



CRACCUM

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WITENAGEMOT

THE STUDENTS' EXECUTIVE, 1947

Below are thumbnail sketches of your Executive. Some members may object to some particular slant on their characters or even question the accuracy of their portraits. The authors claim that, as artists, they must record what they themselves see and feel—creative merit presupposes emotive content. Their intentions are, however, pure.

We print the photographs of some of the Executive. We have no blocks of the others. It is a temptation for every paper to publish what is at hand and costs least, and we have succumbed. Those represented claim that the portraits do not necessarily resemble the originals.

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JOHN NATHAN



B.A., continuing with LL.B. President, Chairman of External Affairs Committee, N.Z.U.S.A. Delegate at Winter Tournament, 1946, and Editor of CRACCUM, 1946. His dialectical subtlety transferred from the sphere of CRACCUM is not wasted in the Chairmanship of Exec. meetings. Mr. Nathan is responsible for the present state of Literary Club, and has given his attention to I.R.C., Modern Languages Club and Orchestral Society. His chief loves are cricket, chess, cows (do they cerebrate) and the flute. He does his best to give satisfaction, so if in doubt . . . ask Mr. Nathan.

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GABRIELLE GARLAND

M.A., First-class Honours in English, 1946. Women's Vice-President and Chairman of Women's House Committee. Past Chairman of Publications and Secretary of A.U.C.S.A. An active participant in Dramatic, Modern Languages and Debating Clubs, she is, this year, devoting special attention to Literary Club. A

blonde with an habitual worried air, Miss Garland is at present scattering her charm and social poise around Training College. She has a rich store of literary quotations and gurgles happily in the alto section of the Music Club, and, as her friends point out with some asperity, not only there.



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JOHN MORTON



B.Sc. Completing Zoology Honours this year. He combines the functions of Men's Vice-President, Corresponding Member for N.Z.U.S.A., Registrar of Societies, and Secretary for Grants Committee. (This is really all one man.) Apart from official duties, Mr. Morton is indispensable at meetings, through his ability to help the stumbling frame their motions—his polished phrase and rounded period being the combined result of a close acquaintance with Livy and the A.U.C. Debating Society. His skill at unidigital

typing has evoked comment; also the fact that he keeps pure alcohol in his locker (for Zoological purposes only).

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DAVID NEAL

Returned student doing B.Sc. N.Z.U. Hockey Blue and Provincial player, Mr. Neal has the Sports Portfolio well under control. In his spare time he unofficially reads CRACCUM copy, and experiments in the possibilities of producing a non-caustic soap. His capacity for pouring oil on troubled waters increases his value as an Exec. member. He is the man to see about Tournament.

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NORA BAYLY

B.A. Doing History Honours this year. Editor of CRACCUM and in charge of Extra Curricular portfolio. Miss Bayly divides her time between seducing professors into writing articles for CRACCUM, and promoting schemes of wholesale extortion for the benefit of Student Relief. She flats with efficiency. Sporting activities: Played hockey at school but did not like it much.

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WILLIAM HARENSAPE



Known to his intimates as "Pickle Me," he is representative of many faculties, but at present devotes himself to Architecture. Mr. Haresnape holds the Records Portfolio and minds the Scrapbook. As the progenitor of Swing Club he welcomes any inquiries in re Duke Ellington or Harry James and will doubtless take any opportunity to say it with music.

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LILLIAN LAIDLAW

Fourth year Architect. Chairman of the Cafeteria Committee and in charge of Bookstall. She displays vigour and zest in all her activities.

From tennis, swimming, tramping, to debating and, on her own admission, eating. Oddly enough, in spite of her



race-track technique in a car, she always succeeds in being late for everything. If you are dissatisfied in some small way with Caf. fare, take your troubles to Miss Laidlaw.

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ALAN GIFKINS



M.Sc. Now messing about with higher Mathematics. A student whose course was interrupted by the war, Mr. Gifkins served from 1935 to 1940 on the Students' Executive, Carnival Committee, CRACCUM Staff and Hongi Club. He was largely responsible for the resurgence of 1946 Revue. This year he is chairman of Carnival Committee. In his leisure moments Mr. Gifkins dabbles in engineering and alcohol (not necessarily for scientific purposes). We know of nothing to his discredit.

MARGARET BRAND

B.A. Doing History Honours this year. Chairman of Publications, and holds the Student Relief portfolio. Student Relief has borne the burden of Miss Brand's attentions for many years. She is generally to be found steeped in a welter of CRACCUM copy and ink, but, sad though it is, cannot yet punctuate correctly. She shows some facility in apt quotations.

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PETER HILLYER

Returned student studying Law. Assistant-Secretary to A.U.C.S.A. Mr. Hillyer, a dapper type enhanced by a moustache and a motor-bike, is remarkable for his social aplomb, and his exquisite rendition of the prima ballerina in 1946 Revue. He claims to have been thrown out of only the best hotels on two Continents, but this aside, in the past year, has applied himself vigorously to the problems of the Ex-Services and Law Societies.

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PAMELA MONTAGUE

B.B. 1944. Continuing the study of Latin this year for amusement. Secretary of A.U.C.S.A. and Legal Adviser to the Association. A plain, blunt woman with an attachment for a clarinet. Miss Montague's interests range from Music and Tennis to Ping Pong and Chess—and interest with her means activity. It is noted that by laughter she is easily moved to tears.

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NEVILLE RYKERS

Fourth year Engineer and Chairman of Men's House Committee. Mr. Rykers tramps with ardour, and wrestles with the student cleaning problem. His other activities include Athletics, Soccer and Rugby. Although apparently an amiable type, beware! He cartoons with malicious accuracy. For the small price of a shilling he can be seen at most Coffee Evenings.

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GRAHAM HOLLAND

Returned student. M.Sc. First-class Honours in Mathematics. Chairman of Social Committee. Mr. Holland has discarded the appellation of Rosebud for Dutch, and to all appearances is thriving on it. You can see his inherent tenacity on display in tennis, tramping and football activities. His organisation of the After-Degree Ball in 1946 holds promise of an excellent social year.

A.U.C. STUDENTS' SUCCESSES**GAUDEAMUS IGITUR**

The Students' Executive, on behalf of the Association, extend their congratulations to the following students who have gained scholarships and prizes in the 1946 Degree Examinations. The number of Senior Scholarships awarded to A.U.C. this year is gratifying in the face of the accumulated difficulties of lack of space, equipment and staff in the past year.

SENIOR SCHOLARSHIPS

Greek and Latin.—Janet M. Harwood.
English and Tinline Scholarship.—Margaret C. Brand, Gilberta A. Carroll.

Philosophy.—P. B. Becroft.
Pure Mathematics.—B. I. Hayman.
Applied Mathematics.—B. I. Hayman and H. R. Thompson.
Physics.—D. J. Hooton.
Botany.—Una V. Dellow.
Law, Property and Contract.—P. F. Robinson.

Constitutional Law.—D. P. O'Connell.
Architecture.—L. K. Arnold.

TRAVELLING SCHOLARSHIP

Agriculture.—I. B. Reynolds.

UNIVERSITY PRIZES

Cock Memorial Prize in Mathematics.—D. A. Spence.

Craccum

Editor: NORA BAYLY

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February 26th, 1947.



PROBLEMS TO GREET US

During the last few years the University term has opened with a host of problems for both students and higher bodies—problems which have been discussed in newspapers, but, as is the custom in University matters, have held interest more for academici groups than for the public in general—problems of space, equipment, the institution of a tutorial system, the situation of a new University, including the to-be-or-not-to-be angle, the resettling of returned men, and—ever important for the student body—representation on the College Council. This new year begins with no immediate solution to all problems, but A.U.C. has at last gained student representation on the College Council. The decision was not unanimous, three of the nine Council members present voting against it. Nevertheless, A.U.C., in the rearguard of the New Zealand University Colleges, has at last been granted the right to send a student representative of the Students' Association with full voting power to attend meetings of the College Council, the initiation ceremony to take place at some time in August of this year. The importance of this step cannot be over-estimated. The Council has recognised the graduation of the student body from the state of the problem child to adulthood. It remains for us to justify our inclusion in the governing body of the College.

Fresher students will be dismayed and irritated at the restricted conditions under which they will be expected to work. Not half so irritated, however, as their second and third year friends, who, though accustomed to writing with book on knee, or waiting five or six weeks for some important reference text, find it none the less irksome. There are many remedies suggested for the problem, with which the fresher student will find himself fully acquainted before very long. "Our new Varsity at Tamaki" has been talked of for years, but it has more recently been thought that Tamaki is too far removed from the centre of the city to give the greatest possible benefit to all its students. It would be possible to cater for part-time students here in Princes Street, and take the full-time and residential students out to Tamaki. Yet, obviously, this would immediately create a schism between the two different sections, thus defeating one of the main purposes of a University education. Mr. R. H. Toy, B.Arch., has forwarded yet another proposal, in which he suggests the ultimate expansion of the present site of A.U.C. to cover all the area from Albert Park right down to the Domain, bordered by Waterloo Quadrant and Alten Road in the north, and Wellesley Street and Grafton Road in the south thus making Auckland a University city, and A.U.C. "the equivalent of the great Universities of the Old World." A scheme which sounds grand in theory, but whether it would stand practical application is open to doubt. Is Auckland, or New Zealand for that matter, sufficiently higher-education conscious to grant us so large a portion of the most desirable part of her biggest city? The present Students' Association Executive considers that the interests of present students are being sacrificed to vague Utopian schemes of the future, and favours the more immediate policy of acquiring the Government House precincts as a site on which to build much-needed College hostels, retaining our present lecture rooms and laboratories, and building playing grounds and all necessary sports facilities on the University block of land at Tamaki. Taking both the practical and the long-range points of view into consideration, this would surely seem the best of the existing alternatives.

A.U.C., with a bigger percentage this year of younger freshers, and having more or less absorbed last year's influx of returned students, should settle down to a more unified existence than has been the case in the war years. Many incidents last year pointed out to those of us who had never stirred from these cloistered walks in body or mind that our attitude was decidedly insular. Particularism was the result. And those of us who resumed our interrupted Varsity careers learned that hastiness and tactlessness is no way to deal with others who, through no fault of their own, may not have attained our maturity of outlook. Life for us all must be considered from its topical and international point of view; from its public and its University aspects. It is only by working together in one unified body that we can justify our position as students of a University in this community.

THE UNIVERSITY SYSTEM

The control of Auckland University College is vested in a College Council and a Professorial Board. The Council consists of appointed and elected members, including representatives of the Education Board, the

**MR. W. H. COCKER**

President of the College Council

City Council, the Professorial Board and the Graduates. Last year the Lecturers' and Students' Associations gained admittance to this body, and representatives will be appointed later in the year. Mr. W. H. Cocker is President of the Council.

The Professorial Board, composed of professors and selected lecturers, is in immediate control of student matters, such as the arranging of time-tables and the control of discipline. The Chairman, Professor J.

**PROFESSOR JAMES RUTHERFORD**

Rutherford, and Professor Chapman sit on the College Council, and present the opinions and attitude of the Board, although it is not incumbent on them to cast their vote according to the majority opinion of the Board.

The Students' Association is the premier Student organisation in the College, and membership is compulsory for all students attending lectures. The Association is the official link between the Students and the College Authorities, and its objects are: the representation of Students in all matters affecting their welfare, the promotion of sports and social activities among the students, the administration of the Students' Block and the Cafeteria, the encouragement of Student Clubs and Societies, to control official Student publications, to control Student activities within the College, and to conduct the University Tournament whenever it is held in Auckland. The Association also acts as official link between Students of this College and those of our sister Colleges and of Universities overseas.

EASTER TOURNAMENT, 1947

By DAVID NEAL, Senior Tournament Delegate

For the second time in succession, and within seven months, A.U.C. is to be the host College at an inter-College Tournament.

Easter Tournament, 1947, will be held in Auckland and the competing teams will represent—

- (1) Otago University.
- (2) Canterbury University College.
- (3) Lincoln Agricultural College.
- (4) Victoria University College.
- (5) Massey Agricultural College.
- (6) Auckland University College.

—in Tennis, Rowing, Athletics, Swimming, Boxing, Shooting.

Tournament will be held over the Easter vacation, and between 3/4/47 and 11/4/47, though the actual dates are not finalised at the time of writing.

There are several points bearing directly on Tournament which must surely be the interest of every student in the College.

I cannot impress on members of A.U.C.S.A. too strongly that, though no blame would rest with the bulk of the student body in the case of an unsatisfactory Tournament, yet your co-operative assistance given willingly and in good time can assure a Tournament of the highest order of success.

The A.U.C. organisation which is finally responsible for Tournament consists of a controlling Policy Committee, composed of the Senior Delegate as Chairman, the Junior Delegate as Secretary, and committee members representing the portfolios of Finance, Billeting, Way and Means, Social, Programme and Advertising, etc.

Each of the members of the Policy Committee is Chairman of a Sub-Committee invested with power of action in his or her particular portfolio. Both Delegates are ex-officio members of all Committees.

The four branches of Tournament where general student interest and assistance may make or mar the whole of Tournament are, in probable order of importance—

- (a) Billeting.
- (b) Ways and Means.
- (c) Sports.
- (d) Social.

Let us consider them in that order:

- (a) Billeting.—This is a vital issue.

We are required to finalise by the middle of March personal billets for about 200 visiting athletes.

I maintain that every member of this Association could, with little enough effort, discover and finalise one billet for a visitor. I will be satisfied if one-tenth of the Association members give their generally avowed interest such a practical expression.

Billeting Committee has the responsibility for this important work but their approach to the problem must be 95% impersonal. I have known 5000 circular letters addressed to individuals to bring forth less than 50 offers of assistance in this remarkable city of ours, because the people who received requests did not know the Billeting Controller personally.

I suggest that nearly every member of this Students' Association knows at least ten people in Auckland whom they could approach personally.

If one-tenth of you ask one-tenth of your private acquaintances in Auckland to assist us at Easter then our main problem can be solved in a few days by far less than one-hundredth of the total possible personal effort in application of this student body.

What will your action or reaction be?

If you think that you can help us, please do so. Either bring the final information to the Executive Room addressed to the Billeting Controller or give him the name and address and he will finalise the arrangements.

Billetors receive a free pass to all Tournament sports and to Tourna-

ment Ball—a pass which has an estimated entertainment value of at least £2.

- (b) Ways and Means.

This sub-committee is responsible for the complete logistics of Tournament—just how, when and where competitors travel; from when they step off the train at Auckland until they leave us again at the same station.

The members of this committee are required to maintain the continuity of general services and therefore the continuity of Tournament.

Your car can help them but only if you tell them so.

- (c) Sports.

This sub-committee must so arrange the programmes and sports areas that you and every other spectator can see something of everything and all the finals of all the sports.

I know they will succeed in this endeavour because every Committee member is personally interested in success.

The most practical way in which you can congratulate them is by attending the meetings which they organise.

- (d) Social.

Previous Tournaments have invariably been thoroughly enjoyable from this viewpoint and a most capable Sub-Committee is busy organising the social side of Tournament so that you may not only witness Olympic endeavour, but also join in a week-end of entertainment which need not rely entirely on the proverbial discretion of Aucklanders for its complete success.

Even in fear of annoying you all by painful repetition, I commend to your urgent and sympathetic attention the several avenues for assisting us which are open to you both before and during Easter Tournament.

- (1) Are you interested at all?
- (2) Can you help the Billeting Controller?
- (3) Will you help the Billeting Controller?
- (4) What other help can you offer?

COLLEGE BLUES

There appeared during 1946 to be some doubt regarding the qualifying conditions for A.U.C. and N.Z.U. Blues; this article is therefore intended to assist in throwing some light on the subject, particularly for the information of fresher students.

All Blues are awarded by the Blues Committees of the respective Students' Association, and each nomination is considered on its individual merits.

1. Let us consider the A.U.C. Blue first. A member of the Association must first reach representative status in his particular sport, which means that he or she must be a member of the Senior grade team, e.g., First XV., First XI., etc.

In addition, he or she must have been outstanding in that grade, having reached either Auckland provincial representative status, or, in the opinion of the Blues Committee, its equal.

Special consideration is also given to individual cases, where, in the opinion of the nominating Club or Society, the attainment of the qualifying standard has been prevented only by exceptional personal circumstances, such as injury, etc.

2. In the case of the N.Z.U. Blue a much higher standard is normally required. A nominee for this honour must fulfil the following conditions:

(a) Senior representation of his or her own home college.

BLAZERS

A.U.C. AND N.Z.U.

The Students' Associations of A.U.C. and N.Z.U. provide for three distinct patterns of blazers which may be worn by members and ex-members of these associations.

They are:—

1. An ordinary A.U.C. Blazer.
2. A Representative A.U.C. Blazer, with or without a "Blues" scarf.
3. An N.Z.U. Blazer.

1. The Ordinary Blazer may be worn by all members of the A.U.C. Students' Association immediately on completing membership qualifications. This Blazer is of heraldic blue cloth, braided around the edge, with plain buttons, and with the College badge and motto worked on the breast pocket.

2. The Representative Blazer may be worn by all members of the Association who have represented A.U.C. in the senior division only of their particular club or society. Though used generally for representation in sports, this blazer may be awarded for other representative status, and fresher members are advised to consult the Secretary(ies) of their particular Club(s) and Society(ies) for the details of qualification.

This blazer is of plain heraldic blue cloth, with silver badged buttons, and with the College badge and motto surrounded by silver laurels on the breast pocket. Letters and figure immediately beneath the badge indicate the type and year of representation.

Note.—When a member of the Association is awarded an A.U.C. Blue, that member may wear, in addition to the Representative Blazer, a special "Blues" scarf.

3. The New Zealand University Blazer, which is the higher honour, may be worn only by the holder of an N.Z.U. Blue, which award demands outstanding ability and performance at one of the Inter-College Tournaments.

This blazer is in black cloth, with white piping and silver badged buttons, and carries the N.Z.U. badge and motto, with sport and year of award on the breast pocket.

In all cases authority to purchase must first be obtained from the appropriate Students' Association, either A.U.C.S.A. or N.Z.U.S.A. Authorities for Auckland blazers may be obtained directly from the Secretary or President of the A.U.C.S.A. at the Executive Room.

(b) Outstanding performance in his or her particular sport up to the standard of N.Z.U. First XV., N.Z.U. First XI., etc. This may be considered as normally equal to inter-Island standard.

(c) Players selected to represent N.Z.U. are not automatically granted N.Z.U. Blues unless their performance is considered sufficiently meritorious. Again allowance is made for special cases where extenuating circumstances are proved.

N.Z.U. Blues are normally announced following Easter and Winter Tournaments.

Aspirants for this high honour are advised to read the article on "Easter Tournament, 1947," in this issue of CRACCUM.



ON THE BEAT

Our feet are now back on the beat once again, having had some welcome mantelpiece-resting during the holidays. Again we're set to get corns, but not, we hope, corn! The column is more or less patchy this issue, because we have had to write this well before copy-closing time. But here are some brief reviews of one or two.

HOLIDAY DISCS

Some of the holidays' more worthy record releases:—

Metronome All Star Band: Metronome All Out/Look Out.

A twelve-inch disc which features a host of swingmen, including Higginbotham, Grimes, Norvo, Hodges, Bill Harris, Carney, Herbie Fields, Teddy Wilson, Flip Phillips, George Auld, Buddy de Franco, Harry Edison and Rex Stewart. Recorded early in 1946, we find that the more we listen to these two sides the more we like 'em. No doubt almost everyone else feels the same.

Wingie Manone: I'm a Real Kinda Papa/Corrine Corrina.

Two pieces of Manone's which both swing and have a smoothness of rhythm that one very rarely finds anywhere. These sides, sung in Manone's gin-house voice, are both good fun. But maybe Manone should take Lixoids! Recorded 1939.

Sharkey Bonano: High Society.

Clarionettist Irving Fazola tackles Piccu's old-time test-piece and comes through with honours. This side is obviously a dubbing, and a not-too-good one at that, but even the poor reproduction cannot entirely dampen the great work done by the rhythm section. Recorded 1936. Reverse is a Fletcher Henderson antique, and dates from 1925.

Ray McKinley: New Orleans Parade/Love in the First Degree.

Much the same as the other two sides from this session. Good and unashamed jazz, with some musical humour thrown in. High Society (above) is labelled as an antique, but the McKinley sides are five months older, although there is no indication on the label to suggest this.

Duke Ellington: A Portrait of Bert Williams/Bojangles.

Two fairly typical pieces of Ellingtonia with work by Bigard, Blanton, Webster and Nanton. A "must" for all lovers of Ellington, it would probably please others equally well. Recorded 1940.

Bud Freeman: I Need Some Pettin'/Tia Juana.

Not as good as Sensation (released earlier), probably because the tunes themselves are inferior. However, Freeman gives them the usual treatment and turns out a neat job. Best soloists are Gowans and Russell. Recorded 1940.

Muggsy Spanier: Little David, Play Your Harp/Hesitating Blues.

Recorded three years after the Ragtime Band sessions, these sides by the Ragtimers (subtle difference, huh?) are each tops in their own ways. Little David, played by a 15-piece band, is swing-cum-jazz which wallows the efforts the Dorseys made at this type of music some years ago. Included in the personnel is an altoist named Benny Goodman, but don't be fooled. He's not the swing-king! But Hesitating Blues is really first-class jazz, and stands comparison with any of the Ragtime Band sides. Spanier, Dave Bowman and Vernon Brown are the most outstanding soloists on this most outstanding side. Get this disc! Recorded January 2, 1942.

Bessie Smith: I'm Down in the Dumps/Do Your Duty.

Two sides from Bessie's last recording session in 1933. Benny Goodman was on this date, but he might just as well not have been. Bessie isn't easy to understand, but if you imagine the worst you can't go far wrong! ... Offer: We will exchange a full translation of Down in the Dumps for the same of Do Your Duty. Please communicate per notice board.

—Offbeat.

CLUBS AND

CLASSICAL SOCIETY

President: David Dunningham.
Secretary: Janet Harwood.
Committee: Barbara Bell, Valda Bennett, Jock Brookfield, Jim Walker.

Classical Society aims at giving students an acquaintance with interesting sidelights on the life of the ancients and its influence on modern civilisation. Apart from listening to qualified speakers, we also hold informal meetings at students' homes and discuss topics, classical and otherwise, under the genial influence of supper.

This year, we plan to hold a reunion dinner for graduates and students of the Classics department. Also we intend to give a reading of a play, which should be very diverting for the cast, and possibly much more so for those who venture along to see a Greek tragedy in modern dress.

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BASKETBALL CLUB

Club Captain: Dorothy Wilshire.
Club Vice-Captain: Rayma Philpotts.
Secretary: Fay Roberts.
Committee: Helen Clark, Janet Harwood, Joan Hastings, Norma Croot.

Reporter: Janet Harwood.

Basketball Club will be starting its activities early this year in preparation for Easter Tournament. Auckland brought the shield home from the last Tournament, and we will be practising hard to keep it here. There'll be plenty of competition for the Tournament team, too, so get fit, girls!

But Tournament is not everything. The Varsity teams have won a good reputation in the Auckland Association's competition, and those who want places in the teams in the two top grades are advised to start practising right from the start. So watch for notices, and come along to our Annual General Meeting and to the practices. We have capable girls to coach us, and keen players are assured of a warm welcome and every encouragement, with a fair chance of getting into the Blues team, which competes in the Auckland Senior Championship.

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INTERNATIONAL RELATIONS CLUB

President: Mr. W. T. G. Airey.
Secretary: June Hunt.
Student Chairman: Bob Tizard.
Committee: Margaret Robinson, Robin Smith, John Brookfield, John Edes, Owen Robinson.

This Club, which usually holds fortnightly meetings, devotes its time to the discussion of current world affairs. When possible, prominent overseas personalities are invited to address the Club on subjects with which they are personally acquainted, our activities being filled out with debates and panel discussions among our members. At the conclusion of each address, questions are invited and answered, which almost invariably lead to keen arguments.

A cordial invitation is extended to all Freshers to attend our meetings and thereby help to keep themselves abreast of world developments. The date and subject of the first meeting will be advertised on the notice-boards soon after the beginning of the term.

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HARRIER CLUB

Last year, this club returned to something approaching pre-war standards, both as far as membership and enthusiasm were concerned. Right from the opening run at the end of the first term we had good musters,

and we hope to repeat this in the coming season. Remember! you do not have to be outstanding before you can join; in fact, one of the big advantages of harriers is that each runner may make it just as strenuous or easy as he wishes.

Of course, during the year there are various races, but the highlight is the N.Z.U. Tournament, which will be held this year at Wellington. Last August it was our turn to act as hosts for the other Colleges, and Otago proved themselves an outstanding combination to carry off the Dixon Trophy, with our own team a few points behind. So with this fresh in our minds, we are keen to regain the lead in University harrier running. Incidentally, Freshers, you are eligible to represent the College in the winter sports in your first year, so if you think you are good enough, give it a real try.

With that, I will leave it to you. Whether you are a champion seeking further honours, or just a hack wanting to keep fit, join the Harrier Club. We can assure you of a good time. Please get in touch either with P. Fraser, Club Captain, or with the Secretary, Q. Thompson.

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EVANGELICAL UNION

President: F. Foulkes, B.Sc.
Secretary: S. E. Mead, B.A.
Treasurer: K. J. O'Sullivan.
Committee: Lillian Laidlaw, Win Penman, M. W. Hancock, B. T. Smith, B.A.

The Evangelical Union is a fellowship of Christian students aiming at the promotion of vital spiritual life in the College community. The Union believes that no student can escape facing up to the claims of Christ, which are presented in the light of the basic beliefs common to the great Protestant Confessions.

A.U.C.E.U. is no isolated body of students. It is inter-denominational in character and world-wide in outlook, having affiliations in Universities and Teachers' Training Colleges throughout the Empire, in Europe, America, and, more recently, in China. The Auckland Union is in the direct line of descent from the original Christian Union formed in Cambridge University some seventy years ago.

The Evangelical Union welcomes all newcomers to College, especially those from Bible Classes and Crusader Unions. All are invited to join in the Union's various activities. Details of these are printed in the E.U. folder, and are regularly advertised on the College notice-boards. Any member of the E.U. Executive will be glad to furnish further information.

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SOCIAL COMMITTEE

Chairman: G. L. Holland.
Secretary-Treasurer: T. J. Smith.
Committee: Audrey Patience, Marion MacDonald, J. W. Smaile, P. Hillier, S. B. Waters.

There are three main balls every year as well as sundry other social functions, the success of which depend on the efforts of Social Committee.

Freshers' Ball this year will be held on Saturday, March 8, at 8 p.m., in the College Hall. This is a "free" show for freshers of both sexes, 7/6 double for the rest of Varsity. Attend in your masses!!

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MODERN LANGUAGES CLUB

President: Professor Keys.
Vice-President: Dr. A. W. West, Professor P. S. Ardern, Dr. M. Blaiklock, Miss J. M. Child, Mr. Sandall.

Chairman: B. M. Bell.

Secretary: L. Izod.

Committee: N. Boyd, N. Bigelow, A. Robson, R. Parkes, G. Marshall.

Meetings will be held about every three weeks, featuring French plays, novelty evenings, and talks by outside speakers on topics relating to modern foreign languages, particularly French, German, Spanish and if possible Russian. During supper (Mrs. Odd willing) conversation in French is encouraged but need not frighten away the inarticulate. A full-length French comedy in costume will be presented in the second term for Student Relief funds, so Freshers, please turn up in large numbers. We need new material and who knows?—you may discover an unsuspected vocation in the Comédie Française. Watch the notice-board for warning of the first meeting (about second week of term).

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SOCCER

In 1946 the Soccer Club entered two teams in the Auckland Football Association competitions. The enjoyment was greater than the success, but this year the Club hopes to put forward three teams with favourable results. Therefore, the Club is appealing for new players among the Freshers. Besides the obvious advantages of playing with fellow Varsity men, eligibility for the Tournament team is dependent upon regular membership of the Club.

For further particulars see Jack Dacre, and watch the notice-board for intimation of the first meeting.

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RIFLE CLUB

Will start firing .303 practices immediately, with selection for Easter Tournament in view. Club activities include aiming practices and miniature shooting, a five-man team representing the College at Winter Tournament.

Frequent .303 practices are held at Ardmore and Mangere with the Club's new Army issue rifles.

For the Winter Tournament special B.S.A. target rifles are loaned to the Club by the A.R.C.

Watch the notice-board for announcements and contact John Talbot (Secretary) or Lou Parsons (Club Captain).

* * *

BOXING CLUB

Boxing activities will begin early in the year in preparation for Tournament, so intending competitors are well advised to watch the notice-boards for information in connection with the try-outs. Instruction classes are held after the Try-Out Tournament, and weekly thereafter during the winter term. The Club is thriving at present following on numerous successes last year, and enthusiasts will be assured of an active and enjoyable season during 1947. For further information, see William Orr.

* * *

SCIENCE SOCIETY

Sci. Soc.—or, as someone once called it, the Auckland University College Scientific Society—exists primarily to brighten the toil of those ensnared in the Statutes of the University of New Zealand whereby Bachelors and Masters of Science are created, and—to a lesser degree—to bring before anyone prepared to listen some of the more accessible of the wonders of science. Its affairs are directed by a committee in which the weaker-minded students of the Faculty are sooner or later surprised to find themselves, through no appar-

ent fault of their own. They cover the whole gamut of student activity—the Annual Dinner (in temporary suspension), the Coffee Evening (complete with Peanut Race), the Basketball matches, discussions, trips, the odd lecture, and, of course, suppers of interminable biscuits. The peanut race speaks for itself; the basketball has the Staff training in the broiling sun for weeks beforehand—exhilarating to watch. As for the trips, most of the better and brighter industrial plants seem prepared to be inspected and prodded by hordes of gaping students, and the Brewery (Waitemata, of course), numbers our visit as the most cherished of its annual events. Lectures on all manner of topics are embarrassingly frequent, but the big lecture theatre has been known to bulge with an enthusiastic audience. There is no difficulty in finding the when and where of these activities. The College is periodically festooned with posters and the Chemistry lecture theatre is the first on the left from Anzac Avenue.

At present responsible are Bruce Morton as Student Chairman, Bill Taylor as Secretary (in passing), and an assortment of the better-known nonentities as committee. All this, however, is subject to sudden change at the Annual General Meeting early in the term, and we confidently expect YOU to be figuring prominently in furthering the cause.

* * *

LITERARY CLUB

The Literary Club has been remarkable mainly for the small number of meetings it held last year, but, with the plan of activities tentatively sketched for the future, it is hoped that the latent enthusiasm in the College will be roused. It is felt that Lit. Club should be more closely linked with the English Department, and to this end readings of some of the prescribed works of the year are proposed, as well as those of other periods. It is customary to invite speakers interested in literature to address the club, and we hope during the year to extend this practice. It is felt also that panel discussions on literary topics would be valuable, and efforts will be made to arrange these as frequently as possible. Watch the notice-boards for details of the first meeting, and roll along in your numbers to ensure a flying start for what is hoped to be a most successful year. For further information get in touch either with the Student Chairman, Gabrielle Garland, or with the Secretary, Tom Wells.

* * *

LAW STUDENTS' SOCIETY

All students taking the LL.B. or Solicitor's Certificate course are automatically members of the Law Students' Society. No admission fee or subscription is levied against Law Students nor are they compelled to take part in any of the activities of the Society.

The Social functions of the Society include:—

(a) The Law Ball. Last year the Law Ball was held for the first time since the commencement of the war, and proved, as previously, to be one of the highlights of 1946 in the social life of Auckland.

(b) The Law Dinner. Last year our annual dinner was held at the Star Hotel. It was attended by over 100 students together with prominent members of both Bench and Bar. We feel sure that the Dinner this year will meet with similar popularity and success.

(c) Coffee and Stein Evenings. Always eagerly anticipated, these two functions enable students to meet

SOCIETIES

socially in a pleasant, non-academic atmosphere.

In addition to the above social functions the Society organises Moots (legal debates conducted along the lines of a Supreme Court action). Participation in these moots is an invaluable preparation for post-degree legal work. Further, the Society arranges for addresses to be given to students by Judges, Magistrates or leading members of the legal profession in Auckland. These addresses are both interesting and instructive in that they bring students into contact with the outside profession and supply useful experience and information that is impossible to be imparted in the lecture-room.

All law students, and Freshers especially, are urged to keep an eye on the notice-board in Room 20 in order to follow the activities of the Society. If any information is required concerning the Society would they please get in touch with the Student Chairman, Mr. B. C. Spring, or the Secretary, Mr. P. D. L. von Stummer.

* * *

ENGINEERING SOCIETY

To all Engineers,—

The aims of your Society are three-fold:—

(a) To hold meetings for the purpose of discussing matters of Engineering interest.

(b) To promote intercourse between students and those engaged in the profession of Engineering and to arrange visits to places of interest to Engineering students.

(c) To promote the Engineering faculty in all College activities.

The Society is, then, a link between the student and the practicing engineer. It is up to us, the Engineering Students, to make it an important link—Engineering films will be shown, trips to engineering projects will be arranged and lectures by outside engineers will be delivered—support these on every occasion.

Besides this the Society endeavours to make the Engineering faculty the most active in College life. Support your faculty in every way—at the inter-faculty sports, at the annual Engineers—Science Rugby match.

One of the highlights of College social life, the Engineers' Ball, will be held early in the second term. In the same term the Engineers' Annual Dinner will take place. Both these events are bright and popular functions.

Finally, for details of Society activities watch the notice-board in the Engineering School.

* * *

CATHOLIC CLUB

Club activities will commence this year with the Annual Mass, which will be held at St. Patrick's Cathedral at 9 a.m. on Sunday, March 2nd, followed by the Annual Breakfast, at which will be read the Annual Report and Balance-sheet. The Annual General Meeting and election of officers will be held at 7.30 p.m. on the evening of Sunday, March 2nd, in the Women's Common-room. Our plans for this year include a course of lectures in Philosophy, which will be given weekly by the Club Chaplain, Rev. Fr. Ryder. Further particulars regarding these lectures will be given at the General Meeting. Throughout the year General Meetings will be held every fortnight at the University. We hope to hold the Annual Ball during the second term and the week-end caps at Knocknagree will take place as last year. Freshers desiring to become members of Catholic Club are asked to give their names and addresses to the Chaplain, Fr. Ryder (Phone 18-058).

MEN'S HOUSE COMMITTEE

Chairman: N. L. Rykers.

Secretary: S. B. Waters.

The Men's House Committee controls the men's quarter of the student block and is responsible for the conduct of students in these rooms and the arrangement for social activities among the men students.

During winter fires are provided in the Common Room.

Students are asked to treat the furniture in the Common Room with consideration and respect. Freshers' Welcome and other Coffee Evenings will be run by the M.H.C.

The Reading Room is stocked with periodicals for men students and the Table Tennis Room is open to play to all students, men and women. Letters are placed in the letter-rack by the telephone booth.

The House Committee extends a cordial invitation to all Freshers to avail themselves of these facilities, and to co-operate in the efficient running of the students' block.

* * *

FIELD CLUB

President: Professor V. J. Chapman.

Vice-Presidents: Dr. L. H. Briggs,

Mr. A. A. Corban, Members of the Staff of the Natural Science Departments.

Student Chairman: R. N. Brothers. Hon. Secretary and Treasurer: R. V. Mirams.

Committee: Miss U. V. Dellow, Miss M. L. O'Donnell, Mr. P. B. Hannaker, Mr. P. C. N. Wong.

To all Freshers and others whom it may concern: This club is primarily of interest to students of the natural sciences—Zoology, Botany, Geology and Geography—but is by no means limited to them. Any member of the College is welcomed—all you do is come along to day excursions, camps or lectures, and you become a member. (This, of course, does not bind you down to anything.) Students of Botany, in particular, will find plenty of opportunities on Field excursions and camps to gather those compulsory 40 specimens. But don't get the idea that members live all the time on a high intellectual plane—far from it. We don't believe in exertion for the sake of exertion; rather in going at a pace which gives you time to look around and admire the view, or whatever there is to be admired. It's an excellent way of getting to know your fellow-students, the College songs, latest gossip, etc.

With Professor Chapman as President for 1946, the club has made good headway. We hope it will continue to do so in 1947 and future years. Make this possible by your support of the club. The vitality of a club in the future is dependent on its Fresher members at the present. We intend to go ahead with the scheme for recording all manner of species, botanical, zoological and geological, for the Auckland district, and an attempt will be made to build up a museum collection of our own.

AFTER DEGREE CAMP NATIONAL PARK

A hearty party of Varsity grads. and undergrads., filled with the desire to put as many miles as possible between them and the scene of their late trials and agonies in the exam. room, set off at 4.0 a.m. on November 18 for National Park. Taumarunui did its best to impress on us the extremely resistant quality of its sausage skins and the incredible coldness and blackness of its coffee.

As luck would have it, snow was falling when we arrived at the Chateau—and who could resist such temptation. Certainly not A.U.C.F.C. We were cosily housed in the Whakapapa hut, bunkrooms being complete with briquette stoves. Briquettes,

however, have their disadvantages when it comes to cooking. Our first trip was made in driving sleet to Taranaki Falls. (Funny how uncomfortable a snowball is up your nostrils.) Next day the weather was brilliantly fine, and we went skiing. Did someone say sunburn? Torches were dispensed with at night. One by one the faces became blistered. Glamour (if present) was stripped off in layers.

The arrival of Professor and Mrs. Chapman caused a temporary diversion of those anxious to pass degree to the task of making a good impression with a massive collection of specimens. The impression was duly made—whether it was the right kind is not generally known. One evening Professor gave a demonstration of the time he took his girl-friend to the pictures. But the star item was the production (with the co-operation of Mr. Nickola, as Brottheers) of "Alphonse," a flea of breeding, who lost himself in transit.

Other trips were made to Silica Springs, Salt Hut, Glacier Hut, Maungatepopo and Tama Lakes. One could hardly fail to be impressed with the grandeur of the scenery. On the last day some of the party climbed to the top of Ruapehu. The last meal, complete with venison, was an epic. Even Sum couldn't eat any more. Thursday, the 28th, saw the arrival back in Auckland of an untidy-looking crowd, tired and happy. Glorious weather, the holiday feeling, and a good spirit of co-operation combined to make this one of the best F.C. camps of the year.

* * *

STUDENT CHRISTIAN MOVEMENT

The S.C.M. is an interdenominational movement, and holds before itself the ideal of a united Christian Church. It is a fellowship of students who desire to understand the Christian faith and live the Christian life. It invites all Students, whether members of any Church or not, to join in the life of the Movement in worship, study, discussion, fun and fellowship at its various activities—study circles, devotional groups, Sunday teas, social functions, camps and conferences.

The S.C.M. stands for a healthy religious outlook, a rational approach to religion, and good fellowship in the Student community. It is an affiliated member of the World's Student Christian Federation, which links Christian Students in 47 different countries. Its official organ is the "Student," a monthly magazine of high literary standard and considerable popular interest.

First Sunday Tea.—Sunday, March 9, Women's Common Room. Speaker: Rev. H. C. Dixon, M.A.

Watch the notice-boards for further details of activities.

For any further information get in touch with any Committee member.

Officers:

President: Wolf Eisner.

Vice-President: Robin Smith.

Chaplain: Rev. H. C. Dixon, M.A., Methodist Minister at Glen Eden.

Secretary: David Andrew.

Treasurer: Basil Hilder.

Committee: Margaret Bigelow, Marjory Dixon, Betty Hamlyn, Barbara Morton, Flo Wilks, George Braithwaite.

* * *

FENCING CLUB

The Club meets every Wednesday night at 8 p.m. in the Men's Common Room. The first hour is spent in coaching learners by the Rev. G. A. Naylor, and afterwards bouts are arranged for those eligible for free play. Further practices are arranged during the vacations.

A team is selected to represent Auckland in Winter Tournament, and endeavours are being made to arrange for an N.Z.U. team to compete in the N.Z. Fencing Champs. For further information, write to C. R. Mann.

* * *

ARCHITECTURAL SOCIETY

All architectural students are members of Arch. Soc., which aims at furthering their interests in their study for the profession. Ways it attempts this include:—

1. Arranging extra curricular lectures by outside experts and regular student discussion groups on architectural and related subjects.

2. Arranging sketch groups, classes at the School of Art, and tutorial classes.

3. Providing an official link between the Staff and the Students.

4. Facilitating the supply of studio requisites through the Architectural Stationery Club.

5. Running the best social events in the College, viz.: The Architect's Coffee Evening, the Picnic, and Smockstrot.

Members will be notified of details of these and all activities.

It is hoped to conduct visits to building operations and factories as circumstances permit.

* * *

WOMEN'S HOCKEY CLUB

Membership in the past has allowed the entry of three teams in the local competitions, one senior and two intermediate. Competition matches begin early in May. Practices will commence early in April at Melville Park—watch the sports notice-board for the A.G.M. Start training early.

One senior team will be selected to go to Wellington for Winter Tournament in August. Freshers are eligible for this. Last year A.U.C. was runner-up; this year, may they win.

Intending players please get in contact with the Club Captain, Eleanor Myers, Secretary Joan Winter, or any member of the Committee: Margaret Robinson, Win Penman, Nancy Wright, Maureen Lamb, Jill Burbridge.

* * *

SWING CLUB

One of the newest of the Clubs, formed to meet the growing demand among students for programmes of Swing music and discussions of modern music in general. The Club is fortunate in having members who are constantly receiving the latest records as they are released from America. Every second programme this year will feature a band of local musicians. Those interested are advised to watch the notice-boards or get in touch with the President, Bill Haresnape, the Chairman, Len Chambers, or the Secretary, Peter Arnold.

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REVIEWS

ROSTRUM

(Published by the N.Z. University Students' Association)

ROSTRUM No. 7

The frontispiece of **ROSTRUM 1946** shows a composite landscape of skyscrapers and blazing ruins divided (and linked) by the sunburst of an atomic bomb. This theme of anxiety in a precarious civilisation helps to provide a binding-medium for the whole publication. Only two articles are specifically printed as "dealing with conditions and ideas which have arisen from World War II." The first of these, Dr. Sutch's diary of an UNRRA tour in Europe during the spring of 1946, is an impression of the Europe which has emerged from the war, with devastation and the black market as its setting, and reconstruction as its dominant problem. The second, Mrs. Holloway's **Breen-donck**, goes back to occupied Europe and the horror-camps as text for an ironical defence of Hitlerism, with the conclusion that "unless we are prepared to submit our minds to the Christian mythology . . . we may reasonably fight Hitler, but we may not reasonably condemn him."

There are other voices of an anxious world. J. M. Ziman, citing the Nunn May Case, and the declaration of Sir Henry Dale, foresees the degeneration of the sciences, bound in secrecy to the needs of militant nations, into "witch-craft and black magic." As a scientist, he objects to such fragmentation of research, which "must inevitably slow progress"; although the non-scientific reader may view with perverse complacency the slowing-down of the headlong march of science, even if it has to come as a secondary result of rampant nationalism and the official witch-hunt.

Contrast is provided in Norman Wright's account of the apparently idyllic society of modern Tonga.

Nor is the editorial remote from this main theme when it argues for a revised Greek and Latin curriculum, both in schools and in the University, and for the reversal of decadent trends fostered by a certain type of fashionable pedagogy. "We need the ancient languages for their aids to insight and imagination"—one recalls Mr. Rex Warner's essay in **The Cult of Power**:

"Increased study of the classics would provide a common background of thought which has stood the test of time, and it would help to emphasise what is now most urgently needed in education, the study of and respect for man himself."

A disconcerting illustration of Mr. Pattison's thesis occurs in the page of translation from *Palladas*, by R. V. Nicholls. The voice is a little muffled in translation—surely the line should be more taut?—but one still feels the self-pity and the ashy bleakness characteristic of both the ancient and the modern pagan.

About much of the original verse of the periodical hangs the aura of Mr. Eliot, distinct as the smell of steak in passage-ways. One is continually encountering, at the turn of a neat ellipsis, behind a calculated dissonance of images, that countenance severe and runcible hat. The verse is fluent; its approach to experience is stoical and personal. Thus Kendrick Smithyman—

"We who cannot weep cannot sing
have a fear in our always loving
of the world where living
is a year of being hurt . . ."

And W. H. Oliver—

"Though men have built houses
and markets,

Filled the tidewash with an ardent
clamour,

I will hear nothing but the endless
curl

And crash of breakers on the peb-
bled shore."

And Pat Wilson—

"We are growing from ashes in the
last minutes

And taken to loving and dying and
playing,

Taken to nights that no blood-kin
will bring us,

Nor water will bring us, mother."

Although there are variations of idiom, they all occur within that common framework of word and image which makes so much current verse lacking in distinct personality. This depersonalised medium contrasts a little strangely with the strongly personal attitude towards the material. The experiences are individual to the point of loneliness, but the voices have all a common tone. (A partial exception is James K. Baxter's **Blow, Wind of Fruitfulness**, with its "buried kingdom, Where mind and heart are one"—a collective unconscious?) In comparing the verse with the prose, one has almost the feeling that the prose-writers have stolen the poets' material, that they show contemporary awareness while the poet is left to solitary contemplation.

The main critical work in **ROSTRUM 1946** is the article on Rilke by Paul Hoffmann, accompanied by James Bertram's translation of the first of the **Duineser Elegien**. A reference here sends one back to Charles Brasch's article in **Phoenix**, where Rilke was modestly introduced as follows:—

"Rainer Maria Rilke (1875-1926) was one of the greatest modern German poets."

In fourteen years, the seedling has grown: Mr. Hoffmann's article is informative and has useful references, and it is aptly supported by Mr. Bertram's translation.

(Incidental reflection: this **ROSTRUM** is in no way a technical advance on **Phoenix**. The illustrations are so reproduced as to defy any attempt at appreciation. The only exceptions are Hella Hofmann's **Peer Gynt** designs: it was pleasing to be reminded of these, and they appear to demonstrate that the only suitable form for such a production as this is a fairly simple line- or block-technique—as used in **Phoenix**.)

Rilke's First Elegy leads into the quasi-symphonic structure of the **Elegien**, as it began to take form in the poetic outburst of 1912. It is filled with a sorrowful questioning which preceded the greater serenity of the period at Muzot, where, ten years later, the work found its completion—

" . . . Every Angel is terrible.

And so I check now, choke back
the dark sobbing call of anguish.
Ah, who is there left in the world
to help us? Neither Angel nor
man . . ."

Except for D. A. Spence's more specialised paper on Bertrand Russell and the philosophy of numbers, this material on Rilke is the only critical work in this **ROSTRUM**: one would like to see more criticism, of like quality, beside it. For, in comparing this with the rest of the periodical, I feel that Rilke, alone, may become a dangerous model. There is a fatal attraction in the reticence, the pertinacity and the complexity of this "selfless pursuit of the self." We must have other things as well to shore against our ruins. Perhaps the rougher timber of, say, Lorca or Aragon would help—

"Et s'il était à refaire

Je referais ce chemin

La voix qui monte des fers

Parle pour les lendemains."

"I don't want them to bind his face
in shrouds,

Accustoming him to the death he
carries,

Forward, Ignacio: never mind the
hot bellowing.

Sleep, fly, rest: the sea also dies!"

—M.K.J.

"KIWI" PROSE, 1946

The prose contributions this year seem to me to be a little on the light-weight side. I do not mean by this that their subject matter is trivial, but that the treatment of the various topics appears somewhat superficial, containing little of the personal approach, which, even when it is slightly wrong-headed, is generally preferable to the text-book manner. There seems to be a lack of that wide reading and keen thought which would have enabled the writers to make their material their own personal possession.

The essays are not, however, without merit and certainly not devoid of interest. I am sure that I would have read them all even had I not had to do so.

The 1946 issue is given distinction by the single short story "Land," by Stephen Loughan. I think that this is one of the best stories ever printed in "Kiwi." A large number of stories in past issues have been on the popular magazine level; here is one which is outstanding, in promise, perhaps, rather than in actual achievement. It has individuality and feeling, and is told in that simple, direct style which seems, in the stories of Roderick Finlayson and Frank Sargeson, to epitomise aspects of the New Zealand character. The theme is an important one, and, if the characterisation suffers a little from emphasis on the basic idea, and if the introduction is a shade too long, the author still brings out all the tragedy of "our life in this land." A couple of awkward transitions might have been avoided by a more experienced writer. I feel that Stephen Loughan has a considerable future ahead of him.

The best piece of prose in my opinion, as distinct from the short story, is "Cricket is Dull." It is a joy to meet a writer who can make a subject, usually treated rather facetiously, an occasion for an urbane and charming essay, which savours of life and people and things in the leisurely manner of Max Beerbohm and Osbert Sitwell. The enjoyment by the writer or his subject communicates itself easily to the reader, and the bland manner is soothing after much modern, rusty-nail prose. A faint echo of A. G. Macdonnell's classic description of a rival cricket match which I caught in one paragraph of this essay sharpened the flavour of the piece.

The article on "John Donne and the Aesthetic Approach" does not live up to the promise of its title, which should rather have been "A Note on John Donne." It has an idea—the passing to the nature of poetry through the works of Donne—but it is by no means well worked out. Much in the essay errs in fact and appreciation. For example, although the writer implies that this age is blind to the merits of Donne, it is precisely the work of such writers as Grierson and Eliot which has helped to give Donne a reputation in this century higher than he has possessed since his death—a reputation which, indeed, the next generation may well regard as inflated. Again, to call Donne "the first of our great rhetorical poets," is to put a strange construction on the word "rhetorical." The comment on the sound-values of Donne's poetry is very good, however.

"Religion and the Future" seems to me to be stodgily written. Even if one is prepared to accept the ingenuous equating of religion with superstition, and the implication that religious belief excludes reason, the logic of the article appears faulty. The appearance of large-mindedness at the beginning is belied by the narrow exclusiveness of the later portion; ideas do not follow naturally from each other, but are thrust together; crude straw men are erected and triumphantly belaboured. There is, however, sincerity and some force in the presentation, and the writer has thought his way round his subject, if narrowly. I should be interested to know the source of "the well-known sentiment 'Blessed are the

poor' "!

The fragment, "Short Term Miners' Dreary," has the merit, as the editorial mentions, of being written around personal experience. But it is too brief to make much impression, and a note of facetiousness, as opposed to humour, impairs the documentary quality.

The little tribute to Addison, "The Complete Journalist," is rather text-bookish, but has its value in emphasising the limitations of the modern journalist by contrast with Addison's versatility. It is important to note, however, that Addison was writing for a small, highly literate and cultured group in society, a group now catered for largely by periodicals which retain much of the "Spectator" flavour, while the modern journalist writes chiefly for a partly, or merely, literate mass. Apart from this, the essay is a pleasant and useful contribution.

The editorial is neat, and sound in its emphasis on academic values, even if the last sentence on this point is unhappily phrased. I do not agree, either, that a contribution to "Kiwi" on T. S. Eliot need be of necessity "superficial and self-consciously intellectual." If the students are of the state of mind recommended in the earlier part of the editorial, they may actually happen to have a genuine interest in modern painters, poets and musicians, and be trying to express what they think and feel about them, rather than what they think they ought to think and feel. Perhaps the chief deficiency of the 1946 "Kiwi" is its lack of a fairly solid treatment of some such subject.

—J. C. Reid.

NOTICES

Following on a resolution of the Professorial Board, these rules now apply to the posting of notices:—

1. No notice or poster may be displayed in the vestibule of the Arts building without the permission of the Chairman of the Professorial Board, or of the Registrar.

2. The Students' Association and the various student societies affiliated to it are responsible for their own notices and posters, provided that each such notice or poster, wherever displayed, must bear the signature of a member of the Executive. Team lists of sports clubs are excepted from the above proviso, but they must conform to the existing rules as to size.

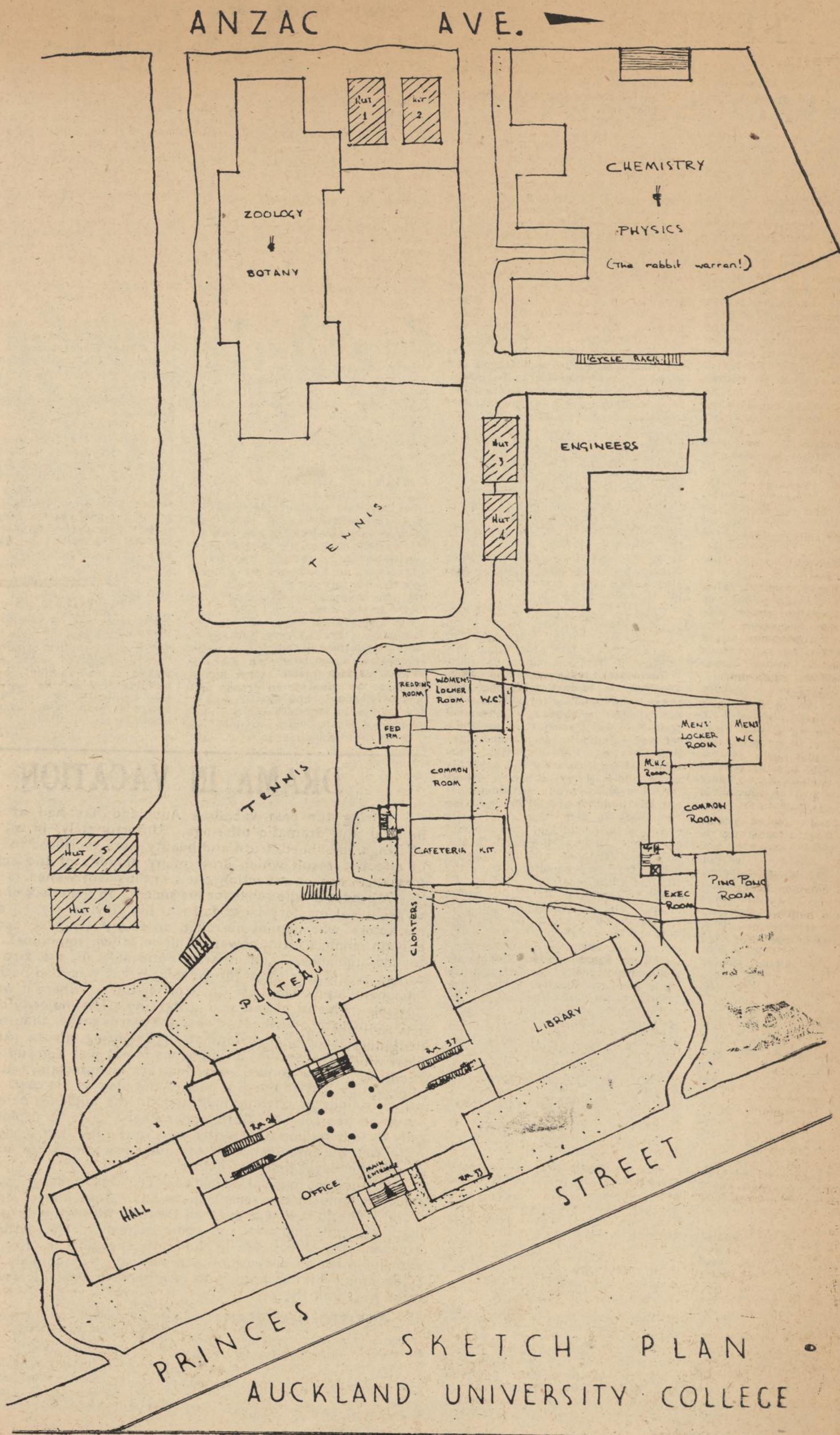
3. The Board, or officers of the Board, may remove posters or notices which they deem to be improper or objectionable.

4. Student bodies may if they so wish, seek the advice of staff members of the Consultative Panel,* set up in connection with articles for publication, as to the suitability of any poster or notice.

*The members of this panel are Dr. Anschutz, Professor Chapman and Professor Davis.

CALLING ALL FRESHERS!!
A.U.C. REVEALED

This year our Editor devoted much thought to the best means of telling the freshers What Freshers Ought to Know. This sketch plan of A.U.C. is the result of all the cogitation, and a close study of same will provide any eager first-year student with his education, entire and complete, in a nutshell. But don't make the mistake of thinking that all these neatly-labelled haunts of knowledge exist on one floor. They don't. Sometimes you go up, sometimes down, but always the principle is the same—the further you go the more you discover. All you have to do is turn your **CRACCUM** page round until the neat little caption saying "Main Entrance"—which means if you happen to be standing there—faces you, then you take a deep breath, shut your eyes, and step forward twelve small paces. Not more than twelve though, as the stairs are now immediately before you. You go down the stairs, if you haven't already done so, and turn left. The rest is easy . . . just consult the sketch plan and all will be well.



SKETCH PLAN
AUCKLAND UNIVERSITY COLLEGE

CAMBRIDGE FESTIVAL

For the second time in two years at least one group of people has been enabled to forget its worries and those of a muddled world for a brief period in concentrating upon, to the exclusion of all else, the art and activity of music. I say this, not as a glib cliché of escapism, but as a healthy fact.

The Second Summer School of Music at St. Peter's, Cambridge, opened on January 20, and for eleven days between one hundred and a hundred and fifty people from all over New Zealand (and even from Australia), with nothing more in common than a love for music, lived in a virtually closed community. For those eleven days they lived at first hand, either creating, listening to, or performing music, sometimes, indeed, all three. Lest you should think, however, from the preceding remarks that a boathouse "arty" atmosphere prevailed, or that the community was made up of long-haired aesthetes, I must add that at no time did any of these rightly scorned tendencies appear. There was plenty of swimming (by day or night), tennis, dancing, and even cricket. Music was just taken for granted—it was the reason for our being there and all our activities revolved around it.

Those who remembered the First Summer School of 1946 and the outstanding success it had, were a trifle dubious about its successor. The casual amateur atmosphere, they argued, so valuable last year, would be lost this time if special classes were introduced and a "professional" standard exacted from students. Those who had no skill would have a very poor time of it, and over-organisation would spoil any spontaneous enjoyment. These were perhaps legitimate objections in advance, but it is always dangerous to make a priori statements. These turned out to be just as groundless as most a priori statements are.

The special classes placed people where they could be of most use to themselves and others, and everyone, professional or otherwise, participated equally. The happiest feeling prevailed everywhere and these classes only existed for certain hours during the day, after which members criss-crossed in ever-changing combinations. It was no uncommon sight to see a singer accompanying a composer, a violinist and pianist singing in the choir, or even a cellist and a "listener" playing piano duets! Indeed, out of a hundred and fifty people there was not one clique to be found, the greatest comment, I think, upon the universality of music that could be made (though musicians themselves are perhaps the most individual and prickly items in the Creation).

For the maintenance of good fellowship a great deal of the credit must go to Owen Jensen, the Director of the Summer School. He engendered enthusiasm wherever he went and saw that everything ran like clockwork. The self-effacing Secretary, Mervyn Lusty, too, worked wonders in caring for the troubles of all and sundry.

Now for a word about the organisation itself. I do not propose to deal with this formally—this has been done excellently in an article in the Weekly News—but rather give my own impressions as the course evolved. By its very nature the activities of the school developed freely on very informal lines.

There were approximately seven different classes under various tutors—the Master Piano Class of thirteen members under Lili Kraus, a Composition Class under Douglas Lilburn, a Woodwind Class with George Hop-

kins, the Choir directed by Stanley Jackson and Harry Brusey, the Orchestra under Ramsey Howie and Owen Jensen, and a second piano group and listeners' class with various tutors in charge—a full and varied list in fact, with plenty of work to be done. Most classes worked from 9 a.m. to noon, starting again at 2 p.m. and finishing at 4.30. Outside these hours practice was the order of the day. No one who was there, I am sure, will readily forget the bedlam at 7 a.m., with approximately a dozen pianos going at once as well as sundry string players and the woodwind experts.

Every night at 7.30 p.m. there was either a concert of works done during the day or one of the three lectures delivered by Dr. Otto Mandl on the Absoluteness of Music, provoking very interesting discussions in which infinite and cosmic values figured largely—indeed, there was a sort of attack of "cosmosis" throughout the camp for several days after. Then, too, there were the open-air night Serenades, with everyone lying on the grass and a Mozart flute quartet coming gently down from the roof above the "Morning Room." The Rondo from the Haffner Serenade, another Mozart Serenade, and some Handel songs were also heard under these ideal conditions.

The event towards which the whole school worked was the concert given in Cambridge on the last night but one. It was a fine programme consisting of Douglas Lilburn's Cambridge Overture, a repeat performance of the Mozart Serenades, two songs by Ron Dellow (of whom A.U.C. may justly be proud), a movement from Schubert's great C Major Quintet, and culminating in a concert presentation of Purcell's Dido and Aeneas, very accurately and smoothly given under Harry Brusey's baton. But it seemed wrong to single out any one item for special praise. One was there to make music primarily and to be in the thick of it with everyone else. Amongst the music heard, however, at these nightly concerts were two movements from the Brahms Clarinet Quintet, Schubert's Shepherd on the Rock for voice, clarinet and piano, done exquisitely by Rosamond Caradus, George Hopkins and Owen Jensen, the first movement from Mozart's Concerto in F (K459), a Smetana Piano Sonata for double piano duet, a Handel arranged piano concerto, original compositions for the piano and orchestra by various members of the school, and loads of songs of folksong, modern and operatic vintage. The chapel service, too, was a memorable event, with Holst's setting of Psalm 14 sung by the choir, an organ concertino by Alec Rowley, some Bach Chorals with Stanley Jackson at the organ, finishing with a beautiful performance of Benjamin Britten's Ceremony of Carols by the choir under Harry Brusey.

This takes no account, of course, of the innumerable trios, quartets, etc., practised daily, of the "moderns," of the uproarious performance of Handel ("or is it Mandl?" said Owen Jensen) in the Strand by the orchestra plus pianos under Ramsay Howie, or of the intense work done by the piano class with its Concertos and Sonatas. To realise it all fully one just had to be there.

And now I have left till the end, like the greedy boy with the icing on his piece of cake, the very best piece of news—Madame Lili Kraus.

To those who had the privilege of having lessons from her, of hearing her expound the beauties of the giants of music, I need say nothing. It must be all indelibly engraved in

their minds and hearts. Those who were at the school and were not in her class were yet constantly aware of her presence, of the friendliness and the intense and gracious interest she took in everything surrounding her, and of her all-pervading musicianship.

She gave two recitals (one of which was rather in the nature of a lecture recital), although she had had five and a-half hours each day of strenuous teaching, after which she always appeared fresh though the class was quite worn out. In the first she demonstrated the true place of Chopin in music—she was at pains to explain that she regarded him highly and yet deplored the attitude which most pianists have towards him of blind hero worship, which prevents most of them ever going any further and discovering the greater beauties of the classics. In the second, she gave us her incomparably exquisite re-creation of Schubert's A Minor and Mozart's D Major Sonatas (Op. 143 and K576).

As a teacher she is unique. Possessing infinite patience, she guides and directs, commands and cajoles the student until he is aware of only one thing, that he must interpret the composer, not merely play the piano. To that end she abjures all editions other than the composer's original text in so far as this is practicable, and rejects all emendations made by editors "who always know more than the poor composer." Her rules are few, simple and direct, and when acted upon reveal their efficacy immediately. Each composition must be known intimately and all its parts understood in relationship to the whole; all fancy tricks or attempts to make an effect contrary to the music's demands are strictly forbidden. Those lucky few indeed had the horizon of music vastly extended for them in those short eleven days. One

felt that this was ever her aim for herself as well as for others; and through it all shone her enveloping humanity, whether she was standing listening to a student playing, whether she was brusquely sweeping aside any of his false notions, whether she was leaning over one at the piano correcting with the utmost care a wrong wrist action, whether she was discovering a new fact in a Beethoven Sonata of which she had never before been aware (this certainly was an electrifying experience for those who were there to see it), whether she was laughing at the swimming pool with her hair free and down to the ground, whether she was exhorting one not to "make a crescendo" but to "go towards and arrive and then you will increase your tone merely as a consequence," whether she was indulging in merry repartee (and plenty of hits below the belt on both sides) with Owen Jensen or anyone else in public, whether she was recounting her experiences with Schnabel, whether she was exclaiming in her most piquant tones at the piano "Gosh, is that beautiful?—but it's damned hard!" (as if it really were to her), whether she was giving a delighted audience on the final night the most perfect take-off on the stage as one of her own pupils, or whether . . . but there is already a string of ten whether-clauses hanging on this groaning sentence and much as I would like to add more if simply can't take the weight.

[The Cambridge Summer School of Music at St. Peter's (all praise to Mr. Broadhurst) has become an institution at the age of two years, and yet is only beginning. The joy experienced by those hundred and fifty people for eleven days provides Dr. Mandl with the most complete proof he could desire in demonstrating the Absoluteness of Music.]

—CEMBALO.

DRAMA IN VACATION

During the past vacation, Auckland has had at least six musical and dramatic offerings. Unfortunately, in all but two offerings, likelihood, truth and beauty were sacrificed for the sake of effect, a result which drew many plaudits at the actual performance, but on reflection one's enthusiasm waned.

A producer who relies for his success on the effect of spectacle or technical mastery lacks faith in his play as a good one or in his actors, who cannot be relied on to put the play across with enough emphasis and power. This is called, sometimes, "playing to the audience," and it was noticeable in the two musical comedies and was there forgivable; but it was also noticeable in "Macbeth" and "The Late Christopher Bean," where it was unforgivable. This is, of course, a great pity. The majority of dramatists want their audiences to hear the words rather than to witness intriguing scene-changes and strange lighting effects. And a producer must realise that an audience is not just a group of people whom he has to amuse, edify, instruct or entertain, but a group who can be just as much a part of the play as his cast. And any self-conscious or obvious invitation to the audience to enjoy the work, as was seen in "Christopher Bean," is to be deplored. Not only does it reduce the theatre to a music hall but it also underestimates the intelligence of the audience, which are quite often of a higher level than the actors'.

Of the two musical comedies, "The Desert Song" was one of the best done in the recent spate and "Rose Marie" one of the worst. The former was even all the way through with good singing, excellent choruses and some comedy. The settings were excellent, too. "Rose Marie" had only spectacle to offer, together with long, drawn-out scenes, scarcely any true comedy, but with comedians working hard with negligible material. Two ballets were worth all the rest.

CHRISTOPHER BEAN

Next, Whitehall Productions' effort with "The Late Christopher Bean." For two reasons it was difficult to realise why this play was chosen. For one thing, it has been done all over the country by amateurs, and

for a far more logical reason it hardly seems worth doing. We see "professionals" so rarely that we would like to see them try something with a little real power in it, either tragic or comic, and not a vapid piece of writing without beauty and without

truth. read it the act didn't. was ad Sidney says th Fauche ture." adaptat it? Pe to try for En such th out se country it des double Corn i ting, w from R spinste ten yea As a very li product best w credibl fled wi a differ the au tended. gullible his m scarcel a play real pe an unr I am did thi of cert Hagget I have fooled took hi feet. The people ence c result t Mendoz worth : that in that he New for its tion it audienc the qu really attende snob v play i gatheri person really artists perform audienc people he is a shod audienc With achieve ing, co But in forget with p thrown cut and the thr to Sha him of peare v of hum audienc with th "Henry a-days, ous spe scenery want Shakes actors gave th it seem they no What this? she did

& DRAMA

truth. I have, since seeing the play, read it, to find if the fault lay with the actors and producer alone, but it didn't. The programme stated that it was adapted by Emlyn Williams from Sidney Howard, but the copy I read says that it is adapted from Rene Fauchais' "Prenez Garde à la Peinture." Perhaps the fault lay with the adaptation. In any case, why adapt it? Perhaps Mr. Williams would like to try his hand at adapting Moliere for English audiences. If a play is such that it can't be produced without separate adaptation for each country, let it sink into the oblivion it deserves. Mr. Williams would doubtless be against our giving "The Corn is Green" a New Zealand setting, with Morgan Evans as a Macri from Ruatoria and Miss Moffat as a spinster fresh from Training College ten years ago.

As a result of the play there was very little that was sincere in this production. Megs Jenkins did her best with a role that was not very credible and Nellie Bramley was satisfied with making Mrs. Haggett quite a different character from that which the author and/or adaptor (s) intended. Dr. Haggett was just too gullible for a man who had passed his medical degree, but this was scarcely Norman Blackler's fault. In a play which is intended to be about real people it is very difficult to make an unreal person live.

I am told that Sir Cedric Hardwick did this with Dr. Haggett. For a man of certain intellectual qualities, Dr. Haggett is one of the biggest fools I have seen. The audience was never fooled by all those aliases, but it took him three acts to find his own feet. Dr. Mac was never like that.

The young lovers were the only people in the whole play whose existence could be believed in, and as a result the performances given by June Mendoza and Donald Bamforth were worth all the rest of the evening, and that included the incidental music and that horrible set.

New Zealand has often been blamed for its small audiences. But on reflection it seems that the size of the audience is in direct proportion to the quality of the performance. The really good people we get are well attended, perhaps because of their snob value. The fact that such a play as this attracted only small gatherings need not, as I heard one person gloomily remark, discourage really worth-while plays and overseas artists coming. I have heard some performers complain of the small audiences (not in this case), but people have stayed away not because he is a performer but because he is a shoddy one. Compare Lili Kraus' audiences with Isador Goodman's.

MACBETH

With "Macbeth," Ngaio Marsh achieved a triumph of staging, grouping, costuming, lighting and effects. But in her enthusiasm she seemed to forget that Shakespeare wrote a play with poetry in it. Some lines were thrown away, others were needlessly cut and what remained were lost in the throats of the actors. To do this to Shakespeare is, of course, to rob him of his greatest virtue. Shakespeare was first a poet and a student of human character, and Elizabethan audiences apparently were satisfied with that, as the first part of the film "Henry V." showed. Audiences nowadays, having been spoiled by luscious spectacles of technicolour, expect scenery and lighting. But we still want our beauty of words from Shakespeare, together with the characters more or less as Shakespeare gave them to us. These were given, it seemed, far less consideration than they normally demand.

What was Miss Marsh's purpose in this? Did she in the realisation that she did not have a real actor in the

cast try to get over this difficulty by relying on mechanics rather than on human beings? If so, she was definitely successful. But mechanics are not enough for Shakespeare, in the same way that technical perfection is not enough for a musician. Once only were the audience unconscious of their own existence as an audience and so felt a part of the story. After the discovery of the initial murder, when Malcolm and Donalbain turned to each of the nobles for sympathy and guidance and were repelled, only then did we feel that we were taking part in a real experience of our own, and this scene was brilliantly conceived and performed. At scarcely any other time did we feel either sorrow or contempt for the characters. Mostly, we just watched. And such feelings are essential for this and, indeed, for any great play. Macbeth as presented was not a person, caught in the grip of superstition and ambition and, later, circumstance. During the sleep-walking scene, we did not feel that Lady Macbeth had had too much for any person to bear. As her character was presented, this scene was almost inconsistent and "she should have died hereafter." She was never a woman, always a murderess. Two quotations, too well known to give here, support the theory that Shakespeare created her as a woman first and foremost.

The witches, Macduff and Duncan, were well done; the former's scenes were brilliant and go to show that perhaps Miss Marsh is better with fantasy than with reality. Certainly her imagination is vivid and she is a wonderful craftsman, though the dropping of the proscenium curtain would have been better than the pulling of the curtains so many times and the carrying on and off of furniture. This reminded me of musical comedy.

However, all that is a matter of opinion and perhaps Shakespeare can be divorced from poetry and reality. But no one will question the excellence of Douglas Lilburn's music. And no one should condone the insidious practice of producing a voice in the throat. It is difficult to know how Macbeth and Lady Macbeth were able to outlast the season, so great must have been the strain on their voices.

IBSEN AND STEINBECK

Of the other two productions I saw, both were amateur and both were excellent. Ibsen's "Ghosts" I saw in Hamilton, where I am told it was better than the Auckland performances. It was of a high standard all the way through. It had its faults, but they were not ones of bad taste.

"Of Mice and Men" was as near flawlessness as anything amateurs have done in my experience. It was a fine play with real values. Steinbeck and the sincerity of the performances were the primary considerations and this time the mechanics added to rather than detracted from the beauty of the production. Hollywood gave us one of its rare works of art with this as a film and the W.E.A. gave us something that we should remember with respect for a long time.



MACBETH

C.U.C. Production

Once again Auckland is indebted to the producer and players of the Canterbury University College Drama Society. Two years ago they gave us Hamlet and Othello; and now, Macbeth.

This production of Macbeth is the result of imaginative direction by Miss Ngaio Marsh, and much hard work by the Canterbury players. If the final result is not as moving as their Hamlet, nor as exciting as their Othello, it is partly because Macbeth is a much more difficult play for young actors. In so far as the understanding of human nature is concerned, Lady Macbeth and her husband, when compared with Hamlet and Ophelia, Othello and Desdemona, are as fully-grown matured adults to little children. It is perhaps for this reason, in an effort to overcome this really insuperable difficulty of young actors playing parts for which they are not emotionally or intellectually equipped, that Miss Marsh tends to overtax the physical resources of her players. The laudable effort to give the production verve and excitement results in overmuch shouting and gabbling—with consequent loss of audibility—and the striving after an adequate expression of the emotional content of the play results in too much declamation and posturing.

I am not sure that I like the division of the play into three acts of seven, four and eight scenes. The first act should, in my opinion, end with Macbeth's decision to "bend up each corporal agent." The interval then marks the required passage of time, and the curtain rises on Banquo's "How goes the night, boy?" To continue the first act to the discovery of Duncan's murder seems to me to kill Duncan off within about half an hour of his arrival at Inverness. The lighting throughout was conceived with rare imagination, and, like all the stage business, executed with skill.

Was it Goethe who suggested that the play should be called "Lady Macbeth"? Certainly the play stands or falls by her; she is the mainspring. Miss Maryrose Miller succeeds—not, I hope, at the cost of any physical or nervous detriment to herself—in conveying much of this fearsome woman's resolution. For instance, when Macbeth nervously suggests "If we should fail?" Lady Macbeth's magnificent answer, "We fail? But screw your courage to the sticking place, and we'll not fail" is superbly given by Miss Miller. On the other hand, she fails unaccountably to convey any of the horror of that, perhaps the most tragic, single line of the play: "The Thane of Fife had a wife: where is she now?" Miss Miller recited this in a sort of sing-song, wagging her finger at us in the manner of those annoying people who ask foolish conundrums. Surely we have here the very core of the tragedy—the awful disintegration of a potentially noble character. Further experience will enable Miss Miller to correct her present tendency to muff certain phrases. This is a common occurrence in the recitation of familiar words, and it is not easily checked. "Fate and metaphysical aid," "sightless substances," "the dunest smoke of hell," and one or two others are at the moment blind spots for Miss Miller. She must also vary the tone of her voice a little more; her contralto suits the part well, but she set one tone at "They met me in the day of success," and scarcely varied it throughout the length of the play. Miss Miller has dignity and majesty in the court scenes—though she does not carry herself well—great resolution in the colloquy with her husband before the murder, and considerable pathos in the sleep-walking scene.

Mr. Norman Ettlinger as Macbeth works consistently hard and achieves a very creditable performance. When I say he works hard, I mean he acts with vigour and determination all the way. He bears full testimony to Lady Macbeth's "Your face, my Thane, is as a book where men may read strange matters." His nervous collapse following the murder is well done: there is terror mixed with pathos in his "But wherefore could I not pronounce Amen?" Macbeth is off the stage from the apparition

scene to the scene with Seyton in the last act. I suggest to Mr. Ettlinger that there should, in the course of this interval of time, be a greater moral and physical collapse than he portrayed. We proceed from the Macbeth of "The Castle of Macduff, I will surprise;

"Seize upon Fife; give to the edge o' th' sword

His wife, her babes, and all unfortunate souls

That trace him in his line,"

to the Macbeth who says "My way of life is fallen into the sere, the yellow leaf," and "I have supped full with horrors." However, Mr. Ettlinger does well to win the sympathy of his audience, so that Macduff's "Thou bloodier villain Than terms can give thee out" comes as a shock to us—as indeed it should. In the earlier part of the play Mr. Ettlinger portray with some skill the growing ambition and the inconstancy of purpose which mark Macbeth. Well done, too, is the nervous and physical exhaustion of Lady Macbeth and her husband which follows the banquet scene. Mr. Ettlinger, at the words "Come, we'll to sleep," used just the right note of tenderness in his voice.

Many of the smaller parts are excellently done. You could not wish for three more horrid witches, nor for a more blasted heath. Music, sound effects and lighting are all here employed to their best advantage. Mr. William Scannell gives us a Malcolm who is princely both in mien and speech, and I feel perfectly confident in leaving the future welfare of Scotland to him and Macduff. Macduff is not an easy part to fail in, but that is no dispraise to Mr. John Jenkins, who is in every way a stout Scot. It is a delight to see his withering backward glance at Malcolm, who is trying to soothe Macduff's grief with the most appalling platitudes. Mr. Lawrence Fox, as King Duncan, appears a little uncertain of his authority, and is, I think, unfortunate in being cast in a part that is too old for him. I think Young Macduff is best played by a boy: Miss Patience Maclean looks very pretty and acts with charm, but she is a little too skittish for a scion of Macduff the elder. Add to these a most likeable bunch of Scottish noblemen—I am especially attracted to Ross, who is the soul of honesty—a bonny piper, a suitably sage doctor, a charming Lady Macduff, and an excellent piece of miming by Mr. James Erikson as Macbeth's Steward, Siward's engaging sincerity, and you have practically the whole story—but for Mr. Keith W. Thomson's Banquo. Mr. Thomson deserves credit for a sensitive performance; he never failed to treat his lines with respect. Banquo's reactions to the course of events are those of a normal person, and it is a pleasure to watch the suspicion dawning in this Banquo's face as Lady Macbeth pays her false compliments to the King on his arrival.

KIWI

LIKE A LAME DUCK LAGGING...

One would think that "Kiwi," the annual Auckland University College Literary Magazine, would, by its nature, be published every year. The Publications Committee apologise for the lateness of the 1946 "Kiwi," which should, the publishers, the gas and God willing, appear on the first enrolling day of 1947. Although the publishers were solely responsible for its delay, the Committee present it with some qualms, seeking comfort in the fact, however, that great literature never dates.

COMPETITION RESULTS

In the short story and prose entries, judged by Mr. J. C. Reid, the prizes of one guinea go to:

Stephen Loughan for his story "Land."

N.A.M. for his essay "Cricket Is Dull."

The poetry award has not yet been made.

IN RE HANDBOOK

It was customary before the war to print a yearly Handbook, or pocket guide on Student Association affairs for the information of Freshers. The practice was resumed last year, but, despite the able compilation and compactness of the book, the financial loss was considerable, leading the Executive to vote for its abolition. Its information is printed instead in the first issue of CRACCUM (you're reading it now), so keep your copy, and tell your friends that in the perusal of this paper lies the only chance of learning what every Fresher should know.

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, Jill Purdie.

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

Copy for the next issue of CRACCUM will close on Friday, March 7th, 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 type-written, but must be legibly written ON ONE SIDE OF THE PAPER ONLY, and must be IN INK. If MSS. are type-written, 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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TO ALL A.U.C. STUDENTS

The Billeting Committee earnestly appeals for a full measure of support in the billeting of the Southern Colleges during Tournament and to reciprocate the generous hospitality extended to travelling A.U.C. teams.

Information is also sought of hosts from among the many ex-students of

the Southern Colleges resident in Auckland.

We are looking not the least towards Freshers for the billeting of contestants in the New Zealand Inter-Secondary Schools invitation events to be staged in the Athletics. Let us all invite them as guests into nowhere less than our own homes.

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