrolment week you should go to the Executive Office when you require information on student activities. During Enrolment week there will be an Information Bureau run by the House Committee and they should be able to answer your enquiries. The Accommodation Bureau is also in the office and messages for members of the Executive and Club Secretaries may be left here.

NOTICE BOARDS. The Notice Board outside the office is the official notice board of the Association referred to in the Constitution, and it should be inspected from time to time as information concerning you will be posted there. The two boards outside the Dining Room will be changed daily and will be the easiest way to find out what is happening today and tomorrow. Notices for this board should be in the office 24 hours before they are due to be posted. Letters to individual students will be put on the letter rack and will be returned to the Post Office if they are not collected promptly. At the top of the main stairs is the Club notice boards; if you are interested in any particular activity, information will be found here. Mr. Boyd has a space which he will use for posting details of employment, and "Salient" will also place items of interest on this board. Executive sub-Committees will post their information on the sub-Committee notice board and in order to keep in touch with what the Association is doing with your Three Pounds Five you should read this regularly. The board next to it will have information about the more important student activities going on at the present time. The Orientation Controller is using it for Enrolment Week and the week after that, and other activities will be advertised in a similar way.

QUIET ROOM AND LIBRARY.

To the right of the Club notice boards is the Quiet Room. The following extract from the House Regulations should make the use of this room clear:

- (1) The room shall be available to any student or group of

students for the purposes of uninterrupted quiet, thought, meditation and prayer.

- (2) No loud discussion, reading of newspapers, University studies, playing of games, smoking or eating shall be allowed in the Quiet Room.
- (3) Religious Services may be conducted in the Quiet Room with the prior approval of the Quiet Room Committee but this room shall not be exclusively used as a meeting place for religious groups.
- (6) On each Monday post a notice listing all bookings for the coming week on a notice board outside the room.

In the Library you will find back numbers of the magazines that are in the Common Room. The Student Advisers Room will be used by the Appointments Board when it comes into operation.

COMMON ROOMS. In the other direction you will find the Common Rooms. These are for all students to use as a place for relaxation where one can play the piano in the Common Room or listen to the radio in the Women's Common Room. This is a good place to relax, but studying here is not recommended, the distractions are too great. There will be magazines in the Common Room for general use. A considerable amount of furniture in these rooms was damaged last term and people are requested not to abuse it. 36 ashtrays and 6 rubbish bins were also stolen. Continued breakages may have the effect of lessening the amount of furniture and increasing the general association fee.

Publicity in the S.U.B.

The new Club Notice boards are at the top of the stairs in the S.U.B. and the headings from the old board have been put in each square. New headings will be needed.

During Orientation Week clubs are invited to place a poster on their notice board. These should:

1. Be of a reasonable artistic standard.
2. Be 13 inches square.
3. Be aimed at the Freshers.
4. Indicate the nature of the Club's activities and the first meeting.

The notices will be on the route taken by all students enrolling, so post them by 26/2/62. Boards unused by March 5 may be re-allocated and clubs wishing to use this space should leave a note in the office. Clubs are expected to manage their own boards.

The two boards opposite are for Executive Sub-Committees and set displays. Should any clubs wish to publicise any event of interest to all students, arrangements may be made to make this board available for a limited period. A blackboard and easel are also available for special occasions.

The notice board in the Arts Block is for general use.

Posters for events within the next 48 hours should be handed to the House Committee at least 24 hours before they are to be posted. If you want the posters returned, say so on the back.

The official Association notice board is outside the Executive office.

The letter rack is outside the club storage room but club letters are still posted in the pigeon holes. A weekly news-sheet will be issued and notice of coming events should be handed in by the Thursday of the preceding week to Salient. The news-sheet will be distributed free of charge on Monday morning and the same information will be published on the board outside the common rooms. Other notices may be added at a small charge.

Lockers are now available in the club storage room and requests will be considered by the House Committee.

Clubs are advised to book rooms early.

Any further information may be obtained by ringing me at 34 517 in the evening.

R. J. PITCHFORTH,
Chairman, House Committee.



WORK'S NOT WHAT IT USED TO BE IN THE POST OFFICE... oh joy!

Everything's new and bright. It's the new policy. Progressive young men make for a progressive organisation. That's why we want undergrads who intend completing Arts or Commerce degrees, to train for top management jobs. Successful applicants will be given study assistance to complete their courses. If you're intelligent, ambitious and keen, we'd like to hear from you. See Mr L. W. Keys, B.A., Divisional Director, General Post Office, for further details. Phone 44-040, extension 419.

YOUR UNION

The Student Union Buildings (Gymnasium, Student Union, and Theatre) are the most recent additions to the University buildings. The Gymnasium and the Student Union was opened on the 10th of June, 1961. The University Council, the governing body of the University, has delegated the management of these buildings to a committee known as the Student Union Management Committee.

The buildings are intended for the use of students and staff of the University so both these groups are represented on the Management Committee. The Committee consists of the President of the Students' Association, five members appointed by the executive of the Students' Association, the Vice-Chancellor, the Physical Welfare Officer, one member appointed by the University Council, one member appointed by the Professorial Board, and the Managing Secretary of the Committee.

A chairman is elected annually by the Committee, who at present is Mr K. B. O'Brien, a former president of the Students' Association and the University Council member on the Management Committee. The Managing Secretary of the Management Committee, I. H. Boyd, is a full member of the University staff and is the executive officer of the Committee.

The administration of the Student Union Buildings has been delegated by the Management Committee as follows:—

The Gymnasium is controlled by the Physical Welfare Officer, Mr W. H. Landreth, and his assistant, Miss B. J. Maddox.

The Common Rooms, Committee Rooms Etc. in the Student Union are controlled by the Students' Association. The House Committee of the Students' Association handles the day to day running of these rooms.

The Dining Room and Shop are let to a caterer, Mr F. Levenbach. Mr Levenbach has a contract with the University to provide meals at fixed prices during term time. Clubs and Societies can make arrangements with Mr Levenbach if they wish him to cater for their social functions. Mr Levenbach is entitled to cater for non-University functions in the Dining Room providing that such functions do not preclude the serving of meals to the University students and staff at the normal times. (Any non-University function held in the Student Union must have the approval of the Managing Secretary.) Consequently Mr Levenbach is able to serve reasonably priced meals

to University members while relying on these outside functions for his profit.

The Theatre is administered by the Managing Secretary of the Student Union. (The Students' Association Office will accept applications for the use of the Theatre if the Managing Secretary is not available.) The Theatre can be hired to non-University organisations but, during term time, non-University bookings are restricted to enable University Clubs and Societies to use the Theatre. **The Accommodation Bureau** has been transferred from the care of the Students' Association to the University. The Managing Secretary is responsible for running this service. Enquiries concerning accommodation are handled by Miss M. Cox (in the office behind the Students' Association Office), or Mrs Olivecrona (in the Students' Association Office).

The staff of the student Union Buildings will be pleased to assist any student requiring information on University and student matters.

**COPY FOR ISSUE 2
MUST BE IN BY
10 a.m. FRIDAY,
MARCH 2.**

SOME RECENT TRENDS IN ANIMATED FILMS

Animated films have to overcome a prejudice in the minds of most audiences — the tendency to regard the cartoon as a product aimed solely at children, with animals acting like humans and drawings that copy real life as closely as possible.

But this conception, which links cartoons with Hollywood, violence, slapstick and caricature is very much one-sided and recently there have been some interesting new cartoons released which show that the medium is not as dead or as restricted as we feared. Sometimes humour itself has been jettisoned; there is no logical reason why animated films should be so, just because of that fact, funny.

U.P.A.

About ten years ago, United Productions of America or UPA as the company is better known as, started releasing cartoons in which the artist, instead of disguising the characteristics of the medium in which he was working, actually admitted and exploited its conventions. In *Gerald McBoing Boing*, *Rooty Toot Toot* and *Willie the Kid*, amongst others, we saw a move away from the idea of cartoons as children's fare to a more sophisticated and wry adult approach. Sometimes there was also the breakdown of the long association of animation with the belly laugh; more ambitious attempts at serious story-telling were made. *The Tell Tale Heart* was a fine and suitably horrific adaptation of Edgar Allen Poe's story, while *The Unicorn in the Garden* was quite successfully based on the Thurber parable.

Unfortunately, UPA became more and more conventional and Disney-esque in their techniques and churned out one Mister Magoo vehicle after another, culminating in a feature length cartoon a couple of years ago called *Magoo's 1001 Arabian Nights* in which the wit, satire and charm of the earlier works had reverted to the old fashioned saccharine style of the earlier cartoonists.

THE EUROPEANS

Jiri Trnka in Czechoslovakia we already know well from his full length puppet film *The Emperor's Nightingale* and such similar shorts as *The Song of the Prairie* and *The Lost Sentry*. Most recently he has made *A Midsummer Night's Dream* the same way, a treatment which successfully creates a fantasy world to match the atmosphere of Shakespeare's play and Mendelssohn's music.



A scene from Zagreb Film's ALL THE DRAWINGS ON THE TOWN

NORTH OF THE BORDER

An entirely different kind of approach from anything preceding it was pioneered by Norman McLaren, working in the National Film Board of Canada. This was to draw directly onto the film, applying the coloured image frame by frame, often creating a synthetic soundtrack the same way. In *Begone, Dull Care*, *Fiddle De Dee* and *Boogie Doodle*, he set purely abstract designs to music and made odd nightmare figures and finger paintings dance to jazz—the first man to make a musical out of the Rorschach test.

McLaren experiments with other methods also, for instance with cut out figures as in *Rhythmic*, in which numerals jump around anthropomorphically, or with his "pixillation" technique in which live actors are photographed with stop-action photography and treated frame by frame as drawings, as in *Love Thy Neighbour* and *Chairy Tale*.

But McLaren too is settling into a groove and repeating himself, as in new creations like *Short And Suite*, with old material treated in old ways.

In England, the same thing has happened to Halas and Batchelor, who have neglected such early works as *Animal Farm* and become more or less a source of thinly disguised advertising blurbs for oil companies and other big manufacturers.

NEW SOURCES

There are two new main sources of inspiration in the field of animated film. There are the European animators on the one hand, and a few American individualists on the other. It is to these groups that we must turn today to find the new and exciting developments. All working independently, it is not possible to lump them together into schools or trace much connection between them.

somewhat cynical attitude toward the world and characters they are projecting and towards the public to whom they address themselves. The best known of the Yugoslav cartoons in undoubtedly *Concerto for Sub Machine Gun*, with its satire directed especially at Riffi. Superbly angular music is allied with a daringly imaginative colour sense. In the same way, *Cowboy Jimmy* is directed at westerns, *The Inspector Returns Home* at thrillers and *Piccolo* is a pointed lesson in good neighbour policy.

All these are emphatically cartoons directed at an informed, intelligent, adult audience. They are the cartoon equivalent of *Saturday Night* and *Sunday Morning* or *The Sweet Smell of Success*, the world they inhabit is similar, their treatment hardboiled, bold and simple. The music is sometimes raucous, often jazzy and always vital—the direct opposite of the syrupy accompaniment to the routine cartoon.

Syrupy is a good word to use when describing the usual Soviet product. There, fairy tales and anthropomorphic sermons are the staple fare. Wicked wolves, fairies, wise owls, pretty little girls, talking dolls and puppets are just as familiar in the most recent Russian cartoon as they were in the Hollywood ones of the Thirties and Forties. No doubt the first stylised, sophisticated one from Russia to be screened at a European festival in the next year or so will be greeted with shouts of joy as another breakthrough on the part of the Soviet New Wave.

THE AMERICAN SCENE

Despite the usual programme fillers which are destined always to be with us, in America also, new work is being produced by relatively unknown individual artists. Terrytoons, surprisingly, have released Gene Deitch's *Sidney's Family Tree*—a dig at "Momism" and his *Another Day*, —*Another Doormat* (inspired by the work of "sick" cartoonist Jules Feiffer). For the same company, Ernst Pintoff has made *Flebus*, a beautifully economically styled film with a psychoanalytic background, and *The Violinist*—an examination of the artist's status. Al Kousel made *The Juggler of Our Lady*, based on the familiar story and with commentary by Boris Karloff, in a pleasantly relaxed and sympathetic style.

These are all individual attempts though, and with the decline of UPA no company has risen to eminence in the field as a consistent backer of experimental or out of the routine attempts. Whether Terrytoons may do this is doubtful, for their past record, like that of MGM and Warner Bros. has been one of playing it safe.

MADE WITH BRITISH LABOUR

Actually, experiment is not entirely dead in Britain either. While Dick Williams' *The Little Island*

Films

reviewed by

ARTHUR EVERARD

drew almost unanimous critical acclaim, others have been active in a quiet way. Not many admittedly—the British cartoons reflect the general moribund state of British filmmaking as a whole.

Those who saw *Saturday Night* and *Sunday Morning* will remember *The Do It Yourself Cartoon Kit* from Biographic, a successor to their equally successful *Polygamous Polonious*. The way these hilarious cartoons are quietly slipped into programmes unsung and unhonoured is indicative of the status of cartoons in the cinema—the feeling amongst distributors seems to be that they are simply useful as supporting material or for the kids' matinees.

A.W.E.

WORLD RECORD CLUB

incorporating

THE LIGHT
MUSIC CLUB

&

THE RECORD
SOCIETY

top performances and recordings

from the

World's Greatest Artists

including

OTTO KLEMPERER — VICTORIA DE LOS ANGELES
YEHUDI MENUHIN — HERBERT VON KARAJAN
GERRY MULLIGAN — FRANK SINATRA — BERLIN
PHILHARMONIC — PHILHARMONIA, ROYAL PHILHARMONIC ORCHESTRAS

WORLD RECORD INTERNATIONAL

Cnr. Farish & Bond Sts., Wellington

New Records

TCHAIKOVSKY. Symphony No. 4, in F Minor, Op. 36. The Berlin Philharmonic Orchestra conducted by Herbert von Karajan. World Record, TZ 156.

This is a very fine disc indeed—Karajan achieves perfect unanimity between trumpets and trombones in the opening phrases and some marvellous horn playing later on in the same movement. His style has not appreciably changed since his earlier version with the Philharmonia (on Columbia); its characteristics are a deeply thoughtful approach to the music, a refusal to use any mannerisms to jazz up the performance and meticulous obedience to the markings on the score.

It is good to hear that recorded rarely—a truly soft pianissimo in the opening movement and spot on pizzicati in the third movement. There is fine contrast between the drive of the opening and the reticence of the later sections. Karajan does not take the final *Allegro con fuoco* at the ridiculously fast speed that Mravinski inflicts on the Leningrad Philharmonic (on DGM) but nevertheless obtains an exciting finish to the symphony.

The performance receives an excellent recording—there is some particularly fine string and brass tone—and the sleeve is both informative and beautifully designed.

"SABRE DANCE." Suites from GAYANEH and MASQUERADE by Khachaturian and THE COMEDIANS by Kabalevsky. The Hollywood Bowl Symphony Orchestra conducted by Alfred Newman. Capitol P8503.

This Russian Leroy Anderson music is the kind which does not admit of much subtlety in interpretation; it does demand virtuosity and an extravagant approach, both of which Newman gets from the HBSO (actually the Los Angeles Philharmonic). The performances are bright and expert, though recorded in a rather distant perspective, as though the listener were in the back of the hall. The string sound is not the best I have ever heard, but the cymbals and other percussion are sufficiently prominent to have you tapping your foot. The clarinet and xylophone sound somewhat dry, but there is some excellent sound from the horns in the Lesquinka in *Gayaneh*. [The Nocturne is not included in *Masquerade* and the *Gayaneh* suite contains seven of the composer's thirteen selected numbers.]

TCHAIKOVSKY. The Sleeping Beauty—Suite. The Philharmonic Orchestra conducted by Efrem Kurtz. Solo violin by Yehudi Menuhin. HMV, MALP 1790.

This is the best record of excerpts from the ballet I have yet heard—the performance is superb and the selection is wide and contains a generous helping of both familiar and unfamiliar. Within a few moments of hearing the magnificent ensemble work in the opening passages, the realistic harp, excellent horn calls and vividly present drum rolls, one knows that Kurtz is going to give a superlative performance—I sat back and just enjoyed it. Though he receives star billing, Menuhin plays only a few passages (he is excellent, of course), but all the orchestral soloists are good, especially the clarinetist and oboist.

There is nothing to cavil at in the whole disc. The engineers have matched the performance with a vivid recording, a wide range and yet easy and informative and the surfaces inaudible.

STRAUSS, Richard. DON QUIXOTE and TILL EULENSPIEGELS LUSTIGE STREICHE. The Berlin Philharmonic Orchestra conducted by Rudolf Kempe. Solo 'cello by Paul Tortelier. World Record TZ 157.

I used to have *Don Quixote* on a set of 78's by Tortelier and the Royal Philharmonic conducted by Sir Thomas Beecham. That was one of the finest 78 sets ever issued. Here is a performance which matches that one and completely overshadows the other versions on LP by Munch, Krauss and even Toscanini. Kempe's reading is a quiet and restrained one. He emphasises the Knight's nobility with sympathy and without undue emphasis on the more picturesque sections of the score. There is beautiful playing from the soloists, excellently balanced against the orchestra, and the texture of the Berlin Philharmonic is so clear that the soloists within the orchestra are also clearly audible. (Excellent oboe, tuba and bassoon playing make even the sheep sound well tuned!) This is a performance which irresistibly recalls to mind the performance by Cherkasov in the recent film.

The fill up, *Till Eulenspiegel*, is also very well done (not quite so well though, the Editor tells me, as Furtwaengler's on HMV). I think it is eminently satisfactory and wears very well indeed. The recording of both works is well balanced and realistic, with perfectly quiet surfaces.

The Masque of the Black Death

Apparently *Orfeu Negro* is a Nouvelle Vague film; if it is, it is the first to reach us. It is a reworking of the legend of Orpheus and Eurydice, set in Rio De Janeiro, amongst the inhabitants of the negro poor quarter at the time of the Carnival. Orpheus is a guitar playing tram driver, engaged to Mira, a hot-blooded woman given to wearing low cut dresses, who is jealous of his wandering eyes. Eurydice is a country girl who comes to Rio to escape the attentions of a persistent and ominous suitor.

When Orpheus meets Eurydice they fall immediately in love and enjoy a few moments of brief happiness during the carnival before Eurydice's pursuer menaces her again and drives her to seek refuge in the tram shed. When Orpheus comes looking for her he is indirectly responsible for her death. There follows for him a period of stunned shock in which he refuses to believe that she is dead

and seeks for her through the hospital, the Bureau of Missing Persons and at a hysterical religious meeting. When he finds her at last she is in the morgue. He takes her body to listen to, the sleeve is colourful back home but is attacked by Mira and falls, with the corpse, over the cliff to his death.

(Continued on Page 5)

(Continued from Page 4)

One disadvantage of doing a modern version of an old classic is that the translation from old to new in all details is liable to get out of hand and become ludicrous. Thus we accept that Orpheus' lute should become a guitar, but when a dog guarding the entrance to the religious meeting is addressed "Down, Cerberus!" one feels just a bit too over-amused. One watches the film in the same way as *Around the World in 80 Days*; instead of identifying stars, one tries to pick all the parallels with the original legend and see if they have been transformed or preserved.

This is bad enough, but on top of that, there is this supersaturation with carnival music and colour. There is no let-up from the throbbing and raucous soundtrack and the innumerable shots of fancy-dressed dancers cavorting around as though but by an epidemic of the Dancing Plague. It becomes boring—as though the director (Marcel Camus), realising just how threadbare the bare bones of his theme were, missing as it does the poetry in the treatment of the original, tried to distract our attention with a lot of travelogue footage. Practically every sequence devoted to the tourist stuff is unnecessary to the action and development and the scenes of semi-hysterical, heavily sweating and over-dressed dancers eventually become repulsive.

The acting is all on the overtly extravert level; I wonder if the director was trying to get across the conception of the happy and innocent native—the noble savage and his closeness to the "basic" emotions of human existence and all the rest in that particular anthology of clichés. As to the personification of Death as a masquerader in the carnival, I find this the hardest to swallow of all the glaring artificialities riddling the film. The arrival of Eurydice in Rio and her meeting with a blind peddler is a source of the first cliché. He tells her that he can feel her heart beating like a captive bird (now there's a new thought for you!) and so for the first half of the film we have recurrent images of caged birds, designed to press some point home (but what, exactly?).

SIXTEEN YEARS AFTERWARDS IS A LONG TIME

I am at a loss to explain the local reviewers' ecstatic opinions of "Victory at Sea." Their adulation appears to have been brought on by the fact that the film's message is that "War is Hell." Well, we all know that, and if having a noble message were all that were necessary to make a great work of art, into this category would fall such disparate items as Sunday sermons, Governor-General's speeches and newspaper editorials.

Despite the picture's avowedly limited aim, presumably, from the title, to deal only with the war at sea, it uses a lot of footage devoted to combat on land and in the air. Much of this we have seen before, though admittedly this fact should not detract from the film's effectiveness if the material is relevant, but as if seeing those same shots from "Fires Were Started," "Bomber Command" and "Target for Tonight", that we always get in war films were not enough to kill our interest, we have some scenes which are obviously studio or from feature fiction films. (One, from the sequence about Pearl Harbour, I am sure was lifted straight from "From Here to Eternity.") Much of the sequences give us close-ups of clean-cut, square-jawed young men grimly prepared to do their bit, all in immaculately lighted photography which contrasts oddly with the actuality material of marines blundering through the jungle, of unshaven, war-shocked soldiers staring blankly and incomprehendingly at the camera, of wounded men writhing in agony and water-logged corpses lying on the beaches or rolling in the tide.

What is so infuriating in the film is the way in which the stock has been misused. While the announcer solemnly delivers a commentary in which Biblical quotation, Walt Whitman, would be blank verse and stiff upper lip are incongruously intermingled—(sincerely) trying hard to convince us of the futility of war. There is the blatantly jingoistic music by Richard Rodgers pounding implacably from the sound track.

A MUSICAL RAGBAG

This is the biggest drawback of the whole picture. Without let-up, this musical ragbag of pseudo-Sousa and fake Wagner distracts one's attention from the scenes it is supposed to accompany. (Sometimes I wondered what was supposed to be accompanying what.) While the com-

mentary is pointing out the needlessness of the men's deaths, Rodgers' vacuous meanderings sound suspiciously like a recruiting march. The editing is of the unexciting kind that one might expect—a misplaced hodge-podge of miscellaneous shots haphazardly strung together. There is far too much footage devoted to irrelevant (in the context) action, so that there is a lot which

mentary is pointing out the needlessness of the men's deaths, Rodgers' vacuous meanderings sound suspiciously like a recruiting march.

The editing is of the unexciting kind that one might expect—a misplaced hodge-podge of miscellaneous shots haphazardly strung together. There is far too much footage devoted to irrelevant (in the context) action, so that there is a lot which

should be present which has been left out.

There is some material which I have not hitherto seen—scenes from Japanese war films dealing with Pearl Harbour and the Kamikaze pilots, action in German submarines, but all the time one waits for the next sequence with anticipation, for this will be the one with which the film really comes alive. But of course it never does.

Among the odd scenes which are the most moving, there are two which I found the most poignant of all. These are the ones about the liberation of the concentration camps (even if out of context here) and the scenes of reunion between returning servicemen and their relatives. Here, the viewer feels like an intruder and at last one feels involved in the film—the emotional conviction that has been missing from the rest of the film at last appears.

It is amazing that any film-maker with such raw material could so ineptly bungle the job of assembling it. From all points of view the East German productions such as *Operation Teutonic Sword*, Resnais' *Nuit Et Brouillard* or the Swedish *Mein Kampf* remain object lessons on the compilation of actuality material into a meaningful and artistically satisfying whole.

Finally, what was the point in assembling this old material? Nostalgia, a desire to prevent future war, or what? The aim remains as confused as the treatment.

TO ALL STUDENTS

Bona fide students of Victoria University, who wish to advertise in SALIENT may do so, **FREE OF CHARGE**. Sections are Personal, Wanted to Buy, Wanted to Sell, Board, Miscellaneous.

All Adverts. must be legibly written and properly signed.

RHODES SCHOLARS 1962

The two Rhodes Scholars nominated for 1962 are Mr B. C. Gould, of Auckland, aged 22, and Mr Colin Jeffcott, aged 20, of Victoria University. Mr Gould, who has graduated B.A., LL.B., proposes to read for either B.C.L. degree or a B.A. in Modern History at Oxford. Mr Jeffcott proposes to read for a B.Ph. degree.

GHANA GOVERNMENT WARNS STUDENTS

President Kwame Nkrumah has not only given his name to Ghana's new university on the outskirts of Accra, he has also assumed the office of Chancellor. The student body has expressed objections to having the Head of State "take over" their university, and Kwame Nkrumah University of Science and Technology. The students' "disrespectful attitude" brought severe rebuke from their elders in the government and on the university council.

To deal with the problem of youth insubordination, a special meeting of the Nkrumahist Convention People's Party (CPP) was held on November 30, 1961, at the university. The Minister of Information and Broadcasting, Tawiah Adamafio, was the first of the day's series of speakers to reprimand the restless student body. In his phrase the students have "forfeited all right to respect" from himself and the other administration officials. Speaking bluntly, Adamafio told the students that while the government would not interfere with academic freedom, nevertheless, the authorities were prepared to take "strong political action" against those who indulge in anti-Government or anti-Party policies.

Other speakers included the Chairman of the University Council, Kweku Boateng, who reminded the students of their obligations to their leader, the hero of Ghanaian independence, Osagyefo Kwame Nkrumah. To make the point even more strongly, Education Minister Dowuona-Hammond said that his ministry would take "drastic measures" against any educational institution found cultivating "dangerous attitudes of indifference, hostility, and disrespect to all those in authority."

WELCOME TO NEW STUDENTS

20th February, 1962.

It is my pleasant duty to welcome new students to Victoria on behalf of the Students' Association. The duty is certainly a pleasant one for we have, for the first time at the beginning of the year, student facilities unrivalled in New Zealand, and these will be a far more tangible form of welcome than any words written here. With the best multi-purpose gymnasium in Wellington, a Student Union Building incorporating Committee room, common rooms, Students' Association offices, a large modern cafeteria, and the best Little Theatre in New Zealand, if not Australasia, there is no need for me to describe the facilities in detail, as you will be using them on your arrival here.

I hope that by the time you are reading this, you will have overcome the difficulties of finding suitable accommodation, and that you will have earned enough money to keep you at University, or if you are part-time, you will have a satisfactory job. For those of you having trouble in these directions, I would like to remind you of the help and information available at the Students' Association office, through the Managing Secretary of the Union (Mr. I. H. Boyd), on these, and indeed, any other problems which can arise while you are settling in.

During the first fortnight of lectures, the Students' Association runs its Orientation functions. These include tours of the University, an official welcome, faculty evenings, lectures on methods of study, the use of the library, a church service, freshers' social and of course, the freshers' ball, not to mention the various Club and other functions which you will see on the printed programme. Naturally, the success of Orientation Week depends on a full attendance of new students at all these functions, and I strongly recommend them all to you.

One small request. You will all become members of the Students' Association when you enrol. The Association is run by students. Unless you, as students, give some ACTIVE support to its activities and clubs, you cannot in fairness expect to derive any benefit from the Association's functioning. While no student must forget that his or her purpose at university is to obtain a degree, a certain amount of time away from study is equally essential. Finally, may I wish you all a most enjoyable and successful year.

ARMOUR MITCHELL,
President.



"Salient Features"

(about books)

... ask and 2nd or 3rd Year

Science Students

where they prefer to buy their

BOOKS

and they will probably

recommend

technical books Ltd.

ASCOT HOUSE, 81 GHUZZEE STREET, WELLINGTON. (Phone 51-137).

Chemistry, Physics, Botany, Zoology, Geology, Geography, Maths., etc.

SOCIALISM AND CULTURE

Is the development of culture more restricted under a Socialist system or under Capitalism? This problem is causing great conflict amongst followers of the New Left, Fabian Society members, and various intellectuals. Although this aspect of Socialism is not regarded by some as important as the economic, moral or the political issues of left-of-centre theorizing, to my mind it warrants closer attention.

By
JOHN PARKYN

With some sense of foreboding I put the question to the "Common-room crowd," and later to some other students around Vic. Their views ranged from the rational to the irrational, from traditional bias to fashionable ignorance. Far too often, though, the "No views on the subject whatsoever" attitude prevailed. Typical of the views expressed were: Culture is independent of politics; A Socialist state ruins the independence of the individual; more leisure time under Capitalism; under Capitalism the writer has to prostitute his work in order to live; Russia has full-time poets; culture thrives best without regimentation; and others similar. A certain young lady, well-known for her pro-catholic orations, said she felt sorry for Russia because "You couldn't have 'beats' there." Evidently, to her, the "beat" writers are the avant garde of to-day's literature.

SIR THOMAS MORE.

One of the earliest Socialists to consider this problem was Sir Thomas More, who wrote his "Utopia" in two books in 1515. Written in Latin originally, it was definitely revolutionary doctrine but was obviously not for Everyman. In More's Utopia, hours of work are restricted to six, three hours before dinner and three hours after. The theory here was that long working hours were a direct result from the large number of idlers which society carries, but if everyone did their fair share work could be distributed more evenly, thus shorter hours for all. And any leisure must be devoted "to some proper exercise," preferably a cultural activity. Essentially a Socialistic island, with no private property, More's Utopians are also way-out fore-runners of Bentham, believing in pleasure only, "using this caution, that a lesser pleasure might not stand in the way of a greater, and that no pleasure ought to be pursued that should draw a great deal of pain after it."

Yet the point Alexander Gray makes in his "The Socialist Tradition" is that in spite of the material comforts, reduced working hours and food-for-everyone advantages of a Utopia, life there would be as boring as in a conventional Heaven, where nothing has happened since the revolt of the angels. He maintains that life in any Utopia would have reached a static state, perfection, by definition, has been attained, and there is nothing left to strive for. Although More's book was only an exercise in fantasy, I do not think Gray is sufficiently justified in his indictment on the "nothing happening" grounds. A world free of war, revolt, poverty, hunger, disease and crime would remove many events from the earth but these would only be the undesirable ones. Culture could never be static, and every change, however gradual, would be an advance, and therefore a happening.

This inevitability of change was advanced by Hegel and Fichte. "History," said Hegel, "is a continuous process. Each and every society is but a landmark on the endless pilgrimage of humanity from lower to higher states of life." These ideas were expanded by Hegel's contemporaries to involve politics, religion, morals, culture and even aesthetics. But Hegel's dialectical philosophy which stated that all change is the result of conflict between diametrically opposed forces, took place primarily on the plane of ideas, while Marx, Engels and their followers applied the principle rather dogmatically to the class struggle in human society.

CAPITALIST SOCIETY "UGLY"

William Morris and John Ruskin, both of whom attacked Capitalism for introducing machinery at the expense of the individual's sense of craftsmanship and beauty, were two of the last Socialists to fight in vain against the Industrial Revolution from the idealist's point of view. Morris, who was both artist and poet, turned to Socialism because of a disliking of ugliness and squalor of an industrial Capitalist society. In his time, art and culture generally were only available for the wealthy. "News from Nowhere," written in 1891, is his Utopian vision of a socialist England.

T. S. ELIOT.

One of the most recent detailed works on the subject is a pamphlet published by the Fabian Society four months ago, by Richard Wollheim, a Reader in Philosophy at University College, London. Wollheim points out that we live in a compromise between middle-class culture and mass-culture. Middle-class culture is humane but exclusive and mass-culture is killed by commercialism. The great proponent of the case for middle-class culture has been T. S. Eliot, who once said: "It is an essential condition of the preservation of the quality of the culture of the minority that it should continue to be a minority culture." Unfortunately, this extreme snobbery is not an isolated case but is typical of reactionary thought. Wollheim goes on to condemn mass-culture. (This term refers to such things as television, radio, films, cheap paper-backs, comics, etc.) He argues that mass-culture is essentially a passive or spectator culture, which is another way of saying that it is of poor aesthetic quality, and also, it is bound up with the consumption and display of goods—T.V. Sets, clothes, magazines, records, cars, films. Wollheim's desire is for an integrated society, which would be unified by a common culture, common interests, common activities and common "meanings." This vision of an integrated society, a recurrent theme in the political speculation of the last hundred and fifty years, has a close connection with some of the traditional ideals and aspirations of Socialism. For in the new society (or the old society revived, as Wollheim wishes) commercialism will exist no more, work will be humanized and reacquire significance, and the exploitation of Nature by Man will supersede the old exploitation of Man by Man. The main defect in Wollheim's pamphlet is his notion that one could, or should, revive the old working class-culture. This integrated society is often identified with a rural or pastoral society, but, as Freud points out, there is a great nostalgia for a return to the earth, and it is just a romantic, poetic expression of the emotional frustrations generated by "civilised" sexual morality.

The main arguments supporting the Capitalist's point of view are usually, I have found, the ones that are anti-socialism. The most common one is that the nationalization of intellectual life, which must be attempted under Socialism, must make all intellectual progress impossible. This has been presented by Ludwig Von Mises in his "Socialism." He says that under Capitalism the artist and the scientist have many alternatives open to them. If they are rich they can follow their own inclinations; they can seek out patrons; they can attempt to live on the sale of their creative work. Each of these has its dangers, though. Nowadays, patrons are not as abundant as in, say, the 18th and 19th century; and how

many creative artists can live on their creative work alone? And how many geni are born rich? If Von Mises had considered these sides of it, he would have come closer to presenting a well-balanced case. His generalisation at the end of the chapter titled "Art, Literature, Science and Journalism" which reads "No censor, emperor or pope has ever possessed the power to suppress intellectual freedom which would be possessed by a Socialistic community," is altogether too blatant to be taken seriously, just as it is equally unjust to say that all Catholics worship in a state of fear or that all Jews are detestable misers. But this view is accepted by many people, just as the other two irresponsible generalisations I mentioned are also held by many.

SUMMING UP.

Summing up, I would say it appears that if the creative spirit innovates necessarily, it must press forward, destroying the old and setting the new in its place. As Von Mises says, if it were relieved of this burden it would cease to be a pioneer. Cultural advance, then, would be more assured, under Capitalism rather than Socialism, but this by no means says that the status quo is as good as it could be nor that a Socialist state with a few intelligent modifications could not conceivably offer far more to the artist, and thus, in time, to Culture generally.

The more you support
your Cafeteria, the
BETTER
we can make it!

We cater for—
SOCIALS
DINNER PARTIES
COFFEE EVENINGS
WEDDINGS
EVERYTHING!
This service available to the public.

Enquire—
STUDENTS' UNION
BUILDING CAFETERIA
Victoria University
of Wellington

(Continued from Page 2)

from noted Anarchist William Dwyer. Mr. Dwyer said that he believed that the equalitarian society possible was an Anarchist one, constructed on the worthy principles of mutual aid, love and respect. While the principles expounded were not contested by those assembled, the usual doubts of practicability were raised and these occupied much discussion for the remainder of the camp. Surprising was the large element of Anarchists in relation to the other shades of leftist thought; not surprising was the fact that they were disagreeing amongst themselves.

Hector McNeil, recently in America, came up with the talk on the Ultras in the U.S. Lambasted were John Birch, the U.S. Nazis, the Negro Muslims. A graphic illustration of racial problems was given by McNeil. "Vic" campus conservatives would have done well to hear McNeil talking about the home of world conservative thinking before attacking campus leftists.

Some excellent films were shown, including "Age of Dissent", "Black and White in South Africa", "Time Out of War". Some films were shown as many as three times.

SERVICE PAGE

ACCOMPLISHMENT

MARGARET O'CONNOR

Studio of Ballroom and Latin-American Dancing. A school of dancing which asks its pupils to study assiduously and offers expert individual or group tuition. The basic course is 5 half-hour lessons, but there is no limit to what can be learned. Phones 43-818 (B) and 52-975 (H).

ADORNMENT

SPORTSWEAR MODELS

A fine place in Lambton Quay between the Cable Car and Whitcombe & Tombs. The best range of dresses and coats in town, attractively displayed.

CARTER'S WOOL SHOP

About half-way along Willis Street. Very smooth-flowing silent wool for knitting during lectures. Muffled needles sold. Seriously though, specialists, with the best range of plys and colours in town.

SPORTS HAVEN

Opp. the Grand Hotel in Willis Street, below street level. An excellent range of mix-and-match separates—slacks, skirts, blouses, overblouses, sweaters, etc. Skirts with matching three-quarter coats are new. Suede coats and sports jackets, casual and charming. Also at 137 Cuba Street. For students only—7½% discount on presentation of Library Card.

Discount does not apply to Sales.

BLACK COFFEE

THE SHERIDAN

Upstairs in Herbert Street, off Manners Street. On one side of a partition, coffee and fruit juices, on the other, dancing (live orchestra). Admission on dancing nights, 6/.

BOOKS

MODERN BOOKS LTD.

At 48a Manners Street, a co-operative bookshop. Buying a single share (£1) entitles you to 10% discount on all titles for life. German, Spanish, French and Russian. Any book ordered from anywhere in the world—delay about two months.

PHOENIX BOOKS

Half-way along Willis Street. The bulk of the stock Penguins, plus selected American educational titles—probably the best representation in town of really good paper-backs. Useful references in Pelican, especially for English, History, Philosophy, Psychology.

S.C.M. BOOKROOM

At 102 Lambton Quay, Phone 43-910. Religious books of all descriptions, e.g., theological, devotional, church history — and children's.

SWEET & MAXWELL (N.Z.) LTD.

54 THE TERRACE, CARRY A COMPLETE RANGE OF STUDENT BOOKS IN COMMERCE AND LAW. PRICE LISTS AVAILABLE ON REQUEST.

WHITCOMBE & TOMBS, LTD.

(University Booksellers and Stationers) Lambton Quay, Wellington.

For the most complete range of Text Books. Discounts available to Students for Text Book Purchases.

KEEP FIT DEPARTMENT

JENKINS GYM

22 Manners Street. Toughen up for the football season, loosen up for the cricket season, tone up for the swimming season. Personal individual tuition. There is a significant reduction in fees for groups of four or more. This is a special, for students only, and Library Cards must be produced.

THE SPORTS DEPOT

(Witcombe & Caldwell) Half-way along Willis Street. Long-standing connection with University sport. Every one of Vic's twenty-four sports catered for here. All contingencies provided for.

The camp provided an excellent forum for progressive thought amongst students, with informal discussions providing a bridge between arranged talks. Most afternoons were taken up with trampolining and swimming and the activities were reasonably well balanced. It augurs well for another W.A.C. camp arranged for the May vacations which will be devoted to World Peace.

—R.J.B.

DRINKING

BARRETT'S HOTEL

At the bottom of the Plimmer Steps. Handy to the Varsity, to eating places and shops. Students and student teachers found here. Only bar in town with a choice of beers on tap. Red Band Draught and Tul Draught.

HOTEL ST. GEORGE

Nearest to the University, on the corner of Willis and Manners Streets. Many like the Back Bar. Never too crowded, and comfortably twilight. Handy to eating places. Red Band Draught, drawn from a refrigerated tank room.

ZEAL

WATSON VICTOR LTD.

16, The Terrace. Phone 42-095. Angle-poise lamps, drawing instruments, precision slide rules, etc. Serving science for over 70 years. Watvic offers students the most comprehensive range of scientific equipment.

SOOTHING BALMS

J. B. PORATH, CHEMIST

In the T. & G. Building, opp. Cable Car Lane. A most handy shop with the usual range of soaps, cosmetics, ointments and soothing balms. Prompt prescription service.

COIFFEUR

GILBERT'S BEAUTY SHOP

In 10 Willis Street above S. P. Andrew's, near Stewart Dawson's Corner. Hair styles for girls. Highly individual attention and plenty of fashion ideas.

JAMES SOTEROS, HAIRDRESSER

In Manners Street, beside the Post Office. An entirely new, well-designed little saloon with 3 chairs and a good standard of cutting. Continental haircuts a specialty. Tents tickets.

OUTSTANDING OCCASIONS

RALPH WILKIN

At 86 Manners St., opp. the Regent Theatre. Tel. 40-529. For Capping, Tournament, Law, Commerce and Miscellaneous Balls, a good dress suit hire service, with individual service and/or alterations. For th. exhibitionist—costumes to hire. Go w.i.d. mon.

CENTRAL PARK CABARET

DINE AND DANCE SUPPER AND DANCE TONY NOORTS' ORCHESTRA Featuring the electronic console organ. Floor shows, vocalists. Ideal for all your social functions. Phones: 50-590 or 50-000/6033.

PARTY-GOING

GREY CABS

Curiously enough, they come in various shades of fawn. But they come. They have a reputation for responding soonest to telephone calls. After the ball or the party... 56-900.

REGINALD COLLINS LTD.

At No. 3 Balmace Street, in the Maritime Building. Wholesale wine and spirit people. Vintners to Students' Assn. Especially of interest are their sweet and dry sherry sold in flagons, which go well at a party. Also red and white dry table wines at 6/-. Minimum order 2 gallons.

PRUDENCE

THE BANK OF NEW ZEALAND

Comes a degree. Comes a wife, child and bank account. Get in early with a BNZ cheque account. Pay by cheque. Get the record of your statement. Control your spending.

INNER MAN

THE CALIFORNIA

In Willis Street, near Stewart Dawson's Corner, and

THE MISSOURI

In Lambton Quay, opp. the D.I.C. Two of a kind. Good food cooked with a light touch. Just the place for business girls. The salads are special. Prices good.

MONDE MARIE

4 Roxburgh Street, off Marjoribanks Street, past the Embassy Theatre. Serves a delectable plat du jour at 3/6. Home-made cakes. Coffee, of course. Praiseworthy.

GETTING ABOUT

CITY TRANSPORT

A network covered by trams, diesel buses and trolley buses, will take you anywhere in the City. Timetables can be procured at the Lambton Quay and Courtenay Place Terminals at 6d. per copy. The sight-seeing tours are truly remarkable and will make you familiar with the terrain of Wellington. Telephone 42-719 for further information.

SALIENT

YOUR PHYSICAL WELFARE

Most first-year students will be familiar with the booklet "An Introduction to the University," in which a brief description is given of the provisions made by the University for the physical education of its students. I am still occasionally surprised to meet students in their final year of study who are unaware that a very full programme of physical education and recreation has been offered to them free of charge for over two years. The number of students so uninformed is happily diminishing and, with the prospect of the first complete year in which the fine new gymnasium will be in operation, I am confident that our splendid facilities will be fully taxed.

Despite inadequate facilities, there has over the last few years been a slow but steady increase in the number of students who have recognised that good health is a valuable asset and have taken steps to prevent the success of their studies from being nullified by poor or indifferent health.

Practically every British university and university college now has staff and facilities for physical education as a vital part of student welfare services. In all these universities, as well as from experience in our own, it has been recognised that whereas physical ill-health among students is no greater than among any other comparable section of the community, there is a greater incidence of emotional stress. It is generally agreed too, that this threat to the mental health of students can be dissipated by ensuring a better balance in the interests and the demands that face them in their life at university.

Recreation is not the complete answer, but rest assured that your stay at Victoria will be much more valuable to yourself and your future occupation if your physical education has kept pace with your mental growth. Some of the factors which have contributed to the anxiety states noted among university students are lack of adequate recreation, insufficient social contact among students, overloaded syllabus, and frustration in the absence of immediate and tangible rewards.

We now have the facilities to counteract the effects produced by lack of adequate recreation. We have the buildings and the trained staff to promote and encourage the development of fuller social contact among students. We can, through the teaching of new skills and the varied physical education programme, provide enjoyment and personal satisfaction that should alleviate the tensions that follow long hours of unrelieved study.

The vitality and strength of any

university service or department in the final count rests with the student. The Union Buildings and Gymnasium, which you are now privileged to use, are there largely as the result of student effort and enthusiasm. If they are to fulfill the hopes of our earlier students you must use them well.

There are many recreational activities conducted within the University. Some are sponsored and run by students themselves and many student clubs have had a long and distinguished (even notorious) past. Their history reflects the efforts and achievements of past students and in many cases can be viewed with some pride. Each year, however, their existence is for a short time threatened as new students decide where their interests lie. When large numbers of freshers give their support to none of the clubs, then the quality of our University life is weakened. The Physical Education Department has given assistance to a number of the student clubs, but its real concern is with the health and welfare of all students and attempts to meet the needs of any student or group of students who seek help or advice.

Finally may I suggest in this issue of "Salient" that you visit the gymnasium during enrolment week and Orientation Week and, after discussing your programme with the Physical Education staff, you enrol for such classes as your time and interests dictate. Remember, the choice is wide, the classes are voluntary and it is all free.

W. H. LANDRETH,
Physical Welfare Officer.



MR W. LANDRETH

YOU
EXTRAVAGANZA 62

Extrav. needs a cast. Extrav. needs a stage crew. Extrav. needs gals who can sew. Extrav. needs PEOPLE. In fact, you lucky, lucky student, Extrav. needs YOU.

All freshers who want to start off a Varsity education in the best possible spirit, must join Extrav. If you don't believe it, just see those veterans of Extrav. (They can be found in the back bar and the neurological ward).

Extrav. is the annual display of brilliant student wit, vicious political satire and talented (?) acting that is inflicted on the citizenry of Wellington in May.

This is the show that makes Tennessee Williams look like Jane Austen, "Lolita" like "Little Women", and "Salome" like "Joan of Arc." It's the show that can make a student out of YOU. If it doesn't, you won't be in a state to complain, anyway.

But let's get serious. We do need you in Extrav., because Extrav. is a student show and only students can make it a success. You don't need talent, as jobs can be found for all. If you are still interested (you must be if you have read this far), get a form from Exec. office, fill it in, and turn up to the casting meeting in the Common Room on March 15th, at 7.30 p.m.

By the way, Extrav. on its own won't make you miss units; that's over to you.

Thanks.

PETER V. O'BRIEN,
Extravaganza Organiser, 1962.

FRESHERS—WHAT IS LITTLE CONGRESS?

It's coming soon and it's something you mustn't miss. We need YOU — and this is not an advertisement for the Army, because you need us! It is part of the orientation programme to introduce you to staff, your fellow students and to distilled, genuine "university" atmosphere.

WHAT? It is a gathering of staff (we hope) and students from Victoria for a week-end of communal life and intellectual ferment, modelled on the big Congress held annually in the Marlborough Sounds for all New Zealand University students. We held one for the first time in March last year, and another one by popular request in July. Both Little Congresses were phenomenal successes.

WHERE? At the Otaki City Mission Camp which has four-bunk cabins a big social hall and dining room, table tennis facilities, showers, and all mod. cons. We guarantee adequate catering.

WHEN? Late March, from a Friday night to Sunday afternoon.

HOW MUCH? As little as possible. The total cost (including transport) for the whole weekend will definitely be under £2.

WHY? To stimulate student opinion on important contemporary topics, to enjoy provocative lectures from prominent guest speakers and the ensuing free discussion to get to know some "folks around varsity" and to have a wonderful week-end.

WHO? Freshers, Congressites naturally, and all students and staff. You won't need any encouragement from us to come along if you have already attended a Little Congress, but for those who let the opportunity slip by last year and lived to regret it, a special welcome. Don't be disappointed again but start the year off with a bang—Little Congress wise!

WRITE
FOR SALIENTGUINEAN GOVERNMENT
SHUTS SCHOOLS

On November 24, 1961, the High Court of Conakry condemned five members of the Guinean Teachers' Union to jail terms ranging from five to ten years each. Then, three days later, when students throughout Conakry demonstrated in protest, the Government and President Sekou Toure's Parti Democratique de Guinee (P.D.G.) ordered all schools closed and students sent home until further notice.

The severe penalties against the instructors were based on allegations that they had "edited and distributed within Guinea and abroad a mendacious and subversive document." Authorities judged the teachers' actions to have been part of "a new counter-revolutionary attempt." Among those condemned to ten-year sentences were M. Koumandean Meita, Secretary General of the Teachers' Union, and M. Mamadou Rayautra, Director of the Institute for Research and Documentation.

In view of the fact that Guinean students rose to the defence of the teachers, it is interesting to note that the High Court included among its charges the Union's "systematic efforts tending to divide and demoralize the young." Evidently the government felt that its case was none too clear. While the trials were being held in Conakry a series of "meetings" were organised throughout the country in order to explain, and justify, the measures taken against the teachers. The Government spokesman, M. Ismael Toure, Minister for Public Works, brought up a few extra charges of his own, declaring that the Teachers' Union had been responsible for the recent demonstrations at Labe where three persons were killed and several injured.

A special communique issued by the PDG was broadcast to the nation by Radio Conakry. In no uncertain terms the radio stated that, "All students, with the exception of several ringleaders being held for questioning, will be sent home. Since last Sunday (November 26, 1961), special trucks and trains

have already begun carrying the students back to their families."

In the capital of Conakry, passersby looked on in silence while details of armed and helmeted gendarmes patrolled in front of the empty school buildings. Then, in a startling revelation made public on December 11, President Toure declared that the student riots had been part of a Communist design to overthrow his regime. He said that an official investigation into the rioting had "uncovered the existence of a subversive network reaching from an Eastern bloc embassy in Conakry to Dakar and Paris." He did not name the Communist bloc country. Toure, who is a Lenin Peace Prize winner, has maintained close relations with the Soviet bloc and has received considerable aid from it since France abruptly severed all political and economic ties with the former French colony three years ago.

Students Association House Committee

There are a number of vacancies on the House Committee for those interested in Building Administration work. The Committee is an Executive sub-committee and is responsible for administering the House Regulations.

Those interested should apply in writing to the Chairman of the House Committee stating whether they are full or part time students and their number of years at University. There is no bar to first year students, and those who are interested in Executive work in general are encouraged to apply. Applications should be in by the end of March.

R. J. PITCHFORTH,
Chairman, House Committee.

Calling All New Students

ORIENTATION BALL
WELLINGTON TOWN HALL

FRIDAY, MARCH 13th,
at 8.30 p.m.

SINGLE: 10/-
DOUBLE: 20/-

TICKETS AVAILABLE
STUD. ASSOC. OFFICE

ORIENTATION WEEK

Monday, March 5

- Welcome to the University: 7 p.m. Easterfield, Room 006.
- Dance, 8.30 p.m.: Common Room.

Tuesday, March 6

- Gymnasium display: 7 p.m.
- Dance: 8.30 p.m. Common Room.

Wednesday, March 7

- Commerce Faculty Evening: 7.30 p.m. Common Room.
- Jazz Club Evening: University Memorial Theatre 7.30 p.m.

Thursday, March 8

- Arts Faculty Evening: 7.30 p.m. Common Room.
- Film Society Evening: 7.30 p.m. University Memorial Theatre.

Friday, March 9

- Science Faculty Evening: 7.30 p.m. Common Room.
- Debate: 7.30 p.m. University Memorial Theatre.

Subject: "That sin is a sign of the Imagination."

Saturday, March 10

- Youth Ball: Town Hall.

Sunday, March 11

- Church Service: 2 p.m. Library.
- Bus Tours of the City to follow 3 p.m. (Newcomers to Wellington only) (2/6 per person).

CLUB WEEK

Monday, March 12

- Miniature Rifles Club: 7.30 p.m. A.G.M. in Common Room.
- Table Tennis Club: 7.30 p.m. Gymnasium.

Tuesday, March 13

- Law Faculty Evening: Men's and Women's Common Rooms 7.30 p.m.

- S.C.M. Evening: 7.30 p.m. Common Room.

- Cricket: Nets (N.W. corner Kelburn Park) 5 p.m.

Wednesday, March 14

- Music Concert: 7.30 p.m. Music Room.

- Cricket: Nets 5 p.m.

- Ski Club: A.G.M. 7.30 p.m. Common Room. (Films to follow).

- Fencing Display: Gymnasium 7 p.m.

Thursday, March 15

- Athletic Club: Boyd-Wilson Field. 7.30 p.m. (Social to follow).

- Cricket: Nets 5 p.m.

- Drama Club. Introductory night. Common Room.

Friday, March 16

- Orientation Ball: Town Hall 8.30 p.m.-3.00 a.m.

Tickets: 10/- single, 20/- double.

Saturday, March 17

- Athletics: Inter-faculty Sports: 9.30 a.m. Hataitai Park.



HOME THOUGHTS FROM ABROAD?

The Inside Story

Several hundred students from Melbourne and Monash Universities, Royal Melbourne Institute of Technology and Swinburne Technical College have been described by the Prime Minister as "yahoos," "larrikins" and "imposters," following attempts to make the White Australia Policy and Australia's foreign policy election issues.

The students are members of "Student Action," an informal body set up for the sole purpose of forcing before the electors the fact that both major political parties are in fundamental agreement on Australia's present immigration laws.

Student Action is controlled by a committee elected directly from the student bodies of Melbourne and Monash.

Among the members of the committee there are members of the Newman Society, S.C.M., Fabian Society, Nationalist Society, Liberal Club, A.L.P. Club, Athenian Society, Political Science Society, Debating Society and the Public Questions Society.

The only significant club not included on the Student Action Committee is the Melbourne University Labour Club, the only avowedly pro-Communist club in this University.

The concern felt by students at Melbourne University over the racial policies of both major parties is indicated by the fact that the initiators of the Student Action

"The authorities have always been given formal notice and have in fact thanked students for the manner in which they have conducted themselves at meetings.

"This is contrary to the impression given by downtown and interstate newspapers."

First collective activity by S.A. was the welcoming of the two Malayans divers and Darwin newspaper editor Mr Jim Bowditch, at Essendon Airport.

About 100 students turned up, notwithstanding the fact that it was five days before the Annual Examinations commenced.

The following day Darwin Editor Mr Bowditch addressed a gathering of students and staff at a reception held for the divers at Union House.

Mr Bowditch impressed on those present the facts and issues involved in the attempted deportation, and claimed that the attitude of the Immigration Department had been "obstinate."

At a public meeting held a few days later, Mr Bowditch claimed that one of the factors which first

ling of articles, shows that the only way that the students can make Press space is by sensational activity. Old hands will remember that after the Ming-Verwoerd London act two mass meetings of 1000 and a downtown march of 400 were totally ignored by the Press while later on the sitting of 100 of our number on a Myer mattress obtained front pages and photographs.

The rules of action that Student Action is now following were laid down by the Melbourne establishment, not by the students themselves. The Press ignored the public meeting for the divers, the distribution of 50,000 leaflets in the suburbs, the deputations to candidates. They do not ignore black faces, singing, funny placards—even beards. If these are the rules that all who disagree must play then Student Action must learn to play them without antagonising the police or public opinion generally.

In short, Student Action constitutes the shock troops of the anti W.A.P. forces. It is not the function of the organisation to replace the intellectual activity of the V.A.I.R., or the activities of groups within the Churches or Parties. It is the function of S.A. to ensure that the issue cannot be forgotten so that whether it be a political meeting or the opening of the Redmond Barry building the racial issue is ever present.

How about picketing the conferences of establishment stooges who will meet in Canberra in January pretending to be a Citizenship Contention? All groups concerned with migration are invited to this—with the proviso that no one opposing W.A.P. can get in.

A nasty incident developed after the meeting when student demonstrator Mr W. J. Thomas was al-

legedly struck by famous Australian Sportsman Mr Opperman, the sitting Liberal Member for Corio.

It is possible that an action for assault and battery will be taken out against Mr Opperman.

Despite the Prime Minister's assertion that the students would not be present at Calwell's meeting, they were there in full strength. Songs were sung outside the hall and pamphlets distributed to all present.

Students inside the Royale Ballroom where Mr Calwell delivered his policy speech interjected frequently but did not stage any demonstration inside the hall.

However, when Calwell announced his intention of implementing the Hasluck report on aborigines students cheered and applauded for about two minutes.

The Melbourne Press generally agreed that this meeting was "quiet" but the front page headline on the "Sydney Morning Herald" reporting the same meeting, was "Rowdy Students Disrupt Calwell Policy Meeting."

Students were also directed to attend local campaign meetings and cross-examine local candidates on their views on the present immigration laws and Australia's foreign policy, especially as evidenced in the United Nations and at the recent London Prime Ministers' conference.

At first the Press reports featured the alleged rowdiness and disruptive actions of students. This was in spite of the fact that on no occasion did the police complain or show anything but the best good will towards the students.

Subsequently the tone changed. The Sun deliberately attempted to suggest that the students were communists by reporting that at Mr Downer's meeting (to which they had come with black faces) students had booed references to refugees from communist countries. In fact the students had interjected—What about the Tibetans? Are they allowed in?

The Sun subsequently refused to

publish a short letter correcting the malicious report which had taken up almost a whole page.

An interview on Channel 2 was cancelled by higher officialdom because it was "too political." An "At Random" programme was planned with a representative from the University A.L.P. and Liberal clubs challenging representatives of their parties. Three days before-hand Mr Sneddon (Liberal M.H.R.) who had agreed to appear, withdrew without explanation.

It is not known whether Sneddon's jibbing was due to Liberal party pressure or the realisation that on the issues of racialism he could not put up a very good show.

In any case the At Random programme was postponed indefinitely.

The Age denounced Student Action in an editorial, and apparently the Vice-Chancellor at one stage promised to investigate the organisation.

The campaign is demonstrating several things. Firstly that under pressure the underlying racist sentiments of our politicians can be made to emerge.

I would rather have a migration office in Edinburgh than in Kuala Lumpur, said Mr Downer in a fit of anger. Asian students who wish to stay here are escapists and deserters, said Mr Calwell, in a "secret" circular to A.L.P. candidates. This secret circular so offended the sensitivities of some A.L.P. candidates they seemed to bend over backwards to publish it. At one stage Student Action had access to three copies, and then rapidly duplicated some hundreds.

The second lesson of the campaign is to demonstrate just how solid the establishment really is. Mr Calwell denounced the Students who interjected Mr Menzies in stronger terms than Ming himself, who then reciprocated by repeating again and again that he stood "four-square" with the A.L.P. on the issue.

(From our Australian Correspondent)



movement were able to attract a crowd sufficient to fill all available seating and standing space in the Public Lecture Theatre on the second last Friday of Third Term.

The crowd, estimated by some as close to 1000, passed several of the resolutions almost unanimously.

However, a resolution obliging all persons nominated to the Student Action committee to declare their political allegiances was narrowly defeated, largely on the ground that several of those intended to be nominated for the S.A. Committee were financial members of branches of the two major parties.

Members of the Australian Labour Party claimed that they would certainly be expelled if it was discovered that they were actively campaigning against their party's declared views in immigration.

Following the Melbourne meeting, similar mass meetings were held at Monash University and the Royal Melbourne Institute of Technology.

Although only about 150 turned up at the R.M.I.T. meeting, the Monash meeting attracted almost the entire student body and about half the academic staff.

Throughout the week and during the exams, discussions were held and plans formulated in a packed, smoke-filled meeting room in Union House, as to what measures should be taken during the elections.

It was decided that any organised demonstrations would be conducted only with the permission and approval of the Police Force.

S.A. Chairman, Medical student Mr John Johnston, said, "This policy has been strictly adhered to.

influenced the adoption of the White Australia Policy was the prevalent system of indentured labour.

But, Mr Bowditch continued, there are now about 10,000 indentured labourers in Australia, and most of them are in Sydney and Melbourne.

This public meeting which was also addressed by Dr F. Knopfelmacher and the Rev. Westerman, then passed several resolutions condemning White Australia.

The first that the bulk of the general public heard of Student Action was the demonstration which was held at the Kew Civic Hall, prior to and following Mr Menzies' Federal campaign speech.

The activities of the students were reported in all major Australian newspapers and on television.

Although a few papers reported the demonstration as a prank, rather than a serious political demonstration the Advertiser (Adelaide) published a front page photograph of the banners which students carried and the Sun, Melbourne, carried a front page picture of students carrying a "Bar Colour—Bar Student Action" banner.

The only "incidents" which occurred at Kew were a scuffle with police when a small group of students broke ranks as the crowd surged forward while Mr Menzies was getting into his car, and the ejection of three banner-carrying students, who were attacked inside the hall by middle-aged ladies with umbrellas.

The Press misreporting, plus one or two disturbing stories of personal intervention by top level supporters of W.A.P. in the hand-

WOOLWORTHS BURSARIES £17 6 p.a.

These bursaries are offered by Woolworths (N.Z.) Limited. Each is payable at £22 each month for eight months during the academic year.

SELECTION

SELECTION will be made from FULL-TIME STUDENTS who expect to be taking their final year in any degree course. The main requirements will be a high standard gained during secondary and University education, sound qualities of leadership and a desire to follow a career with an organisation which offers outstanding opportunities and rewards.

NO BONDING

Students will be required to sign a simple agreement confirming the offer but NO BOND OF EMPLOYMENT is required. Part of the bursary agreement will be an undertaking by Woolworths to provide employment during vacations. These periods will be used to provide a planned initial training programme covering various aspects of the business. Salaries up to £15 per week will be paid for this vacation work.

YOUR FUTURE

YOUR FUTURE TRAINING FOR MANAGEMENT after graduation is interesting and remunerative. You will start at £900-£1000, and after a training period of about two years you would manage your first store on a minimum of £1100 per annum. During your first two years of management you could improve your salary from £1100 to £1400 with a target of £3000 before retirement at 60.

Woolworths is one of the most progressive organisations in the Southern Hemisphere, and with its constant expansion a high standard will be required of the future executive. Progress is by no means limited to store management. Executives are required in many fields.

Application Forms are available from: Send your Application

- The Registrar's Office, Victoria University, Wellington.
- Vocational Guidance Centre, Wellington.
- Woolworths (N.Z.) Limited, Head Office, 57 Dixon Street, Wellington.

Personnel Manager,
Woolworths (N.Z.) Limited,
57 Dixon Street,
Wellington.

WOOLWORTHS (N.Z.) LTD. BOX 495 W'GTN