



CRACCUM

Vol. 20, No. 10—Price Threepence

Tuesday, October 8th, 1946.

AUCKLAND
UNIVERSITY
COLLEGE
NEW
ZEALAND

EXEC. ENTERTAINS VISITORS RECIEVED

CORSO AGAIN

On September 10 Executive, faced with a lengthy agenda, plunged immediately into a consideration of a letter from Corso protagonist, Jas. Bertram, asking Student Association to reconsider their decision not to participate in the October Postmen's Drive. Mr. Bertram's offer to attend this meeting to plead in person Corso's cause had clearly been accepted, for he here took the floor with a brief, persuasive reiteration of their aims. He emphasised that "fairly responsible" helpers were wanted for organising posts. Corso itself would run the appeal for helpers ("we'd be grateful for even ten or fifteen") provided it had the goodwill of Executive. This was at once promised, as was space in Craccum and on the notice boards.

In a burst of zeal Executive decided that the minutes should not be taken as read. Miss O'Dowd droned through them, and virtue was rewarded by the discovery and correction of several errors.

MEANDERINGS

In the tones of a circus ringmaster the President then announced: "Mr. Hobson, Chairman of Dramatic Club during the 'Peer Gynt' episodes"—Mr. Morton, blandly, "What was that?"—"will appear." But Mr. Hobson and friends were not there in waiting, so the meeting turned instead to an unfruitful argument involving: (1) the need for another member on Executive to help run Tournament. (2) the steps to achieve this constitutionally, (3) the relative number of men and women on Executive, and (4) the alleged unwieldiness of Executive anyway. Here Mr. Nathan reprimanded Mr. Holland for spreading himself across the table in a haze of pipe-smoke. "I feel Miss Laidlaw is obscured." Miss Laidlaw: "That's all right." Mr. Nathan: "I know it's all right for you, but I have myself to consider."

ON THE MAT

"This is a relatively serious matter we have here in the form of Mr. Hobson. Please tell him (Mr. Giffins) we shall be ready in two minutes. The President, with a certain dramatic flair, then read the letter from Professor Rutherford stating the Board's attitude to and resolutions on the Cambridge episode. It occasioned some discussion on the desirability of chaperones at "mixed parties" and of other methods "to ensure adequate control," so that fifteen minutes elapsed before Miss Smith and Messrs. Hobson and Parkes were ushered in.

Evidence for the prosecution was produced in the form of a letter from the secretary of St. Andrew's Presbytery stating that payment of the account for the hire of St. Andrew's hall was overdue, that during some performances of "Peer Gynt" the fire exits had been blocked, and that drinking by the cast had displeased the caretaker, particularly when he found beer bottles littering the church



FRANKLY . . .

steps one morning. For the defence, Mr. Hobson claimed that no account had ever been sent, that the fire exits had been blocked with the caretaker's knowledge and concurrence, that drinking had been done only on stage and during the play, that for the six nights only 12 bottles of beer were bought and consumed and that these had been shown to the caretaker, that one night a stage hand had arrived inebriated with a supply of his own beer but had been at once ejected with beer, and, finally, that the bottles on the church steps had been left there by a celebrating wedding party. Confirmatory evidence was given by Miss Smith and Mr. Parkes. Cross-examined, accused admitted the peculiarity of the wedding party's alleged behaviour in re bottles, but generally maintained an air of truthful wounded dignity.

Mr. Hobson prefixed his excuses by "Frankly . . ." but Executive appeared not altogether convinced as the cross-questioning showed.

The meeting had reached a most interesting stage when it went into committee to discuss the Cambridge "incident."

TOURNAMENT COMMITTEE

It emerged at 9.15 to pass a motion of strong dissatisfaction with Mr. Hobson's conduct, and to receive a change of company in Messrs. Beard, Naylor, Jarvie Smith, and Waters. A discussion followed on the question of liquor and the maintenance of discipline at functions on college premises. Mr. Waters: "Those in charge should

have the power to stop students bringing and consuming their own beer on the premises."

Mr. Beard: "Proctorial supervision might be a solution."

Mr. Holland: "Yes, let's have a proctor and two 'bull-dogs' as they do in England."

Mr. Waters: "How about a bruiser or two?"

The meeting agreed that if adequate liquor were supplied, perhaps by a ticket system, stricter control could be maintained to keep "undesirable behaviour" in check.

Mr. Haresnape, after lauding the excellence of the ticket system at Tournament Ball, sagely observed that drunkenness depended on the individual.

Mr. Morton wanted "a bruiser who has authority to eject people who misbehave."

Mr. Waters: "No, we should keep the control amongst ourselves."

Mr. Naylor: "The employment of an obvious thug would lead to trouble. On what standards would he judge 'misbehaviour'? We had no trouble at Tournament as we let no one know why we were there."

On behalf of the Executive Mr. Nathan thanked the Tournament Committee for the admirable manner in which all was conducted. Left to itself, the meeting framed the motion (Morton, Montague): "That this committee suggest to the Professorial Board that at student functions where liquor is served under student control, Executive should appoint a committee of students to take full

control over behaviour of students at these functions, and to take responsibility for clearing and locking the building after the function. Executive considers that the student body cannot reasonably be expected to patrol the grounds, but that their duties shall extend only to keeping the party orderly and to clearing the building. "Executive further contends that the chaperone system would be neither workable nor necessary, but suggests that wider disciplinary powers be assumed by the Executive over members of the Association."

HUTS, ARMY, STEEL

Space for additional huts is apparently required, and the Registrar wanted the meeting's decision on the sacrifice of the cricket pitch or the tennis courts. A warm argument as to the relative merits and needs of the two clubs involved took place between Miss Montague (tennis) and the President (cricket). It was agreed that each area was indispensable to the club concerned, and the following alternatives were suggested: (1) Near the tradesmen's entrance in the Government House grounds; (Mr. Morton: "A nice flat space: we could make a hole in the fence.") (2) The Plateau; (this would destroy its beauty, but would therefore expedite their removal, said the President) (3) the ground above the Caf. The meeting declined to sanction the use of the pitch or the courts.

With deep, if sleepy, regret Mr. Hooton's resignation from the Committee was accepted, and Mr. Rykers was co-opted as Chairman of M.H.C.



"the employment of an obvious thug..."

EXEC. CONT.

MILK BAR AND CAF.

Mr. Nathan: "Are we in agreement that a milk-shake department be set up?" Mr. Morton murmured that he would not like to commit himself, and the matter was deferred to be further investigated. A woman who ran a beach resort in the holidays had written offering to manage the Caf during the term. Miss Laidlaw wanted to know whether Mrs. Odd's service was "entirely satisfactory." Mr. Morton: "I think so." Mr. Haresnape: "Here we go again—the old grind." "It was decided to tell the woman her letter had been mislaid, and that 'we're doing very nicely, thank you.'" (Mr. Morton).

TELEPHONES

Executive hopes its phone may be restored for the convenience of members, while it was agreed that representations should be made by Mr. Gifkins with a view to obtaining more student phones. Mr. Nathan: "Do you want a motion on this?" Miss Laidlaw: "I'm easy." Mr. Haresnape: "I'm tired!"

EXECUTIVE TABLE TOP

Somnolently, the meeting nattered about its desirability. Mr. Haresnape wanted something in the form of an easel-holder, which Mr. Morton thought it should be a lunar shape, or possibly, U-shaped. Miss Laidlaw's "How about a new table?" was met with a protest from Mr. Morton that he considered the legs supporting the present table to be so "exquisitely turned" that he could not bear to part with it. He added that he wanted a table with a bill box. Mr. Nathan descended to: "Ah, a billiard table." As the matter will cost some £15. Mr. Morton's observation: "I hope the meeting is taking it with due seriousness" was not out of place, and the meeting, entertaining conjecture of various shapes, stains, and fittings, wearily rallied to frame the necessary motion before closing at 11.30.

TEDIUM UNANIMOUS

TOURNAMENT FINANCES

Mr. McLaren, the Tournament Treasurer, waited on the meeting of September 24 to explain how the expenses had exceeded the estimated £500. It appears that Tournament Committee needs an additional £200 to meet their obligations. He entered into a detailed account of how the extra amount had been spent—£250 had been lost on Entertainments; £128 on Billetting; £37 on the programmes; £30 on the barbecue. He explained that billetting had been so expensive because so few private billets had been offered, £109 being paid to Training College for taking 35 visitors. The sale of programmes had not been efficiently managed, 4,000 out of 5,000 remaining unsold. After considerable investigation the extra expenditure was ratified.

MILK BAR

Mr. Postlewaite suggested that at a cost of £20 "one unit" of a milk bar could be installed in the "Dining Hall." This met with opposition from Miss Laidlaw and Miss Montague. Mr. Postlewaite's statement that the milk bar project be abandoned (Miss Laidlaw "for the time being") was approved.

The budget for 1947 was then presented by Mr. Postlewaite and adopted after much learned discussion.

CRACCUM

Miss Bayly wished to consult Executive about Craccum's future policy, what loss the Association was prepared to sustain annually; should there be more photos and cartoons; how many pages should each issue contain; and was 1947 Handbook to be printed?

Mr. Nathan: "Let's deal with these separately; I'll move that no Handbook be produced next year as all the data it contains can be included in the first issue of Craccum." Miss Brand agreed that Handbook serves

Craccum

Editor: NORA BAYLY

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TOURNAMENT EXPENSES

The expenses incurred at this year's Winter Tournament have come as something of a shock to Students' Association. Last term a grant of £500 was made to Winter Tournament Committee from Students' Association funds, this sum being deemed sufficient to cover the costs of billeting, transporting and entertaining the 350 visiting students, as well as catering for members of our home teams. It now appears that this amount has been exceeded, and that a further £200 is required to meet the accumulated debts.

This is obviously a situation which must not be permitted to recur. Certainly this year's Winter Tournament was the first to be held at A.U.C., and it must therefore be regarded as something in the nature of an experiment. Yet such factors as the loss of £250 on entertainments alone, and £128 on billeting would seem to suggest that some sort of reconstruction must be undertaken without delay.

There are several alternatives to be taken as a means of preventing any recurrence of such a financial catastrophe. The most obvious and most drastic step would be to alter the Winter Tournament Constitution, which states that all expenses outside actual sports are to be borne by the home College. If, instead of this, all expenses incurred by Winter Tournament were shared alike by Otago, Canterbury, Victoria, Massey and Auckland, no heavy burden would fall on any one college. On the other hand, it may be argued that as each College would then have to pay a comparatively small sum each year, besides travelling expenses, instead of paying a large sum every five years as is the present system, the ultimate result would be largely the same.

A more practical solution than this would be a thorough inquiry into the organisation and proceedings of the past Tournament. Gross miscalculation seems to have been the theme song during the whole course of Winter Tournament. A.U.C.'s Winter Tournament Committee did an admirable job in their organisation and general administration, but either they or Executive or both were woefully awry in their financial reckoning. For instance, £37 was lost in the printing of programmes. It transpires that 5000 copies were printed, and a bare 1000 sold. Either someone was extremely optimistic in his vision of the surging crowds who would attend Varsity Tournament functions, or else he counted on publicity and circulation facilities which did not materialise. This sort of mistake should not occur again. Then, again, £109 was paid to Training College for the billeting of visiting students. With a roll of 2800 at A.U.C., it seems a little odd that 350 of them could not each have offered accommodation to one visiting student. The stigma here, however, would seem to rest not on the billeting committee, who worked long and hard at a thankless job, but on the lack of response from A.U.C. students.

The sum of £80 was lost on beer for Tournament. It is a valid premise that we cannot have Tournament without beer, but do we need so much beer, and do we need to distribute it with such carefree nonchalance? At many functions held in the College and outside, visiting students were to have been admitted free, while A.U.C. students paid a small admission sum. All were admitted free. Why?

The only other possible alternative for the purpose of allaying costs would be the cutting down of Tournament personnel. But this is not a practical suggestion, for though the number of different teams is a large one, the question of selection would raise too difficult a problem. It is an obvious point that the inclusion of each team, be it athletic or cultural, is of vital importance to the supporters of that team.

The remedy, then, would seem to lie in an enquiry into and a reorganisation of the financial administration of Winter Tournament for the benefit of those responsible for similar functions in the future. The year 1946 is an abnormal one as far as student finances go. It is estimated that the student roll at A.U.C. has reached its peak and that next year will witness a decrease of at least 500 students, with a consequent decrease in Association funds. A.U.C. Students' Association cannot again afford a financial loss such as has just been incurred in this year's Winter Tournament. A.U.C. is again to be host College during Easter Tournament of next year. We must remember the financial debacle of Winter Tournament, and exercise more monetary discretion in this Tournament to come.

no useful purpose; "apart from the loss."

Mr. Postlewaite, with enviable dexterity, confronted the jaded meeting with the deduction that as Handbook had lost £48 last year the Publications Committee would have about £50 extra next year with which to provide more blocks for Craccum, that would be £5 per issue, there being 10 issues per annum.

Executive decided to leave the matter of blocks to the Editor's discretion as the occasion demanded.

Mr. Morton: "Let's revert to our Catechism."

It was that Craccum's circulation management was faulty, there being no efficient organisation. A yearly subscription of 3/6 could be set, the copies being posted to subscribers' home addresses. Alternatively an addition of 2/6 to the Students' Association Fee would enable Craccum to be distributed free. Mr. Postlewaite objected to this on the grounds that a journal should pay its way and that many that paid for Craccum would not be interested in it. He added that he thought the paper should "go more for the controversial—the vigorous," and that he hoped to lure further advertisers into renting space in the paper. After expressing a hope that the circulation could be more efficiently organised the meeting proceeded to discuss the contents of the magazine.

Mr. Morton was against more gossip; "Craccum will become the publication of a clique, losing its artistic appeal." Mr. Nathan favoured the policy of getting individuals to write on topics suggested by the Editor. The topic of staff articles came under review: "Some of them are quite good," said Mr. Morton. Miss Bayly added that from bitter experience she had found that one was obliged to print staff articles even if they were "dud submission."

Both Mr. Nathan and Mr. Gifkins felt that articles of a topical nature were desirable. Letters on both inside and outside affairs should be stimulated. Executive decided to leave the size of Craccum to the discretion of the Editor and expressed the hope that the loss on publication would be reduced considerably this year.

LIQUOR AGAIN!

Mr. Gifkins gave an account of the interview he and his deputation had with Professor Rutherford. They suggested that liquor should be granted at:

(a) Smoke Concerts which were to be purely male functions controlled by the Students' Association or affiliated clubs and societies.

(b) Mixed Functions such as Graduation Ball controlled by the Students' Association.

That at all such functions a sub-committee be appointed by Executive to exercise control, and that Executive have the power to suspend clubs and individual students for misconduct at these functions. Professor Rutherford asked for a written statement from Executive setting out the proposals presented by Mr. Gifkins' deputation. He also wishes the ladies of the staff and staff wives to discuss the matter of chaperones with the ladies of Executive.

Mr. Morton wished to confine liquor at Balls to punch bowls: "otherwise we may be introducing rather inflammatory material."

Mr. Postlewaite: "Punch bowl can have a kick in it."

Mr. Morton: "Oh, I don't mind the kick!"

Mr. Holland suggested that it be reduced to a 3 per cent. Punch Bowl.

Mr. Nathan: "I see . . . you mean 97 per cent. bowl!"

Executive was by this time very weary, and the ratification of the Men's House Committee, the Women's House Committee, Social Committee, the Tournament Delegates' and the N.Z.U.S.A. Report were swiftly disposed, thanks to Miss Laidlaw's rapid and willing seconding of motions.

A presentation was made to Mr. Postlewaite, and the meeting adjourned wearily homewards, at 11 o'clock, tired but happy.

STUDENT PRINCE

... from above

The story of the Student Prince is that of the prince who cannot be the husband of an innkeeper's daughter and King at the same time. It is an old one and naturally royalty wins over love. Nevertheless, despite the fact that the story has the proverbial whiskers on it, it is refreshing to find a musical comedy where boy does not get girl. However, although there are tears shed, the future is bright for the prince and his princess. She is very lovely and understands his feelings and has a heart of gold and just before the final curtain, she has had a heart to heart talk with the innkeeper's daughter, and explained the situation to her, and so we are made to understand that the daughter marries a student of plebeian birth.

Interspersed with this there are several good comedy scenes, fortunately unrelieved by any reference to Albert Park, Mr. Nash or the Thistle Hotel and was only in one or two places of that type euphemistically described as risqué.

The most disappointing feature of this musical comedy is the music. There are some good numbers in it but on the whole they lack the spontaneity that musical comedy should have. There are the well-known Serenade (not sung 'neath anyone's window), "Deep in My Heart, Dear," and the two Student Songs—the Marching Song and the Drinking Song. These are stirring. So was the off-stage singing of Gaudeamus.

So much for the music and writing of the Prince. The company made a very good job of its presentation.

The settings, although one side of the stage was completely invisible to me because of my cheap seat, were good, especially the interior of the palace. The costumes in this scene, and indeed all those of the upper set, could almost be described as breath-taking. The uniforms of the students, although the university was not totalitarian, were simple and effective. The lighting was not kaleidoscopic as the alluring advertisement insisted. (I had to look the word up in a Dictionary to find its exact meaning anyway). But in two places it was well conceived. At the end of the Prologue, there was a very well-sustained even dimming to darkness and during a reverie at the end of the third act there was something going on but it was too high up for the impoverished gods.

The choruses were excellent, especially the students—all male of course. The girls had few opportunities and were outnumbered by the men whose singing, entrances and exits were carried out with much verve and precision. However, I didn't hear a word of what they were singing. If I had been the prince on his return to Heidelberg, I would have asked for that rather than the Serenade.

It was a pleasant change to see a leading couple of the right size and age. Allen Christie is considerably better than his photos in Lewis Eady's would have us believe; and his tenor voice is excellent for this type of role. Marie Ryan was sufficiently kittenish and her emotional acting moving. She had little singing to do but her top notes—! There was one excellent comedian—Dennis Hartley who as Lutz scored a tremendous success—probably the biggest in the whole cast. Bobby Mack was also there but in a small part.

Of the other females mention must be made of Betty Sparks who once again showed how her presence on the stage lit up the whole show. Her part was small but she made it memorable. Lily Moore, last seen here as an aunt in "Arsenic and Old Lace," scored a hit as a Duchess very similar to that of Plazo-Toro but on a

slightly lower plane. Her fainting fits were excellent pieces of low comedy.

Compared with the offerings of the recently departed Gladys Moncrieff company this production is an improvement in many ways. The male chorus was infinitely superior, there was no ballet (a worthy omission) and there was little local comedy (one comic scene was extremely good—that in which a crowd of students returned home at 5 a.m. from a party held in the usual Varsity tradition—just like old times). Altogether the chief faults of this very even production lay in the musical comedy itself. The presentation said a lot for local talent and we look forward to their next productions, "The Desert Song" and "The White Horse Inn."

... from below

Some weeks ago there was a "changing of the guard" at His Majesty's Theatre. A few days after the last night of "Rio Rita," the leading lights of the Moncrieff company went home, but the rest stayed to take part in "Student Prince." The Moncrieff Company had broken a long drought of professional shows in New Zealand with an extensive and very successful tour, presenting "Merry Widow," "Viktoria and her Hussar," "Rio Rita," and "Maid of the Mountains." A new line of policy was taken by this company in engaging New Zealanders for the chorus and ballet, New Zealanders making up about half the company—in "Student Prince" the proportion is even greater.

When the "higher-ups" of the Moncrieff company left, rehearsals had already been proceeding for about a fortnight for "Student Prince," and the new principals, Allen Christie, Marie Ryan, Lily Moore, Marie Rendle and John Clements moved in.

"Student Prince" began many years ago as a straight play called "In Old Heidelberg," and had a considerable success in Europe; a Russian friend has told me how she saw it twice in Petersburg played by leading artists of the Imperial Theatres, and what a magnificent and moving play it was. The play was seen in New Zealand years ago. About 1920 it was made into a comic opera by Sigmund Romberg, who produced a truly inspired score. In one season in America the lead was played by John Charles Thomas, when his voice had a tenor range, and the piece has been played here some 20 years ago by James Liddle and Beppi de Vries.

Rehearsals began some four weeks before "Student Prince" opened, while "Maid of the Mountains" was still showing. Learning the music was the first job, special attention being given to the male chorus which is so important in "Student Prince." For the first week the principals, the chorus men and the chorus ladies all rehearsed separately. In the second week a start was made in knitting all the parts together and fitting in the various musical numbers with the script. Most attention was focussed on Act 1, which is the longest and contains the most concerted singing.

It is surprising how sure one can be of harmonies and cues when singing the show over in Lewis Eady's Hall, and how suddenly uncertain one feels when called on stage to co-ordinate business with singing. For one thing there is something particularly eerie about an empty theatre gaping at a bleak stage, on which the company in ordinary street clothes seems strangely out of place. Moreover, the business of learning movements and remembering places takes up so much attention that it seems as if one had never learned the music at all.

Rehearsals were started early, accompanied by Nancy Heinwood, the company's hard-worked pianiste. On stage there were the sparsest of props

(for instance, two chairs marked a gateway, and if one went off outside them one was told pointedly that one had just walked through a wall).

One felt very small at rehearsals, exposed to the sarcasm and scorn of the producer, the musical director, the stage director and the stage manager; and to the scathing criticism of those of the company who are not working at the time, but sitting in the theatre and watching. The most tiring part of rehearsals is waiting about when not immediately wanted (but has to be at call), while certain scenes are done over and over. It is very hard to capture the appropriate atmosphere at rehearsal—one is inclined to feel rather silly—and it's hard to respond when someone bends a furious glance on one and hisses, "Come on, animation! Laugh! Keep it up!" It tends to produce the opposite effect.

It was interesting to watch Mr. Chapman, the producer, at work. Of the company, only about five had been in the show before, whereas the Moncrieff company virtually transplanted in New Zealand shows which they had been doing for some time in Australia. Mr. Chapman last produced "Student Prince" in Australia in 1940, and has since done about 15 shows. He is alternately autocratic and paternal, but he knows the effect he wants, and knows how to get it from his principals and chorus. He is an artist with lighting and is infinitely painstaking in arranging it, the results being seen in such effects as nightfall in Act 1, the brilliant court scene, and the vision in Act 3 and the dramatic blackouts with the spotlight on the king in Act 3 and on Kathie in Act 4. "Kaleidoscopic" was the word used in the advertisements. I suppose that covers everything.

The dress rehearsal of "Student Prince" took place the Friday night before the show opened. The curtain went up soon after seven, and the show finished at ten to twelve! A novel feature of this dress rehearsal was an invited audience of some 500 people, making it in effect a "pre-view." (I believe this sort of thing was a practice with Diaghilev's Russian Ballet.)

The sets of "Student Prince" are lavish and complicated, giving the impression when on stage that you really are in the courtyard of the Inn of the Three Golden Apples at

Heidelberg, or in the royal palace at Karlsberg. The wings in contrast are cramped and gloomy, cluttered up with lights, props and scenery, with people in make-up and costume, looking incongruous beside bored stage hands waiting for the act to finish. Then they burst into a short period of frenzied activity, after which they settle down to boredom again, unless they have to produce "noises off" like a coach or a gong, or change the lighting during the course of an act. The flies, too, is a fascinating place. (I can't decide whether "flies" and "wings" should be singular or plural). While a set is being put up the head mechanic looks up into the maze of material above the stage and gives orders in a strange language, when backcloths and chandeliers, etc., descend silently and eerily. There are people up there—I think they live there.

For the "Student Prince" season the floor of the orchestra pit was lowered so that the players were out of sight from the stage. It was strange to see the musical director, Mr. Packer, extracting music by motions of his hands from the emptiness beneath him. I think all who saw the show will agree that Mr. Packer did a splendid job with the musical side, particularly with the orchestra and the male chorus, presenting a memorable "Serenade." Another highlight was "Gaudeamus Igitur," sung unaccompanied off stage by the chorus men, the note being given by means of a pitch pipe. An amusing remark heard in the dressing room was "I never knew it was Romberg who wrote 'Gaudeamus Igitur.'" Of course, everyone knows it was Brahms.

The company left by train on Monday morning for Hamilton, on the first lap of its New Zealand tour. Rehearsals have already begun for "Desert Song," which will be played first in Dunedin, appearing in Auckland on December 21. There are no ballets in "Student Prince," but ballet girls will be needed for the new show. Mention must be made of Dennis Hartley, who made such a success of the comic lead in "Student Prince"; he is not only a New Zealander, but also a student of V.U.C. There are more shows projected to follow "Desert Song," so there is a prospect the J.C.W. productions will be presented to New Zealand audiences for some time to come.

Catullus
might have
meant
a blonde—

But nowadays

NOX PERPETUA DORMIENDA



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LITTLE CAMEOS OF UNDERWORLD LIFE

No. 2

Once upon a time there was a magician who kept a bottle of djinn in his wardrobe . . .

The author, who is admittedly a little unbalanced, was so struck with the exquisite humour of this opening that he was unable to continue the story, so we shall go on to Cameo III . . . (the author is thinking) . . . Unfortunately, having as yet been relatively sheltered from the wicked world, he can't remember having met any other species of underworld type at the moment, except of course the chap next to him who always cheats in French Oral. So he will have to go back to Cameo II. after all. Well then!

Once upon a time there was a magician who kept a bottle of djinn in his wardrobe. The Djinn was an obliging sort, with old fashioned ideas, not like these ones nowadays who insist on having a free hand, and are unreliable at that. He had been in the family quite a long time, as the Magician had picked him up complete with bottle, at an auction sale in the days when his practice was hardly established. So the Djinn made himself useful by getting hot meals on the days when there was no gas or electricity, filling in income-tax forms, and amusing the children with simple conjuring tricks on wet days. And of course it meant a tremendous saving in tram fares.

In the winter the whole family travelled round New Zealand performing magic. (They are not to be confused with Owen Jensen's lot.) The Magician, well, his name was Brown, but professionally he was known as "Wom-bat, the Siamese Superman," and was particularly good at the famous trick of borrowing jewellery from the audience, and making it disappear. This wasn't as popular, however, as the one where he sawed a woman in half. Unfortunately, the second time he performed this successfully (on his mother-in-law) the police were rather annoyed, so he had to keep to less spectacular tricks.

But to get back to the Djinn. Mr. Wom-bat and his wife, and his 12 children were beginning to find their house a bit cramped. So the Djinn conjured them up a nice little four-roomed house with linoleum on the floor and a real bath (tin). Of course an official came round to tell them that it is against the law to build a house that size for only 14 people, but the ever-helpful Djinn slipped a bank-note into his hand and a government permit was arranged.

However, after that the Djinn began to get intransigent. After demanding a bigger bottle he announced that, as well as being a strict Presbyterian, he had joined some obscure sect, by the rules of which he couldn't possibly work on Saturday. This was particularly annoying as he got converted on a Saturday morning just when there was no food left in the house. The final disaster occurred when he had transplanted Mr. Wom-bat over to America for the week-end. On the way home again he suddenly planted him (figuratively, of course) in the middle of an Arizonian desert, and went off to Persia, where he became a Communist M.P. having been affected, he said, by Socialism in New Zealand. Which all goes to show:

(a) You can never trust foreigners.

(b) You should be self-reliant, and not depend on Supernatural Agencies for a solution of the servant problem, or your next-door neighbour for the French dictation.

(c) You should never look on the Djinn when it is Red.

—A.H.F.

* * *

Until we come to respect what stands in a respectable light with others, we are very deficient in the temper which qualifies us to make any laws and regulations about them.

—Burke.

The Compleate Architect

THEORY WITH PRACTICE

Robin Rockel, a past student of A.U.C. and member of "Craccum" Staff, writes from England on the Architectural Association School which he is attending there.

The Architectural Association (Inc.) is both a school and an association. Constituted in 1847, and incorporated in 1920, the A.A. is the only major architectural school of the world controlled entirely by architects. Within the limits of an accepted policy the school organisation and syllabus are remarkably fluid. Students are classified into years, each year broken up into groups of about twenty, under the tutorship of a master. (Hitherto the group system had been used solely, each group being designated by the number of terms its members had attended, and the standard they had reached.) The syllabus is the same for every group within a year, with slight modifications. This is not so remarkable, but the degree of individual variation tolerated by the normal school policy is large. This is remarkable to me, though, of course, it may exist in other schools. Ex-servicemen and women have been granted additional concessions relative to their studies.

EXAMINATION SYSTEM

This licence is intended to adjust individual aptitudes to the examination system. No theoretical examination is sat until the third year, when intermediate examinations are taken. Even then you may, if you don't feel up to it, postpone sitting a particular subject until you do. If your mechanics is weak, but design or construction good, or vice versa, you are not put each year into a straitjacket of examination subject by subject, sink or swim. It is assumed that studio work is a sufficient hurdle for the beginner to run at: if he falls down he won't make an architect anyhow, and all the calculus in the world won't help him over; if he gets over he should, on the new basis, take it on himself to get over the further hurdles of mechanics and construction. In my short experience studio work at the A.A. has tested every capacity from aesthetic judgment to physical endurance. More than once, not unaccompanied, have I greeted the dawn, still working at a drawing-board. Each work scheme is, to all intents and purposes, an examination in itself.

SYLLABUS

The syllabus could hardly be broader without becoming unwieldy. Subject to constant overhaul, weeding and addition, it contains everything the most specialist architect could want. That is the policy; to provide for individual aptitude and selection. The hurdle is none the less there—you've got to get the RIBA examinations in the fundamentals, which are themselves expanding. More seems to be packed into the syllabus weekly.

COMPOSITE CONSTRUCTION

A feature is made of practical training, whereby all students are required to handle and work diverse types of materials in a composite building (whose overwhelmingly composite appearance, understandably enough, excites the good-humoured derision of passers-by in Tottenham Court Road, especially as this eccentric structure is being put up by girls in summer frocks and overalls, and men in corduroys and shirts). The idea is to lessen the gap that divides drawing from building, a gap that becomes painfully wide when one is on the building site, faced with beams, bricks, stone and mortar, all of which has to stay up when put. Additionally, series of lectures running completely through the course brings the finals student to a standard when, with an additional term entirely on town planning, he can

take the professional examination for associate membership of the T.P.I. (Town Planning Institute).

The following short run through the schemes for the first year will illustrate the large area of architectural ground covered:—Three simple three-week designs, lettering, shadow projection, geometrical drawing, axonometric and isometric projections, perspective, colour, life-class, trees, model, working drawings for timber frame and brick masonry design schemes, many sketch designs, and the usual mechanics, history, design and construction lectures.

THEORY OF GOODNESS

Roughly, then, the limits of the accepted policy appear to achieve individuality, which it is intended should be justified and tested during the five-year course. The canon of judgment is simply that work is good; it is understood that it is drawn and designed as the best the student can do. That the work is inevitably "contemporary" ("international," "modern") is a natural result of the fact that contemporary building is the only kind that is good. But a design must be good first; needless to say, it will be "contemporary" as a mere accommodating circumstance. This is about as far as doctrine is allowed to go.

ARCHITECTURE AND NATIONALISM

The A.A. appears to recognise that the "international" architectural language has been developing a decidedly national vernacular wherever it has been spoken for twenty or so years. The Scandinavian countries, Finland, France, Holland, Brazil, the U.S. and Britain, are interpreting the New Architecture according to their national needs and landscapes. That England is last in the race (of countries not incapacitated) has stimulated much discussion at the A.A., and a commonly held opinion is that of a lecturer just returned from Sweden, much impressed with Scandinavian building, who remarked at a lecture: "Architecture in England is at an all-time low, and it's your job to rehabilitate it." While the A.A. is maintaining increasingly cordial links with Scandinavia, and trying to learn as much as possible, I suggest that it keeps in mind the principle that England is to be rebuilt in an English manner. (With other British schools, the A.A. sends vacation parties to Scandinavia every year.) The answer to those who doubt English building genius is a reminder of 18th century domestic building in English. It is thought by some that England now has the chance to build where the 18th century had to leave off, beaten by the Industrial Revolution. I believe, finally, that recognition is made also of the fact that Sweden's superior results are not derived merely from her first-rate design, but the socio-economic system whereby she carries it through, and that British design, by comparison, is as advanced, but on paper.

The continual exchange of ideas, from the formal general meeting of the A.A. Council, to the most informal free-for-alls in the studios in which students and staff join, to my mind ousts the dullard and sharpens competition. The healthy atmosphere of working for the excitement of it produces some eccentricity, some fashion, but much original thought and hard work. I would not be surprised if the A.A. had few rival schools in Britain for its all-round technical thoroughness, its maintenance of a high standard whilst allowing much study freedom for individual aptitude, its stimulation of careful aesthetic discrimination, and its keen internal exchange of opinion.

In conclusion, though it would be pretentious for me to draw comparison with the A.U.C. School, I feel there is one important point in which the A.U.C. falls down badly in com-

ON THE BEAT

PIANO MAN

JIMMY YANCEY

Chicago born, Jimmy Yancey spent most of his early life in vaudeville, taking up this career at the age of six. He did "buck and wing" dances on the stage, but he kept his piano playing for those who knew how to appreciate it. Jimmy's brother, Alonzo, specialised in rags and stomps on the piano, but Jimmy stuck to his boogie-woogie-cum-blues. Yancey plays in what might be called with considerable accuracy "free-style boogie-woogie." To quote William Russell, "Jimmy Yancey developed a style so pianistic that it could not be imagined on any other instrument . . . he tried to get out of the piano just what was in it, and not give an imitation of an orchestra, a trumpet, a voice or a hurdy-gurdy." Jimmy Yancey has had a couple of records released locally, and one side, Yancey's Bugle Call (an adaptation of the Bugle Call Rag bugle call) best demonstrates his style. It's nothing to Jimmy if he hits a few wrong notes!

HATCHED

A daughter (6½lbs.) to John "Jax" Lucas, former Down Beat jazz writer.

MATCHED

Joya Sherrill, Duke Ellington's sepia vocalist.

DISPATCHED

Pianist Nick Rongetti, owner of Nick's (Nicksieland) Cafe; and Joe "Tricky Sam" Nanton, for many years trombone mainstay of Duke Ellington's orchestra.

ON THE RECORD

Shortly before this century turned from the war-torn 'teens to the frivolous 'twenties, a young trombonist named Eddie Edwards composed a tune which was to remain in the library of hot music as a jazz standard. It was Sensation Rag, usually known as just plain Sensation, and was a vehicle in which the band's hot trombonist usually went for a ride. And that leads us to a rave over the latest local release of Sensation. (Yes, Beulah, we know it came out months and months ago, but we've been boiling this up for some time). But Freeman and the boys let themselves go on this Daddy Edwards opus, and the result is some fine solos with, unfortunately, some patchy ensemble work.

The side opens with the traditional tune, which leads off into a very nice solo by piano man Dave Bowman, which is just as good in its way as his solo on Forty-seventh and State. But it is the next eight-bar solo by valve-trombonist Brad Gowans which shines out as the high spot of the whole performance. He executes his ideas cleanly, and in his fifth bar rides over a lifting rhythm section in a way which just gets us. The middle eight is ensemble work, and owing to a rather weak trumpet lead by Kaminsky is not particularly recognisable. Freeman takes a pleasant enough eight bars, and Pee-Wee Russell produces a slightly less croaky solo than usual. We can just imagine Russell coming to what he thought was the end of his solo, glancing round, discovering it wasn't, and adding those four little squeaky notes at the end! This disc finishes up with some all-in ensemble work. It is definitely a must have for the jazz-lover, and even perhaps for some who aren't.

Note of hope to swing fans: In the future we'll have a yarn together about the Glenn Miller band.

—OFFBEAT.

parison with the A.A. School. This is in the provision of a bar for the refreshment of jaded, malnourished, over-worked students. I can only say that "Ching's Head," the A.A. Bar (with additional seating accommodation in an open courtyard, and a licence apparently for anything from orangeade to Irish whisky) is a most cosy nook, and an eminently suitable place to recover from two hours of mechanics, sipping one's mild-and-bitter.

N. Z. U. S. A.

MEETING AT A.U.C.

On Thursday night at 8 p.m. N.Z.U.S.A. delegates assembled solemnly in the Council Room. The table, artistically decorated by Mr. Morton, resembled that of the UNO Conferences. But here the resemblance ended, for the discussions lacked, for the most part, enthusiasm and wit.

The first evening was spent in discussing the deceptively small agenda, and in running through routine items of the N.Z.U.S.A. meetings. The Conference adjourned at 9.20 and joined the revels of the "welcome dance" downstairs. Could this be the reason that Mr. Cohen was "indisposed" the next morning?

The first item on Saturday morning's agenda was the revision of the Joynt Scroll Constitution. Mr. Taylor's legal training stood him in good stead, and it was with obvious relish that he uttered his famous phrase: "That's unconstitutional" at regular intervals.

The I.S.U. report was tabled, and W.F.D.Y (World Federation of Democratic Youth) was discussed. The arguments at this stage became somewhat heated, Mr. Taylor defending the scheme and Mr. Morton opposing it strongly on the grounds that he disliked its Communistic tendencies. The matter of affiliation of N.Z.U.S.A. to W.F.D.Y. was left over.

plete unlimited power." It was finally agreed to hold a Round Table Conference with Tournament Committee on this topic.

Mr. Dodd (O.U.) moved that Blues be awarded in skiing. Mr. Campbell maintained the word should be pronounced shi-ing, this being the B.B.C. pronunciation. The matter was held over, as at present the C.U.C. and O.U. were the only two Colleges who participated in this sport.

DRAMA IN DRAPES

During the discussion of the Drama Festival Rules, Mr. Campbell's dramatic experience and skill proved invaluable, although his use of technical terms bewildered A.U.C. delegates at least. The twelve minutes allowed for "striking" is not, as it appeared to Mr. Morton, spent by the players in fixing their pose. Mr. Nathan confessed himself intrigued and rather enchanted at the possibility of acting "in drapes" until Mr. Campbell kindly explained that he would not be called upon to swathe himself in Grecian folds. O.U. and C.U.C. submitted drama rules with great verve, A.U.C. concurring (rather pro forma), and a motion was passed that a Drama Festival be held at the same time and place as Winter Tournament.

MONOPOLY BREAKERS

It was revealed by V.U.C. that textbooks in New Zealand are 75 per cent above British publication prices. Dele-

BOOK REVIEWS

Recently there has been a revival in the "flesh and blood" theatre. In London, throughout the blackout, the blitz and the buzz-bombs, plays have run for months, sometimes for years, to packed and enthusiastic audiences. It is noteworthy that stage classics such as the works of Shakespeare, Sheridan and even the Greek dramatists, are being produced successfully, but it is perhaps even more significant that many young dramatists are coming to the fore. Unfortunately we in New Zealand have little opportunity to see such productions. Even more unfortunately, it is difficult to obtain copies of the new plays. The Auckland Public Library could only produce three volumes of plays published during 1946, and of these one was a collection of works written at the beginning of this century. I propose to review the other two volumes.

"OAK LEAVES AND LAVVENDER":

Sean O'Casey. (MacMillan and Co.) This is the latest play by Sean O'Casey, the Irish dramatist. The scene is set on the South Coast of England in wartime. The old Manorial House which is the setting is itself an active member of the cast, as its secular aura influences both the plot and the characters. The prelude and epilogue take place in "the great room of a Manorial House of a long-past century, when the lights are low and the flickering shadows softly come and go." These "shadows" are the ghosts of former inhabitants of the House and they impart a sense of the supernatural which is strong throughout the play.

The central figure is Feelim O'Morigun, an Irish butler. Indeed, all the characters in the play, even those who are described as English, speak with a lilt and rhythm, and employ an imagery which is pure Celtic

former desultory discussion on N.Z.-U.S.A. and its authority culminated in the setting up of a sub-committee under representatives from C.U.C. and O.U. to examine all the aspects of Winter Tournament.

ENCOUNTER WITHOUT ARMS

Proceedings were diversified by an interview with the sports delegates in Room 33, which was hurriedly converted by Mr. Morton into an official area—the enemy opposing each other, with the Chairman set up in the middle and provided with a plank. Mr. Beard said that N.Z.U.S.A. should have some authority; Mr. Waters said, with bitterness springing from the wells of knowledge, that N.Z.-U.S.A. does not know what is involved in running a Tournament; the other sports delegates said nothing—and the question was left to the concerted efforts of the sub-committee.

PAWNS PER POST

With renewed vigour delegates returned to duty and engaged in a lively discussion on the desirability of including a Chess Competition in Winter Tournament. Messrs. Nathan and Morton supported the idea with no impartial energy. Colleges will "explore the possibilities," keeping in mind the suggestion that the competition be conducted by post—perhaps by the Corresponding Member to N.Z.U.S.A.

A motion condemning all interferences with, or banning of student publications, was passed with acclamation, or, as Mr. Morton said, "nemine contradicente!"

Mr. Nathan regretted that there would be no N.Z.U.S.A. dinner. Delegates regretted it too, but consoled themselves with votes of thanks all round. The Conference closed. The fact that representatives of five Universities were together within four walls discussing inter-University problems was valuable. However, the constraint and formality of at least the first two meetings stultified that easy interflow of ideas which is necessary for an entirely satisfactory Conference.

and sometimes out of place. Another evidence of Mr. O'Casey's race is his introduction of several songs in the Elizabethan tradition. There are the land girls, home guardsmen, conscientious objectors, combatant young Irishmen in the R.A.F., and a host of other dramatic personae. Yet the reader feels that Mr. O'Casey is not interested in the characters as such, but rather in their points of view. These men and women state their several philosophies against the background of Britain at war.

All the members of the cast talk far more than they act. Indeed, there is little action in the play, which might be described as an informal debate punctuated by minor incidents.

Mr. O'Casey in "Oak Leaves and Lavender" has produced a play which will not appeal to everyone. It is, however, topical and thought-provoking, and it is written in a pure lilting English, rich in rhythm and metaphor.

"LEITH SANDS, AND OTHER SHORT PLAYS": Gordon Daviot.

(Duckworth.) This is a collection of eight one-act plays by the author of "Richard of Bourdeaux," "The Stars Bow Down," etc.

It offers a wide choice of styles and subjects either for the general reader or for all interested in drama, and especially for producers and committees of student societies and dramatic clubs who are in search of good new plays for their coming seasons. The collection does not pretend to be "Literature," but the plays are well written and cleverly constructed. They are witty and entertaining to read and very pleasant to act.

Although "new" plays, these cannot exactly be termed "modern," as the settings include some of Biblical and classical times, and there is one play, "Leith Sands," about Scotland in the early years of the 18th century. A bracket of three plays, "Rehab," "The Mother of Masé" and "Sara," are based on Old Testament stories and bring life and humour to those far-off happenings. The play "Mrs. Fry Has a Visitor" is an interesting study in what someone has called the "psychology of success." "The Three Mrs. Madderleys" and "Clarion Call" treat aspects of modern life ironically, while the last play in the collection, "Remember Caesar," is a satirical yet humorous sketch on a successful judge in the reign of Charles II.

Altogether this collection of Mr. Daviot's plays is a valuable addition to material suitable for any dramatic or acting company.



... "Arrayed with careless artistry."

The next item—the comparative poverty of the University—was discussed, and here all the delegates were in complete agreement. Mr. Nathan adjourned to the Library and returned with an impressive tome from which he quoted the sums which the Government was spending per annum on education in New Zealand. It appears that £205,000 is spent annually on Higher Education, £260,000 on the Training Colleges, £1,184,000 on Education and £206,000 on Native Schools. Suitable horror and surprise was expressed on the faces of those delegates who were still capable of registering any emotion. Mr. Morton moved and Mr. Symon seconded:

"That N.Z.U.S.A. be instructed to take up with the Chancellor the principle of receiving capital endowments, eventually adequate to maintain the University in complete financial autonomy.

The running of Winter Tournament by N.Z.U.S.A. caused some heated debate. A.U.C. desired N.Z.U.S.A. to have "a specific set of limited powers," while V.U.C. desired "com-

gates despaired! The University Book Shop at O.U. had been suppressed by the action of the New Zealand Booksellers' Union. The establishment of a New Zealand University Press, involving, as it would, an initial lay-out of a few thousand pounds was condemned as impracticable at the moment. V.U.C. submitted the only creative and workable suggestion, a remedy which they admitted was provisional, not basic. They have an agreement with Modern Books, who will import and handle certain textbooks and divide the profits equally with the Students' Association, students receiving the books at a discount of 12½ per cent. All delegates decided to explore the possibilities in their respective centres.

At 4 p.m. the meeting emerged from the dim recesses to array itself with careless artistry on the College steps for the benefit of the photographer and posterity. Utterly worn out, they struggled back to the Council Room for an official release till 9.30 the next morning.

On Saturday morning business quickened and spirits brightened. The

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SABBATTICAL LEAVE

A.U.C. PERSONALITIES

PROFESSOR COOPER

Professor Cooper is the answer to those who imagine that people who find in the Classics anything of enduring value grow mouldy with antiquity, and in this sad state lose, through the study of remote times, all sense of pulsing life and humanity. For those who know Professor Cooper, especially his advanced classes, are constantly struck by his live and vibrant personality, by his knowledge of his own times and of the culture and literature, not merely of ancient Rome, but of the world. Where others start with our end of history, Professor Cooper has surveyed it from its beginnings. Perhaps that is why, with a rare broadness and sanity of outlook, he has such an acute sense of the present.

I think it is fair to claim that his classes have an atmosphere all of their own. You never know what pointed remark is going to come next from the man who can talk with a gentle smile about "Scottish frugality," expatiate on the merits of A. P. Herbert or Austin Dobson, find the face of Charles Laughton in an ancient sculpture, or discuss the doubtful art of journalism. There's plenty to keep you awake in Latin under Professor Cooper, even if it's only the shock of discovering how much of the latest American slang is just a translation of what the Romans said 2,000 years ago, or that a most familiar advt. about "what your best friend won't tell you" is taken straight from a line of Horace.

We are all familiar with that superb sense of humour which he can direct just as easily against himself. We have all squirmed under his sarcasm, so deceptively gentle, but with what a sting! Yet we like him none the less for inflicting on us such moments of agony, because he does it so very, very nicely.

From all his students comes an appreciation of Professor Cooper's real and encouraging interest in his individual students, and gratitude for the extra lectures he has put on for our help and entertainment. Though sorry to lose him for a year, his students send with him their best wishes for an enjoyable and successful Sabbatical leave; also the hope that classes at A.U.C. may yet study from Professor Cooper's books, his own contributions to scholarship.

PROFESSOR FORDER

Craccum takes this opportunity of congratulating Professor Forder on the award which was recently made to him by the Royal Society of New Zealand, of the Hector Medal for 1946, and at the same time of wishing him a pleasant trip to England, where he takes Sabbatical leave next year.

The Hector Medal is intended to recognise outstanding contributions to science and learning. For a mathematician to have reached the outskirts of knowledge in his subject in which research has gone on for thousands of years, is in itself a remarkable achievement. Mathematics is perhaps the hardest science to which to contribute something new, that has escaped former geniuses. Professor Forder's book "The Calculus of Extension," for which he was awarded the Hector Medal, is such a contribution. (By a strange irony Professor Forder, in the preface of this book, for which New Zealand has done him honour, bewails the "antipodean disadvantages under which he wrote it)."

"The Calculus of Extension" is the development of the geometry of tensors, elements resembling vectors, by means of which the whole of geometry may be discussed in simple algebraic terms. The method possesses enormous power and simplicity. It was due in its essence to a German

named Grassman who lived a hundred years ago, whose work had not formerly been evaluated. Professor Forder's book is, like all his writings, a work of great scholarship and erudition. He is taking to the printer in England the MSS. of another book, on the nature and scope of geometry. This will fill a long-felt need, as it gives in a form readable to the layman an account of the general development of the various geometries—differential geometry of twisted curves, geometry of many dimensions, and so on—without obscuring the point by involved technical work.

As his researches indicate, Professor Forder has been undaunted by the vagaries of New Zealand students and syllabuses, and by the lack of public sympathy for learning for its own sake. He teaches mathematics as an art, rather than how to pass exams; and his lectures always contain original and elegant work, the result of years of research presented with a discernment of other people's difficulties and ways of thinking traditionally absent in mathematicians, and with an infectious enthusiasm for the subject. He has done much work on the logical foundations of mathematics, a problem belonging properly to philosophy, and has delivered several courses of lectures on aspects of it, and written a book on the foundations of geometry. The most important work of 20th century mathematicians has been directed into this field, in which Bertrand Russell was a pioneer. A.U.C. is fortunate in having so distinguished a scholar on the staff, for it is university education in the true form when students are lectured by a leading authority in his field, on the work he is doing himself.

Those who attend the professor's lectures, "the Meabites," of stage I and others who have survived his exam. papers to reach even higher stages, will next year miss his wit, his fund of stories and of Biblical allusions, and his lucidity in explanation of difficulties that maths. students are heir to. The medians of a triangle concurred one year because "in this democratic land, what's good enough for one median is good enough for another," Abel's lemma is due to "the other Abel—not the one that Cain slew." There was the winter afternoon when the light went off half way through a lecture ("the man at Arapuni having finished his 40-hour week") and the class was entertained to a half-hour recitation of Ogden Nash. A complicated proof was dictated "in the tongue that Shakespeare spake" rather than in symbols; function was analytic in a certain strip, since there are no Poles in the Corridor."

We wish Professor Forder success for his work at Cambridge next year, in "that branch of arithmetic known as mathematics."

PROFESSOR H. HOLLINRAKE

Professor Hollinrake first came to New Zealand in 1927, to take up the position of lecturer in music at the Auckland Teachers' Training College.

At the close of 1933, Professor Thomas retired from the chair of music at A.U.C., and during 1934, Professor Hollinrake, in addition to his work at the Training College, gave a series of free music lectures at the University, which consisted of 30 minutes lecturing and 30 minutes of community singing.

At the end of 1934, Professor Hollinrake was offered the Chair of Music, which he accepted. From then until 1939, when the position became a full-time one, he lectured to approximately 450 students at Training College, between fifty and one hundred University students, gave weekly broadcasts to schools, and, lest his spare time should hang heavily on his hands, inaugurated and administered at the University the Music Club and the Madrigal Club. In 1939 he organised a series of Sunday gramophone

recitals, which were held during the Winter term; recitals which proved so popular that they continued throughout the war, and have now become an institution.

Nor has he lost touch with the schools. Four of the Dominion Song Books in use at Training College and throughout most schools in New Zealand, were compiled by him, and every year he conducts the massed choirs in the Primary and Secondary Music Festivals, a task which entails wearisome committee work, and, in connection with the Secondary Festival, strenuous rehearsal.

Since 1935, when the roll of the Music Department at A.U.C. listed 58, including both B.A. and Mus.B. students, the department has expanded enormously. In 1944 the first lectures under the new syllabus for the Mus.B. and B.A. courses were given, and by 1946 the roll was so large, and the amount of work entailed so great, that the College Council appointed Mr. T. N. Rive, Mus.B., as full time lecturer in the department.

"Holly"

And what of the personality which has built up the Department until it is one of the largest and most popular in the college; which has led successive years of Music Club supporters from Sullivan to Bach; what of the man who is known affectionately to all as "Holly"?

Who amongst his students cannot recall the group round the piano, the gentle remark that "sequences can be very musical, but it is so essential not to make the same mistake in each"; or the way in which he pauses during a lecture to ask, "Are you quite happy?"—a familiar and characteristic phrase. He has the welfare of his students very much at heart; knows them all; listens sympathetically to their woes and worries, and is always ready with a cheerful comment or wise word of advice; is never so busy that he cannot spare the time to go over a difficulty in harmony or counterpoint.

Anyone who has belonged to Music Club or who has sung with him in Secondary Festivals, will agree that he has the gift of inspiring the students with whom he works, and when one considers that no conductor ever gets more than he gives, one realises that he must give a great deal of himself.

If circumstances permit, Holly will take his Sabbatical year in 1947: that is the excuse for this article. In fact it needs no excuse, for an expression of gratitude and appreciation can never come amiss. But this is more than that, for it is also the vehicle of good wishes from all his students, past and present.

COLLEGE LIBRARY

RECENT ADDITIONS TO LEISURE READING SECTION

Perfume from Provence, by Winifred Fortescue. 1945.

Blue Angels and Whales, a record of personal experiences below and above water. 1946.

Letters of an Indian Judge to an English Gentlewoman. 1945. Gives an insight into some of the social problems of India, as seen through the eyes of an educated Indian.

Screw-tape Letters, by C. S. Lewis. 1945. Author impersonates a shrewd old devil in hell who writes letters of instruction, encouragement and bitter reproach to a less experienced imp who is going to and fro upon the earth seeking whom he may devour. Purpose to reveal the tricks and fallacies by which doubt and temptation make their appeal to the unwary.

H. M. Pulham, Esq., by J. P. Marquand. 1940. This book by a well-known American author is a satirical novel of New Zealand.

Artists in Crime, by Ngaio Marsh. 1941. Detective story.

The Secret Battle, by A. P. Herbert. 1945.

The Vermillion Box, by E. V. Lucas. 1916.

Folly Bridge, by D. L. Murray. 1945. Pastoral, by Nevil Shute. 1945.

The Human Comedy, by W. Saroyan. 1943.

Dark Duel, by Marguerite Steen. 1929.

Gone to Earth, by Mary Webb. 1945 ed.

The Song of Bernadette, by Franz Werfel. 1945.

The House Under the Water, by Francis Brett Young. 1945.

Van Loon's Lives. 1945.

Russian Short Stories. 1943.

* * *

FLOW OF DEATH

Cast between two living banks,
Falls the shadow of the morn;
Reducing life to a cold grey form,
Grey river of death.

Here the air is creased in song—
Life peeps over day's green hedge-
rows;

Calling on life—but hear the echoes,
Sinking in death.

Slowly swells the flood at even,
And silence stealing out of the echoes;
The pale grey river waiting in shadows,

Clasps day to the death.

ANON.

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Mainly About Movies by Astra

"OLYMPIA"

Ten years ago the youth of the world gathered at Berlin for the XI Olympic Games. A million feet of film recorded for posterity this struggle on the field of international sport. From a million feet the Germans made 24,000 into a magnificent motion picture. In New Zealand a single copy of "Olympia" was held by the Consul of the third Reich. Such was the position in 1939. Then came the tin helmet to replace the laurel wreath. For over six years "Olympia" lay in a vault in the Prime Minister's Department.

Eight months ago members of the Physical Education Summer School saw the film at New Plymouth. Still 24,000 feet in length, it was acclaimed not only as an outstanding film, but also as the most perfect example of studies in action ever seen in this country. It was what the Physical Education leaders had long hoped to be able to bring to young New Zealand. With the Government's co-operation, elaborate preparations were made to show "Olympia" to selected audiences throughout the country. Two days before the initial screening, the film was withdrawn by order of the Prime Minister. No reason was given for the sudden move, and little more was heard of "Olympia" until a few weeks ago. However, all had not been quiet in the months that intervened. The Education Department continued to press for the film's release. The victory has been won, though it be at a cost. The new "Olympia" has been shorn of about 2000 feet of "paganism and propaganda." But even in its truncated form it remains a masterpiece.

Portions excised from the original include the carrying of the torch from Athens to Berlin, a remarkable relief map of the path covered, and all of the opening ceremonial at the stadium. Missing also are almost all shots of the Nazi party leaders. We are denied even the memorable glimpse of Der Fuehrer's face when the German girl dropped the baton in the course of the relay race. I seem, though, to have noticed little Goebbels at one point. But wot, no propaganda?

Those actively concerned with and interested in organised sport will find the first portion of "Olympia" especially gripping. The slow-motion camera had never been used to better advantage than here. Of more general appeal is the latter section of the film dealing with the Olympic village where competitors live and train in yachting, rowing, swimming, diving, cycling and the steeplechase events.

If Mr. Fraser thought the hacked-off portions of "Olympia" might contain some subtle form of propaganda likely to injure the minds of children, I should like him to have seen the reaction to the film of an audience of secondary school children. German, Japanese and Italian victories were applauded as lustily as British, American and French. To them the game was the thing; the best was acclaimed whatever his nationality. While the Ministerial scissors were busy snipping, they might well have cut all scenes of the men of the German army—those storm troopers who were there to throw blankets over the shoulders of exhausted competitors from the Marathon, who lined the route over which the race was run, and who were in command of proceedings at each obstacle in the steeplechase.

Of particular note is the music of this film, for it seems exactly to fit into the action of the event that it accompanies. Especially is this obvious in the magnificent Marathon sequence.

From Auckland, where under the guidance of Mr. K. C. Reid of the Physical Education Branch of the Education Department, "Olympia" has shown to enthusiastic audiences of secondary school pupils and sporting bodies it goes on tour. By the end of the year it will have appeared in at least 35 of the main centres from Kaitiaki to the Bluff. What happens after that is uncertain. This single copy of the film is the property of the Prime Minister's Department on loan merely to the Education Department. By the time its New Zealand tour is finished "Olympia" will certainly be showing signs of wear. Whether the public is to be able to see the film is problematical. I hope

they may have the opportunity, for it is three hours of anyone's time well spent.

So evident at every point in "Olympia" is the German bent for organisation, that I feel confident of escaping the fate of Henry A. Wallace when I say that England in 1950 will be hard put to it to run as efficiently the XII Olympic Games.

... all the people, some of the time

Aristotle has said somewhere, in arguing the possibility of the collective wisdom of a people, that popular taste in the arts is reliable in the long run. Words spoken over 2000 years ago may so easily be applied to the motion picture business of the 20th century. It is remarkable how many good films are stillborn, simply because exhibitors, secure in the smug belief that they alone know what is good for us, refuse to treat us as intelligent beings. The position seems to become worse as films in general tend to improve.

I recall the misgivings that accompanied the decision to screen "The Song of Bernadette" at a Pacific base. The Miracle of Lourdes didn't appear to stand much of a chance with a crowd that took it as a very part of its blistering existence to see a different show every night; fellows who out of sheer boredom went along to whistle at Grable, howl down Sinatra and beat peanut tins with empty Coke bottles in tune with Gene Krupa—until, tiring of that, they slipped away to a quiet round or two of "Slippery Sam." Yet for two hours there was no shuffling, no shouting in that jungle clearing, no one picking up his box and shoving his way out. It was a pretty subdued bunch that lined up at the Y.M. tent for a cup that night.

Even more typical was the case of "The Ox-Bow Incident," a film that I, for one, have no hesitation in acclaiming one of the greatest in recent years. "Ox Bow" was the story of a lynching posse in the American west—with no eleventh-hour rescue and no multicoloured sunset for a fade-out. It was pre-ordained, however, that you and I should not be bothered with such a trifle, which superficially was just another cowboy show. So after running a week as supporting feature at a second-rate city picture-house, "Ox Bow" disappeared. Months later I tracked it down in the suburbs and managed to see it twice before it was again whisked away to collect dust. I feel sure that few people went to see this particular film for "The Ox Bow Incident" was in both cases playing second fiddle as it had in Queen Street. Yet, as with "Bernadette," I

heard not a sound during the sixty minutes it took to tell the story, nor did I see anyone creeping out, hat in hand. The lash of the whip that sent horses bounding from under the tree and three innocent men swinging, had been felt by the audience.

Early in the war, Robert Ardrey wrote a play, "Thunder Rock," on the theme that no man stands apart. It packed a solid punch for a play of to-day, though it was not exactly light reading. "Thunder Rock" was filmed as long ago as 1941. In 1946 we in Auckland still await its release. Robert Ardrey's message is certainly one for all time, but more than ever did it seem vital in a time of national stress. A few months ago, observant Wellingtonians with plenty of time to browse over their newspapers might have noticed that out of a blue sky "Thunder Rock" had suddenly appeared at one of their distinctly inferior cinemas—like Tami Mauriello, beaten before it started. It contrived to linger a matter of days. Once more the people had been fooled.

The shabbiest treatment of all seems to have been reserved by the capital city for "The Last Chance," that Swiss film which came unheralded to Auckland and stayed long enough to get talked about. Nobody who saw it could have come away unmoved by its very power and beauty. Good publicity by the ordinary picture-goer, combined with intelligent newspaper advertising, assured "The Last Chance" packed audiences for three weeks. And not a little of the success achieved may be attributed to the courage displayed in assigning the film to a first-class cinema. In Wellington "The Last Chance" was given to one of the less respectable cinemas. It cannot be denied that the film received a form of publicity—it is only that while this publicity was of a kind usual to that particular cinema, it was not likely to attract more discriminating film-goers. "See the darling leap for life from the blazing train," "See the traitor who sold his country for a moment of glory," reminds one too much of a wax-works exhibition or one of Frank Buck's "Bring'em-back Alive" jungle films. "The Last Chance," indeed! It did not have a chance at all. It did well to survive six nights. The opportunity of catching a glimpse of the film industry in one of its rare great moments was lost. And this was the film that hard-boiled New York critics included high among the ten best for 1945.

Perhaps the Yankee wasn't so far wrong after all. Anyway, he has a score to settle with the movies, too, for the handling "Abe Lincoln in Illinois" got from the exhibitors.

... the Auckland Film Society

I have been pleased on occasions throughout the year to refer in this column to the work of the Auckland Film Society. A.F.S. was formed early in 1946 as "an association of people who are interested in the motion picture both as art and entertainment, and whose object is to encourage higher public standards of film and protect the interests of consumers." After only ten months the sponsors of A.F.S. are deserving of tribute for the service they have rendered to the community at large. Wisely guided from its inception, A.F.S. has been established solidly in our civic life.

Up to the present time the Society has had to rely in the main upon short documentary films, many of which have been commercially screened. But A.F.S. stands on the threshold of better days. With the booking of pictures, each of them regarded as a "classic" of its kind, the real aims of the Society seem nearer realisation. Films now at hand are such as are seldom, if ever,

seen by the public. Isolated societies (and the number of them seems to be increasing as people become more film-conscious) find it difficult to obtain the best material. Proposed federation of film societies throughout the Empire into an Imperial association should do much to help Auckland to see in rotation each of the treasured films kept at the cinema museum in London.

A.F.S. is to continue screenings at fortnightly intervals until December 5, 16mm. documentaries making up the bulk of each programme. Among the films to be shown members are two recently purchased in England—"The Italian Straw Hat" and "L'Idée." The former is directed by René Clair, whose deft touches as a director are well known to present-day audiences. "L'Idée" is an early animated French documentary. Even more important is the trio set down for presentation towards the end of November—"Spanish Earth," "The Cabinet of Dr. Caligari" and "Battleship Potemkin." Of these, "Spanish Earth," a documentary of the Civil War, contains a commentary by Ernest Hemingway; and C. A. Lejeune, the English critic has said of "Caligari" that "there are a few films, of which this is the most remarkable, that seem by a curious coalition of historic enterprise with innate validity to stand altogether apart from the march of time." Suffice to say that although it was made in Germany as long ago as 1919, this expressionist film of a world seen through the eyes of a madman, shook the industry from end to end. Goebbels is said to have held up the "Potemkin" of his enemies as an example of what a propaganda film should be. Eisenstein produced "Potemkin" in 1928 on the tenth anniversary of the Workers' Revolution. The climax of the film is the terrifying Odessa Steps sequence; still, says Paul Rath, "the model of classic form and sequence construction."

Following up the recent success achieved with "Metropolis," A.F.S. intends to present three further 35mm. films at private Sunday evening screenings. The most widely-known of them, "Un Carnet de Bal," created great interest when commercially screened here some ten years ago, and still stands as one of the greatest French contributions to motion pictures. "The New Gulliver" and "Turksib" are perhaps not so well known, although the latter, depicting the construction of the Turkestan-Siberian railway, was widely distributed in England about 1928.

Uncertainty as to the order in which these films will be available precludes my setting definite dates against them. You should, however, make every effort to see one or two of the 16mm. productions—most of which should not be shown until After Degree.

Should you desire further information as to A.F.S. and screening dates, contact me through Craccum box or per medium of the men students' notice board. Better still, ring the Workers' Education Association in Symonds Street. With support, the Auckland Film Society can do a worthwhile job in a community so dependent for its entertainment and instruction on the motion picture.



VISITING ARTISTS

SOLOMON

Solomon is just not the sort of person to whom one pays eloquent tributes. The very nature of his art forbids it. To dwell upon the beauty and grace of a living flower in rhapsodical style is right and proper, but to apostrophise an intricate machine perfect both in balance and action is quite out of place. Its efficacy is taken for granted—not ungratefully, but with a quiet sense of satisfaction that such things are and never could be otherwise.

Now, comparisons are odious, but that doesn't prevent us from making them. The other great pianist we have heard recently, Lili Kraus, and Solomon are bound to be placed together in our minds. But the important thing is not our own personal conclusion but the fact that we have been so lucky in having heard two great artists of such different temperaments in close succession. What a world of good has been done to music in New Zealand in the very hearing of two contrasted versions of the Appassionata and the Waldstein and of such a work as the Haydn Sonata in D. My own opinion (to which, however fully I may subscribe I feel is open to violent contradiction) is that in the world of Haydn, Mozart and Schubert, Lili Kraus remains supreme, that with Beethoven the honours are even, and that from then to the present day Solomon is the greater. I purposely leave out Bach.

Solomon's technique is awe-inspiring. Without any impressive display (he rather reminds me of a benevolent budgerigar at the piano) he produces all the pyrotechnics of the virtuoso under the most rigid control. There is a sense of complete command, almost ruthlessness indeed, in all his interpretation but it does not prevent him from being tender and exquisitely delicate where necessary. A group of Rachmaninoff preludes are full of such passages, and these are amongst the most satisfying contents of his repertoire.

It is in the Schumann Etudes Symphoniques that his tremendous technique is used to its finest end, however. The Finale can so easily degenerate into a banging contest between right and left hand, but Solomon gave it as it is—one of Schumann's grandest conceptions.

This has not been an "eloquent" tribute; it would be superfluous to offer Solomon such. To all who have heard him playing the piano the music has spoken its own commendation of him. —CEMBALO

TODD DUNCAN

I came away from Todd Duncan's first performance feeling, as many others must have, that I had been privileged to hear one of the most enjoyable concerts ever performed in the Town Hall.

Even if his voice was only mediocre, Duncan's success would be assured by the excellence of his stage presence; commanding seems an inadequate word to describe his marvellous stage personality. But he has everything—voice, personality, and a fine accompanist.

His programme was varied, ranging from German Lieder, through grand opera, to Negro Spirituals.

The artist was thoroughly familiar with everything he sang, hence his performance had a quality that was poetic in its intensity.

He sang first Handel's "Hear Me, Ye Winds and Waves" from "Scipio," then in a complete change of mood he showed his technical ability in Legrenzi's intricate "Che Fiero Costume." This was followed by the Handel Largo "Ambia Mai Fu," the Lieder "A Wusset Ich Doch der Weg

Zurueck," Brahms's lilting "O Liebliche Waagen," and "Schubert's "Der Doppelgaenger."

For an operatic piece he rendered Rossini's well-known "Largo el Factotum" from the "Barber of Seville," and as an encore the Prelude to Act I of Leoncavallo's "Il Pagliaccio."

His Negro Spirituals were perhaps the highlight of the evening, Duncan naturally being able to give a depth and poignancy to these unattainable by a European. He sang the quiet "Bye and Bye," and then by contrast the boisterous "Every Time I Feel That Spirit." Next were two songs from "Porgy and Bess"—"I Got Plenty of Nuttin'" and "My Bess," and "Old Man River" from "Showboat." The crowd demonstrated its enthusiasm throughout by great bursts of prolonged applause, in a way quite foreign to Auckland audiences, and the number of encores he was forced to give became almost embarrassing.

His accompanist, William Allen, must take a fair share of the credit for the success of the performance. His playing suited every mood of the singer; in fact, the pair might well be cited as an example of the perfect co-operation between vocalist and pianist necessary for the success of a programme such as this.

He played several solo items, including some well-deserved encores, and it was gratifying to see that the audience did not forget to show their appreciation for him.

He showed that he had complete command of the keyboard in Lecuanas' difficult "Malaguena," played the exquisitely lovely "Maid and the Nighingale" by Granadas, and then the spectacular and staccato "Ritual Fire Dance" of De Falla. Among his encores was the modern and impish "Children at Play," by Montague.

Altogether, it was an excellent evening's entertainment.

CORSO

THE POSTMAN ALWAYS RINGS TWICE

Policemen are sometimes popular; postmen—unlike telegraph boys—almost always are. And they are better known in their own neighbourhood than most M.P.'s.

Last June, Wellington raised £4000 for CORSO by means of a Postmen's Drive. The technique was simple. When the familiar figure of the district postman hove in sight, on this occasion he was accompanied by teams of volunteers—University students, Boy Scouts, members of local organisations—all wearing a CORSO armband and armed with official collecting boxes.

Like fighters round a slower-traveling bomber, the escort wove in and out along the postman's route, leaving no front door unvisited. Householders, warned in advance, had a cash contribution ready and gave generously for New Zealand's relief effort overseas.

That Postmen's Drive in Wellington rang the bell. But the Postmen Always Rings Twice: next month he will be CORSO's ambassador in Auckland. Saturday, October 5, will be CORSO DAY in Auckland, and the Queen City can hardly lag behind the Capital in its response.

Primarily, the Auckland Postmen's Drive is to help raise the national quota for the support of New Zealand Relief Teams now operating in Greece. But CORSO this year is undertaking new responsibilities in China—the country that was first in the fight against fascist aggression, and suffered most of all.

ENGLISH LECTURER

M. K. JOSEPH

Owing to a slight misunderstanding among Craccum staff the MSS. below has for some weeks been mislaid. Although he is by now a familiar figure at A.U.C., we print the following for the benefit of those who have not yet met Mr. Joseph personally.

Chertling happily at the prospect of more "dope" on the college staff, Craccum swooped down with enthusiasm on Mr. Joseph, new addition to the department of English. The fact that Mr. Joseph had been a student here himself made things easy—our reporter opened the interview with an appeal for a "Then and Now" story.

Mr. Joseph proved engagingly loquacious. The students, he affirmed with vigour, are exactly the same as when he graduated in 1936 or, to quote verbatim, the "same slap-happy gang." This was cheering—or was it? Should we perhaps be going progressively upwards and onwards . . . ? In 1936, Mr. Joseph said, the student roll numbered just over 1,000, and he found that the overcrowding to-day marked the chief difference from the College of ten years ago.

Suffering the usual effects of her rather one-track mind, our reporter was unable to refrain any longer from asking Mr. Joseph his opinion of Craccum. "Ah!" said Mr. Joseph, then launched into a lively description of Craccum in 1936 and ditto 1946, while our reporter emitted noises of satisfaction, and scribbled for dear life. Craccum is better, we learned, much better than in 1936 when it was a species of "duplicated rag" (quote), published at the editor's discretion, which usually meant never.

Peer Gynt was the next subject discussed, and Mr. Joseph waxed eloquent. "A jolly sound effort" was his verdict. He specially appreciated the deliberately simplified staging, and the performances of the two Peer Gynts and the Troll King. "In fact," said Mr. Joseph musingly, "about the only part I didn't like was the hard seat. My legs went to sleep."

When asked for a comparison of A.U.C. with Oxford, Mr. Joseph first said "Hum!" then said "this is difficult." On further questioning, he explained that very different facilities make a comparison hard, but that the relative standards of the two universities attain more or less the same level in the end. From his own experience of studying at Oxford with a New Zealand M.A. in English, Mr. Joseph found he had a solid background of reading. In our research work for a master's degree in New Zealand, we are certainly restricted as regards quantity of material, but, as Mr. Joseph pointed out, that surely means that what we do read we read thoroughly, and is this not a distinct advantage ultimately.

At Oxford, all study takes place under the tutorial system. Students work individually under their own tutor and are under no compulsion to attend lectures. Actually, they go to about four a week, usually because an authority is speaking on some subject or because the matter under discussion dovetails in with the work the student happens to be doing at the time. But, and Mr. Joseph emphasised this, if the subject lectured on does not interest the student, or if he does not like the lecturer, then he simply does not attend the lecture, and nobody worries. Our reporter couldn't help thinking that it seemed a better system than spending hours practising the signatures of friends, or even of knitting in the back row.

As in New Zealand, there is the tendency, said Mr. Joseph, to go to university to get a degree, rather than for a liberal education in the Miltonic sense. In other words, learning for learning's sake has gone out. This

may be better, Mr. Joseph thinks, as the new system of scholarships and bursaries will probably lead to more real work with a more definite aim in view. The basic idea of an Oxford degree is this, he concluded. A first-class pass means that you are really good, also that you agree with the examiners; a second class means that you agree with the examiners but are not so good; a third that you don't agree with the examiners, but have done a little work—sometimes; and a fourth that you are really brilliant but have done no work at all. This last includes all the eccentrics, explained Mr. Joseph with a twinkle—by far the most interesting people.

The interview concluded, our reporter, gathering together her wits and writing materials, made for the door, happy in the reflection that the intellectual depression of A.U.C. is not as irremediable as some recent critics would have it.

* * *

Man has reason enough only to know what is necessary for him to know, and dogs have that too.

—Pope.

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CLUBS AND SOCIETIES

A. G. M.s

CLASSICAL SOCIETY

The A.G.M. of the Classical Society was held on Tuesday, September 17. The minutes of the last A.G.M., the General Report and the Financial Statement were all extremely brief and were disposed of very swiftly. From the chair Mr. Dunningham remarked upon the rather limited nature of the year's activities, and frankly admitted that the committee could have been more active. However, the meetings that had been held had been successful, particularly those held at members' homes. These the incoming committee were recommended to continue.

The following committee was elected for the coming year:—

Chairman: David Dunningham.

Secretary-Treasurer: Janet Harwood.

Committee: Barbara Bell, Valda Bennett, J. Brookfield, J. Walker.

After that, Mr. Dunningham transmitted to the meeting Professor Cooper's suggestion that a dinner should be held next year for graduates and senior students of the Classics Department. It was to be a really grand affair; in fact, Trimalchio's dinner wouldn't be in it!

At this a wild and hungry gleam came into the eyes of those present, and all showed their approval by vigorous cheering.

Here the formal proceedings ended, and after hearing Miss Bell, Miss Bennett and Mr. Dunningham read from "Caesar and Cleopatra," the meeting broke up for supper.

CRICKET CLUB

Although only a small gathering of members attended the A.G.M. on Wednesday, September 11, there was every indication that there would be a large number playing again, and four teams will most probably be entered in the competitions.

Election of officers for the 1946-47 season resulted:—

President: Mr. James Thompson.

Vice-Presidents: Professors Bartrum, Burbidge, Knight, Rutherford, Messrs. W. R. Fee, W. Lange, W. M. Smeeton, H. B. Speight, A. K. Turner, Dr. E. F. Fowler.

Club Captain: W. J. D. Minogue.

Secretary: H. R. Thompson.

Treasurer: A. F. Bell.

Hon. Auditor: D. R. Garrard.

Committee: W. H. Cooper, V. Christensen, I. H. Kawharu, D. F. Senn, J. B. Stevenson.

Selector: W. N. Snedden.

Notices will be posted on the sports board concerning practices. It is essential that these should be well supported, for selection in teams will depend on regular attendance. The opening practice will be held at the College grounds on Saturday, October 12, at 2 p.m.

DEBATING CLUB

The Debating Club held its A.G.M. in Room 50 on Monday, September 23. The minutes of the last meeting and the report were read by the Secretary, Miss Pat Grigg.

The discussion on the report was energetic and interesting, the main topic being the lack of interest shown by the student body. Although 50 students signed the list for Club membership, only 25 of those attended regularly. It was decided to increase the advertising in Craccum and from the personal aspect. It was also decided there should be no limit on the number of vice-presidents elected each year, but that the following amendment be added to the consti-

tution: "That there shall be an A.G.M. of the Club each year" instead of "August of each year."

Election of officers:

President: Mr. Rodwell.

Vice-Presidents: Messrs. Munroe, Luxford, Fairburn, Professor Davis.

Student Chairman: Miss Lilian Laidlaw.

Secretary: Miss Pat Grigg.

Committee: Messrs. Brookfield, Ellis, Hillyer, Hancock, McLaren, Wren.

Mrs. Rodwell then presented the Junior Oratory Cup to Mr. Hancock and the Senior Oratory Cup to Mr. O'Connell.

A vote of thanks was passed to Mrs. Rodwell, and the club moved to the cafeteria for supper.

DRAMATIC CLUB

The Dramatic Club A.G.M. was held on Thursday, September 22. There were 22 members present. The following officers were elected:—

President: Mr. J. C. Reid.

Vice-Presidents: Dr. A. H. West, Mr. M. K. Joseph.

Student Chairman: Mr. R. K. Parkes.

Secretary: Miss B. Morton.

Treasurer: Mr. P. F. Robinson.

Committee: Misses G. Garland, L. Evans, Messrs. W. G. Beasley, I. Hodder.

Among the recommendations put forward by the meeting were the following:—

(a) Widening of Club's scope to include, if possible, two productions with frequent readings, lectures, etc.
(b) Play readings of the Shakespeare plays set for 1947.

(c) Limitation of spending power of individual committee members, including the Treasurer.

(d) Casting rehearsals for next production to be held immediately after degree

ENGINEERING SOCIETY

The Engineering Society held its Annual General Meeting on Tuesday, September 17, the main business being the presentation of Annual Report and Balance Sheet, the election of officers and the Presidential Address by the retiring president, Mr. H. E. Wallace. Engineering Society Presidents are notorious for their ability in avoiding Presidential Addresses, but Mr. Wallace, realising he was trapped, rose to the occasion magnificently with an interesting talk on Power Transmission Lines.

The next business was the election of officers for 1946-47, and the following executive were elected:—

President: Mr. Jebson, A.M.I.M.E.

Vice-Presidents: Mr. Angus, A.M.I.C.E. (Chairman of Institute), Mr. Cuff, Mr. Hamlen, Mr. Myratt, Mr. Firth, Mr. Jameson.

Student Chairman: Mr. Woods.

Secretary-Treasurer: Mr. Rykers.

Third Professional Member: Mr. Wilkinson.

Second Professional Member: Mr. Fellows.

First Professional Member: Mr. Hart.

Associateship: Mr. Stirratt.

Co-opted member: C. W. Salmon (press).

The election of one intermediate member was left over until the Half Annual General Meeting next year.

This year has been fairly successful for the Engineering Society, but the new committee is of the opinion that the Engineers should take a larger share in College activities and

is determined that 1947 will be a super year for the Engineering Society both in Social and Technical fields.

FOOTBALL

Provincial Champions

By playing consistently good football to win the Provincial Shield the Senior XV redeemed their poor form and record of the first half of the season. The forwards, strengthened by the return of B. Rope, upheld an earlier judgment that they are at least the equal of any pack in Senior Football. The three-quarter line showed particularly impressive form in the Provincial Competition, their determined running being reflected in the results: 19-8 v Northcote, 27-19 v Franklin, 19-4 v Waiuku, and 18-10 v North Shore. The semi-final against Thames was won by default. In all, the University has showed a welcome return to Rugby prominence which with the success of several Junior teams and notably 2B, they have every prospect of sustaining next season. Recently the club won the Jordan Rose Bowl—the first occasion on which it has been awarded.

The Shield Final

The Championship Final with North Shore was a very open game inclining at times to ruggedness, and marred by the latitude allowed the loose forwards on both sides. While Shore erred chiefly in this, Varsity was not free from blame, there being a tendency for the pack to break up too quickly and look for opportunities in the open—a mistake for which the inside backs paid dearly. The improved quality—and quantity—of the defensive covering generally may be seen in the fact that Shore were unable to cross Varsity line—and this despite many intensive and well-directed attacks.

The forwards, playing with the resilience that has marked their football through the winter, compared favourably in their hunting with the representative forwards in the later game. For Varsity tries were scored by Jackways, Stevens and Penman, Walter converting the first and kicking a penalty goal, while Hay dropped a field goal.

Lower Grades

Coached by All Black Trevor Bergman the second Junior XV developed into a very formidable combination. Suffering only one defeat through the season, they have won two sections of the Junior Competition, and play off against Ponsonby for the Championship on September 28. Several of the backs show great promise and it is to be hoped they have the opportunity of playing together in the Senior Competition next year. Of the other Junior Teams 2A and Third Intermediate fared very well, but all Grades had their "great days" which make the game so enjoyable.

A Tribute

End of season bouquets are due to the coaches for their work during the winter. This is no formal tribute. The man who goes to watch his side play three men short in shocking weather at Henderson has a very big share in that part of our life where some awareness of University spirit is shown.

SENIOR HOCKEY XI

A highly successful season was completed on Saturday, September 21, when the Senior XI won the Auckland Hockey Association's Kent Cup for the title of Champion of Champions. The actual record of the team, figures

being taken from the Senior Championship Competition and all games being played at Papatoetoe, is as follows:—

Matches played, 16: Won 15, lost 1, points 30.

Goals scored: For 73, against 22.

Team honours won: The Auckland Hockey Association Senior Championship Davis Cup, the Auckland Hockey Association Champion of Champions Kent Cup, the N.Z. University Tournament Seddon Stick.

The return to University Hockey circles of several former members who had been absent in the Services enabled the Club to field a powerful eleven, though the Selection Committee was on occasion confronted with problems of positioning of players of nearly equal merit. It is to be congratulated on its wise arrangement of the team throughout the season. It is always very difficult to praise or criticise individual members of a hockey team which depends for its success so much more on the combination of the team than on the ability of the individual, but a glance at the team honours gained during the year will show the interested reader that this team has been fortunate in possessing both combination and individual playing ability.

Individual honours gained are:—

North Island Representatives: D. K. Neal.

Auckland Provincial Representatives: D. K. Neal, R. G. Coldham, W. H. Cooper, L. H. Watson (capt.), L. W. A. Crawley, B. M. Brooke, W. G. Lascelles.

N.Z.U. Representatives: R. G. Coldham, R. W. Thomas, K. L. Gatfield, E. P. Cameron, B. M. Brooke, W. G. Lascelles.

The club reports with a certain amount of pride that on August 31, out of the twelve members of the Senior Eleven, ten were playing in representative matches of various standards throughout New Zealand.

In reporting on the team generally, it would be fair to say that it possessed the fastest forward line in Auckland, with Dick Coldham, freshly returned from an Indian hockey tour, in the important centre forward position and with the wise and unselfish Henry Cooper playing perfect constructive hockey in the inside right position.

It would be bad club policy to end any reported account of the Senior Team's hockey record without reminding players of the lower grades, that in the year 1947 several members of the 1946 team may not be available, and with the many representative fixtures promised there will be vacancies for junior players to fill.

MUSIC CLUB

The Annual Report and Statement of Accounts were read and confirmed. The secretary made a presentation on behalf of the Club and members of the Music Faculty to the President, Professor Hollinrake, in appreciation of the unselfish and untiring way in which he has given his time and energy to the creation and administration of the Club.

The following officers were elected: President: Professor Hollinrake.

Vice-President: Mr. T. N. Rive.

Secretary and Treasurer: Mr. Ron Dellow.

Committee: (Singing Section) Miss M. Robinson, Miss A. Sargent, Mr. R. Parkes, Mr. R. Smith. (Orchestral Section) Miss P. Tisdall, Miss P. Montague, Mr. G. Paton, Mr. R. Williamson.

CLUBS. CONT.

MODERN LANGUAGES

The A.G.M. of the Modern Languages Club was held in the Women's Common Room on Tuesday, September 24, at 8 p.m. In the absence of

Miss Bell, Mr. Marshall was in the chair, ably supported by Mr. Izod, the secretary-treasurer, whose witty annual report was much appreciated. After the minutes of the last meeting the report, financial statement and any business arising therefrom had been attended to in a methodical manner, the following officers were elected:—

President: Professor Keys.

Vice-Presidents: Dr. A. W. West, Associate Professor, P. S. Arden, Dr. M. Blaiklock, Miss J. M. Child, Mr. Sandall.

Student Chairman: Miss Bell.

Secretary-Treasurer: Mr. Izod.

Committee: Misses Robson, Bigelow, Boyd, Messrs. Parkes, Marshall, Conlon.

Hearty acclamation expressed the thanks of the club to Professor Keys and Dr. West for the time and trouble they have devoted to the club's activities this year. The sum of £30/1/1 was donated to Student Relief, being the proceeds of Le Médecin Malgré Lui.

Next followed the reading of three Acts of Molière's "Les Femmes Savantes." Members of the club taking part included Misses J. Sargent, Robson, Carroll, Scarborough, Goodall, Messrs. Izod, Gordon and Marshall, but the acting honours went to Prof. Keys and Dr. West for their interpretation of the two pedants, Tivissotin and Vadius. After Dr. West had yelled "Je te défie en vers, prose, grac et latin," the club adjourned not "chez Barbin," but to the cafe, where supper became the last but by no means the least item on the programme.

SOCCER

The Varsity Soccer Club entered two teams in the Auckland Football Association competitions this year. Both teams made fair progress, and a thoroughly good time was enjoyed by all players.

Next year the Club hopes to enter at least three teams, but in order to carry this out more members will be needed.

Therefore, the Club is appealing for new players, especially freshers, and it is pointed out that besides the obvious advantages of playing with fellow Varsity men, eligibility for the Tournament team (probably to travel to Dunedin next year) is dependent upon regular membership of the Club.

TENNIS CLUB

The 1946-47 season for University tennis opened in Room 22 on Monday, September 16, at 8 p.m., with Mr. Rodwell in the chair, and what was definitely the record attendance for a Tennis Club A.G.M. ready to do their worst.

Perennial topics, such as netting wire, condition of the courts, etc., came to light again in the Annual Report, while the Balance-sheet dis-

OPEN FORUM

Madam,—

Will someone with a good memory please tell me what was wrong with the film "Midsummer Night's Dream"? I saw it when I was ten, before I was cursed with a set of critical faculties. What I remember of it is that it was showing at the Plaza, that Dick Powell played Lysander, Victor Jory was Oberon, Anita Louise was Titania, and Puck and Bottom were played by Mickey Rooney and James Cagney! And wasn't the film associated in some way with the magic name Max Reinhardt? I remember I enjoyed it, and was quite captivated by the atmosphere of the "wood near Athens," which was soaked in enchantment. Puck really did turn into "a horse, a hound, a hog, a headless bear, a fire," and we actually saw Bottom "translated." The film awakened in me a morbid taste for Shakespeare which even some years of education have failed completely to eradicate. So will someone please tell me wherein lay the "supreme insult to English literature." (I quote Astra.)

Another thing. Of "Henry V," Astra says, "What you have to decide is whether it is Shakespeare." If the plot, the action and the language are Shakespeare's, and if it is played by Shakespearean actors of repute, what else could it be? Please don't say "pshaw."

Yours, etc., K.I.P.

* * *

The power whether of painter or poet to describe rightly what he calls an ideal thing depends upon its being to him not an ideal but a real thing—Ruskin.

closed, amongst other things, a very well-earned honorarium of £2 2/- to the groundsman. This closed a highly successful season for '45-46 and election of officers produced the following:—

President: Mr. H. R. Rodwell.

Vice-President: Prof. J. A. Bartrum, Dr. L. H. Briggs, Mr. A. K. Turner.

Club Captain: Laurie Stevens.

Hon. Sec.-Treas.: Allan Hastings.

Committee: Misses Berridge, Montague; Messrs. R. Coldham, P. Beckett, R. Collins.

Mr. Rodwell passed a few presidential bouquets to those who had done, and were to do a fine job in University tennis, and steered the meeting through:

(1) A Constitutional change to allow only those people who were bona-fide playing club members to compete in Tournament teams and

(2) A discussion re Army huts on tennis courts—the meeting deciding unanimously that this was a BAD THING.

(3) The purchase of netting wire, pig wire or something to keep the balls on the courts. This saw the A.G.M. out and 1946 tennis truly in. The committee announces that Opening Day will be on Saturday, October 26. All the usual trimmings—so be there.

DEBATING CLUB

FINAL CONTEST

The final debate of the year will be held on October 10, when A.U.C. will be negating "That there should be more women in Parliament." Peter Hillyer, the team leader, is well qualified to debate on women, who, along with Miss Pat Grigg and Mr. Hancock, will form a strong University team. This debate will be against the Intermediate Chamber of Commerce in their rooms in Chancery Lane, and is the third in a series of debates contesting for the Atheneum Cup.

HOUSE COMMITTEES

The following members constitute the newly-appointed House Committees:—

M.H.C.

Chairman: N. L. Rykers.

Secretary: S. B. Waters.

Assistant Secretary: C. W. Salmon.

Treasurer: A. McClaren.

Social: R. H. Harré, J. J. Molloy.

Lockers: H. G. Perrett, H. G. Barter.

Pound: E. Baxter.

Common Room: R. Duncan, G. Beca.

W.H.C.

Chairman: G. Garland.

Secretary: L. Evans.

Pound Asst. Registrar: J. Winter.

Social: A. Innes.

Lockers: W. P. Man, M. Robinson.

Common Room: B. Morton.

M. Lowe.

Notice Board: V. Bennett.

NOTICE!

This is the last issue of Craccum for four months. Copy for our first issue next year closes on

FEBRUARY 15, 1947

and all students are cordially invited

to submit letters, articles, vacation club write-ups, or any other items of general interest to the Editor, either by posting them or by placing them in Craccum box before that date. Thank you!

REMEMBER—FEBRUARY 15, 1947.

CRACCUM STAFF

P. K. L. Arnold, Margaret Brand, Anne Dare, Judith de la Mare, Eve Hersch, D. J. Hooton, Margo Miller, Prue Miller, Barbara Morton, C. W. Salmon, R. A. Snow, Joan Winter, M. J. Wren, J. C. A. Ellis, T. U. Wells.

The opinions expressed in articles are not necessarily those of the editorial staff.

Copy for the next issue of CRACCUM will close on February 15th, 1947, at 6 p.m. MSS. may be left in the CRACCUM Box (on the left hand Exec. Room door) or may be posted to the Editor; MSS. need not be typewritten, but must be legibly written ON ONE SIDE OF THE PAPER ONLY, and must be IN INK. If MSS. are typewritten, double spacing should be used. ALL MSS. MUST BEAR THE NAME OF THE WRITER. A nom-de-plume may be added for publication.



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