

Library

# CRACCUM

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## 21<sup>st</sup> BIRTHDAY NUMBER

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# G OXFORD

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## GLOBAL GABBLE OXFORD TO-DAY

American news magazine "Time" recently contained an interesting comment on present-day Oxford as contrasted with the University of pre-war years. Old Oxford, abounding in youth, leisure and conversation, has given way to an Oxford that is more earnest, more austere. The average undergraduate age is way up, as also, it would seem, is the desire to work, the general sense of responsibility, the University population and the cost of living.

The average undergrad. is an ex-serviceman of about 26, seeking from Oxford something "practical" in the form of a sound vocational training. The classic Greats (philosophy, Greek and Latin, ancient history) now holds little attraction for students other than prospective teachers. Significant of the trend away from education in the humanities and from the old classical tradition is the recent decision of the Oxford Congregation to set up a new honours school in psychology, philosophy and physiology, a step which seems to be a triumph for the modernists and scientists, and a set-back for the traditionalists, who disapprove of the "earnest utilitarianism" of the present generation of students.

### Even Oxford Has Army Huts

Enrolments now number about 7000, a couple of thousand more than before the war. In the colleges the small suites containing bedroom and sitting room have been replaced by shared bed-sitting-rooms; the quads are disfigured by Nissen huts, and students keep on hunting for digs in the busier and more industrialised town.

"Time" estimates the increase in the cost of living at 25 per cent. Absolute minimum on which an undergrad can swot his way through a year is £250. A year's existence for one not quite so ascetic would cost at least £350.

Dress is strictly utilitarian; demob jackets, Army shirts and corduroy trousers are regularly worn. Students work harder and waste less time. It is even rumoured that the character who this year put the traditional chamber on the Martyrs' Memorial had to draw attention to the feat by writing to the Press. Lament from one old Oxonian: "The colleges seem to be declining from homes of learning to mere hives of students."

### PRESS BAN

A couple of months ago Oxford proctors suspended an issue of the undergraduate magazine "Cherwell" because of a questionnaire to women undergraduates on "The Post-war Oxford Woman." The editor of "Cherwell" was ordered not to make any comment in connection with the suspension, as was the Oxford magazine "The Isis." Nevertheless, the reason for the suspension was generally recognised as being a questionnaire, framed on American lines, addressed to women undergraduates, to provide statistics for modern trend articles. One questionnaire on religion had already been sent to both men and women; the second went to women only and contained questions about work, play, finance, sex, society and habits.

Typical questions were:

How many lectures do you attend per week?

Exclusive of lectures, how many hours schools work do you put in per day?

How many dances do you attend per term?

Have you a regular male escort?

How many times a week do you go out with male escort? Do you pay for yourself?

What games do you play? If none, do you take any exercise at all?

Are you in debt? If so, how much? How many cigarettes do you smoke daily?

Do you drink? If so, what is your favourite drink and where do you drink?

How many friends, as distinct from

## EDITORIAL COMMENT

Vol. 21—No. 4

May 7th, 1947

### YOU WRITE, WE PRINT

"CRACCUM has few ambitions and fewer ideals."

This is the first editor's statement of policy. The conditions under which an editor and his staff labour, including Professorial interference in student leisure and the distinctive aversion of undergrads to submitting copy before the 13th hour of necessity, ensures a hand to mouth existence of the paper. It is understandable that our predecessor should throw up his hands in the beginning and say: "Because I know students I have no ambitions, no ideals." With twenty-one years behind it, we feel that we are now, at a stage not of establishing pristine and noble conceptions, but of setting forth some sort of policy based on the what-has-been-done with some slight concession of the what-ought-to-be-done.

First, the editorial policy to the matter submitted—we offer to print anything that bears some relation to the diction, spelling and punctuation of English according to Fowler's English Usage. There is no ban on ideas, at least not from the students' side. We feel that CRACCUM should be a sort of Hyde Park in print. Having established the principles of Freedom of Speech, the basic problem remains, how to elicit the speech and from what quarters. Spontaneity in offering articles is not the hallmark of the Auckland student or perhaps we do injury to what is only becoming modesty. If CRACCUM staff knew every student it would be able to solicit the contributions it thought the student wants from the right quarter. The science faculty has its perennial grumble about the paucity of articles on scientific research. We would remind them that in the modern world learning has been compartmentalised, that the student is no longer the "whole" man of the Middle Ages, and say finally the solution rests with you. Write and we print.

The staff this year has laid emphasis on the desirability of articles on national and international affairs—the international attitude towards Spain, the immigration policy of New Zealand, world trade—with a view to stimulating discussion and controversy. CRACCUM, we feel, could become the vehicle of genuine student thought and attitude towards questions of world importance, were it not that students are so very, very reluctant to express themselves on paper.

The filling in of forms has become so integral a part of our national life that we perhaps attach too great an importance to its remedial powers. However, we urge you to answer the questionnaire elsewhere in this issue, in order to guide CRACCUM staff in its attempt to make the paper, if not adult, at least representative.

### AN ERROR OF JUDGMENT

"There is no sin except stupidity."—Wilde.

An emphatic reminder of this has recently come from Dunedin. Mr. John Child, late President of O.U.S.A., by giving away the text of an address couched in questionable terms, delivered himself into the hands of his enemies. This crucial error of judgment led inexorably to notoriety, contumely and humiliation. His second error of judgment was in the language he used. Though one may accept his explanation that it was exaggerated for humorous effect, nevertheless his language provided a weapon for those who took exception to the sentiments. It enabled them by direct and indirect coercion to hound him from his job and his presidency.

The principal objection that can be taken to Mr. Child's conduct by students is that by his questionable language he made it impossible for all to rally to the banner of free speech and student independence. Our immediate instinct was to do this, but he had so effectively cut his own throat that our assistance would have harmed us without helping him.

Mr. Child deserves our sympathy. He intended to benefit his Association. He has every right to complain of his Executive, which supported him at first, until the temperature became too warm. His opinions contain a substantial proportion of good sense. He deliberately attacked a strong group that would be able to defend itself. It was apparently unable to do so without the aid of authority. The ethics of taking advantage of another's confidence to ruin his career may compare unfavourably with a well-intentioned endeavour to stimulate intellectual activity among students.

Finally, we should not forget that the O.U. Council forbade any criticism of its action in "Critic." Someone might have asked how many of them would occupy their present exalted position if any of their youthful lapses of judgment had been punished so severely. This censorship is but another example of the special jurisdiction that academic authoritarians delight to arrogate to themselves. In New Zealand we bow to the law of the land in such matters, and no other. Had Mr. Child not been possibly open to an action at law for his ill-starred remarks, the incident might have had a very different ending.

### DR. SHEPHERD

Dr. Shepherd, senior lecturer in English language, attended Canterbury University College, where she later became junior assistant in Classics, leaving to attend the University of London. She has found Canterbury little changed since her return—a trifle shabbier perhaps. The Dramatic Club is indeed flourishing now under the direction of Miss Ngaio Marsh, but enthusiasm was equally alive when Dr. Shepherd attended the College. It was Professor Shelley who provided the original stimulus and fanned popular interest before accepting his present position as Director of the Broadcasting Service. For further details see "SMELL-BOUND."

Dr. Shepherd was awarded a post-graduate scholarship and graduated Ph.D. at the University of London. This is an immense and scattered university with colleges such as King's or Holloway Women's College radiating in all directions from University College in Bloomsbury. This system is interesting in view of the recent controversies regarding the replacement of the N.Z. federated university by separate colleges. But though a similar federated system applies in London, there is not the same barrier of distance and the whole is far more securely integrated. For example, members of the University can, and do, attend lectures at any college whatsoever.



There has been an attempt to establish residential colleges in Melbourne, where Dr. Shepherd taught on leaving London and where she was elected a bursar of the University Women's College in 1939. But there is constant disagreement as to whether or not such a system is entirely suited to Australian needs. The Melbourne University is far larger than A.U.C. By comparison with ours the headquarters of the Melbourne Students' Union would appear palatial, and staff as well as students are permitted the luxury of common rooms.

But in one respect at least Auckland College and the Melbourne University are linked by an enormous lack which is unfelt by the University of London. This lack consists in the want of access to great libraries. At a short distance from University College, London, are the Records Office and the British Museum. When used, if necessary, in conjunction with the Bodley at Oxford, it may be seen that research is possible on a far more extensive scale, and is given a far more powerful stimulus than is possible amongst us.

acquaintances, have you at Oxford?

Do you belong to a clique?

What do you find most objectionable about (a) male undergraduates, (b) female undergraduates?

Most women circularised regarded the questionnaire as a joke. One who may or may not have done so was a woman don who was circularised in error.





## BIRTHDAY LETTERS

The Editor has been inundated with floods of congratulatory and condemnatory letters and telegrams on the occasion of the twenty-first anniversary of the Auckland Students' Association's newspaper CRACCUM from all parts of the cultured world. We reprint below some from the most reputable of our correspondents.

### PSHAW!

Madam,

Once you begin, it is only a matter of time till you reach twenty-one. Achievement, not age, is the important thing. I see no cause for congratulation.

BERNARD SHAW.

### DUAL TRIUMPH

Madam,

It is a coincidence of the greatest significance that our beloved Princess Elizabeth comes of age in the same month as your College paper. It is a reminder of the dual triumph of Constitutional Monarchy and the Free Press, so dear to the British hearts and to those of the peoples of the Empire.

SMUTS.

### INANE CONTINUANCE

Madam,

I hear that your College paper has reached its twenty-first year of existence. I sometimes ponder on the inanity of permitting the continuance of some of our free and democratic institutions. There is no need to point the moral.

BERTRAND RUSSELL.

### CONSTANT SATISFACTION

Madam,

I have a son whom from infancy I have nurtured on the noblest literature.

For years he read avidly the "Rambler" and the more solid prose works of that worthy exponent of our stately English tongue, Dr. Johnson. One day I chanced on the first copy of your paper, and from that time my son and, I may add, myself, have been constant and satisfied readers.

There was a time when the tone of the paper degenerated, through attempts at humour—what I may be permitted to call intellectual dissoluteness. Now of this disease there is no trace, and I trust, Madam, that you will continue in this its year of majority, that dignified and orderly tradition of English prose which stir the soul to delight and the mind to emulation.

JAS. ARBUCKLE, Sen.

### MATURE BLOOM

Madam,

The flowering of the student mind has at last unfolded into the perfect bloom of maturity. I am sure I convey to you and your successors the goodwill of all my listeners in N.Z. and my public in America.

AUNT DAISY.

(Continued on next page)



## Birthday Card

From Reville Rykers

# CRACCUM

March, 1947, marks the twenty-first birthday of Craccum, an excuse for a brief review of College publications since the foundation of A.U.C. A glance through early issues of Kiwi and Craccum is a chastening occupation; it reveals the ephemeral nature of "vital issues," of College problems, of matters of "far-reaching importance." Craccums of the 'twenties form a comment on our modernity, for attitudes and issues recorded there seem deader and more remote than the things which agitated the minds of our great-grandfathers. It is true that certain interests remain, and of "the student mind" as reflected in College publications, one may say "Plus ça change . . ." but how dead, dead, dead, are most of the topics themselves.

This is truer of Craccum since its foundation in 1927 than of Kiwi since the same date, for Craccum has always been primarily the chronicler of small beer. Yet even the files of Kiwi show how quickly the laurels fade and how salutary is the perspective of a mere twenty years, in things literary as in things political and local.

#### Many Periodicals

For a College with such a brief life as this one, Auckland University College has been prolific in periodicals. The Students' Association was formed in 1891, eight years after the opening of the College, and in the same year Mr. E. K. Mulgan (father of Mr. A. E. Mulgan) was appointed editor of a Review. I cannot say whether or not the Review duly appeared, as I have been unable to trace a copy of any such journal.

In 1898 a committee was appointed to edit the "Collegian." This committee consisted, among others, of Miss Cecil Hull, Messrs. A. E. Mulgan, F. Sinclair (now Professor of English at Canterbury College) and P. S. Arden. The first issue of the "Collegian" appeared in August, 1898. It was a publication of some 35 small pages, recording chiefly College happenings and commenting on topics of purely internal interest; there were "College Notes" in the irreverent personal vein of Craccum, comments on the staff, and articles on such hardy annuals as "Women of the College" and "The University and the Community."

The "Collegian," as its first editorial

said, took "itself and its mission very seriously indeed." Its tone was mainly the "healthy moral tone" of Victorian days. The journal lasted, however, for four years only. It failed for lack of copy, and in 1902 no number was issued.

In 1903 a group of militant leaders of the College, who blamed the failure of "Collegian" on its control by graduates and senior students, issued a new magazine, "Martre Nostro." It was a little more rigorous than its predecessor, but it ceased publication after the first issue!

#### Birth of "Kiwi"

In 1905 the first Kiwi was hatched, under the supervision of Mr. L. T. Pickmere, then president of the Students' Association. Kiwi, as the "Collegian" had been before it, was the "Official Organ of the Auckland University College Students' Association." It was not, in its origins, a literary magazine. Occasionally space was found for an odd sonnet, a brief article and a set of verses, but its chief function was to record College life and politics. The first number had the distinction, however, of printing a hitherto unpublished poem by W. S. Landor.

The early years of Kiwi were years of struggle. It is not only editors of to-day who have to face the problems of finance, of printing hold-ups, of scarcity of copy. Hardly one of the early issues of Kiwi is without the familiar complaints.

At first Kiwi was a very small bird, but apart from its function as a chronicle, it served a useful propa-

gandist purpose. For many years, from about 1906, a fierce controversy raged in the city over the proposal of the College Council to take over the reserve known as the Metropolitan Ground (the present site of the Arts Block). In this long and, at times, bitter struggle Kiwi acted as an invaluable medium for presenting the College point of view, and later, for agitating for the erection of suitable Student Buildings as part of the new Block.

During the 1914-18 war Kiwi was an important chronicle of wartime vicissitudes and of the achievements of ex-pupils. An offspring, Kiwi, which was printed in Capetown, appeared on Troopship No. 83.

#### Eminent Contributors

In 1925, under the editorship of Mr. C. R. Straubel, the character of Kiwi was changed into that of a literary magazine and it became progressively less and less of a record. Despite poor years and very poor years, it has retained this character up to the present day, and since the 'twenties, writers such as R. A. K. Mason, A. R. D. Fairburn, E. D. Morgan, John Mulgan, J. A. W. Bennett, D. H. Munro and others have made certain issues memorable ones.

With this change in the nature of Kiwi, a need was felt for a journal which would record the more intimate and immediate aspects of University life. In 1926 a committee of three, including Mr. A. K. Matthews, a member of the Executive and on the staff of the "N.Z. Herald," and Mr. A. P. Postlewaite, investigated the question of such a paper. A competition was held for a suitable name. Out of the competition emerged the name Craccum, an anagram composed of A.U.C. and the initial letters of Men's Common Room Committee. The pugnacious quality of the title took the fancy of the Executive, and so Craccum was born.

#### And Now Craccum

The first issue, which appeared on March 10th, 1927, consisted of eight small pages, price threepence. Henceforth the paper was issued every year, but the number of issues in any one year varied very widely and the number of pages was also unstable. There was every year a higher proportion of gossip, "college notes" and personal items than of more general matter, and also the inevitable letters asking for a "more serious tone."

In the early 'thirties appeared the ill-fated "Phoenix," which lasted but a few issues. This publication of the College Literary Society represented an attempt at a College Literary quarterly. It failed chiefly through a series of misadventures, the waning of enthusiasm among several of its founders, and the immoderation of some of its contributions.

In 1934 and 1935 Craccum fell on bad days. Finance was scarce; hence Craccum became a cyclostyled paper, issued spasmodically, and edited for a time by Mr. M. K. Joseph, now lecturer in English at A.U.C. The standard of the journal was high in these years, however, and together with the usual controversies over the Hongi Club, book and film reviews of good quality were featured.

By 1937 Craccum was on its feet again with eight pages and an imposing cover. The interest of the contents had broadened, but it still continued its traditional function of recording sports activities, club functions, special lectures and personal



# CRACCUM

items. In 1938, under the editorship of Mr. A. O. Woodhouse, *Craccum* developed still further. The journal was now an elaborate one, appearing regularly each fortnight, and featuring film and book reviews, articles by the staff and students, political comment and the uniformly amusing "Aunt Alice" column. The years 1938 and 1939 were noteworthy for many vigorous controversies which raged in the letter-columns of the paper, on religious, social and political topics.

But such an imposing *Craccum*, despite a considerable circulation outside the College, proved too heavy a financial burden for the Executive, and in 1939 the cover was dropped. Throughout the war the paper had its ups and downs, including a couple of very lean years, but it succeeded in keeping its head above water. A comparatively recent innovation, that of printing reports of Executive meetings, is an important addition.

## Craccum—A Survey

A comparison of files of 1938 *Craccums* with numbers issued in 1946 reveals a close correspondence of interests. Many of the old, more serious, regular features have gone with the passing of those responsible, but new ones have taken their place. It is as unfair to judge recent issues by the "swing" column as it is to judge earlier years by "Aunt Alice." The right balance between serious and trivial seems to have been well maintained by recent editors. There can be little doubt that the next twenty-one years will be as full of trials and triumphs as the past twenty-one have been.

—J.C.R.

## GLORIOUS TRADITION

Madam,

The attainment of the majority of your student paper is a proud moment for me, who has been associated in some small way with the education of this pur country. It is a confirmation of the prowess of student literary activity, and of that glorious liberal and democratic tradition of the freedom of the press. My congratulations.

FRASER.

## CONCURRENCE

Madam,

On everything of a strictly non-political nature I concur with Mr. Fraser. I can only second his good wishes and stress my interest in all University affairs, and my belief that a large Government grant is necessary for the running of such an important body.

HOLLAND.

## HIGH CLASS

Madam, Dear,

For 21 years I have wrap my vegetables for my customer in the left-over copies of your very good newspaper. I never have no complaint. I give you my best wish that it go on this way.

WUN LUNG.

\* \* \*

"I believe in the infinity of time," said a speaker at a recent Debating Club gathering. He adduced no facts to prove his assertion. After he had spoken for several minutes, however, he had effectively proved his point.

## CRACCUM'S FUNCTION AND ALLIED REFLECTIONS

### Regular Subscriber

When I was a student at A.U.C. there was no *Craccum*—only Kiwi, which I fancy I remember editing one year. When I came on the staff in 1929 *Craccum* was already a couple of years old. So, though I missed its birth, I have known it through most of its life, longer obviously than any present student, and longer than most of the present staff. Rather a shock to think I am now one of the old hands. I have been a pretty regular subscriber to *Craccum*, though I will confess not quite so regular a reader. Nor have I kept a pile to read up in my old age when I hope to have more time.

### Wide Variety

*Craccum* has been through vicissitudes. Sometimes it would appear very sparsely in a year. But its variations have also been of temper and tone. I think it has been as good over the last year or two as it has ever been. But that is not necessarily saying very much, for often enough I have found it pretty dull, not least when its staff was straining to make it sprightly and dashing and all it thought a University rag ought to be. I could not go through its various phases or the controversies about it. But sometimes it has aimed at being light and trivial, providing what it was presumed light-hearted young undergraduates really wanted—like the cinema's attitude to its public; sometimes it has attempted to be much more serious and discuss the problems that the future leaders of the country ought to be interested in or how the University should be run.

### Right Spirit

I have much preferred the latter phases for, though I enjoy fun at least as much as most people, I find that those who think it is their duty to be funny, like the happily defunct Hongi Club (or has it merely escaped my notice?), usually give me a feeling resembling a sort of vicarious shame. Which prompts me to say a little on the quest for "college spirit" which periodically finds expression in *Craccum* and probably all the other college periodicals that ever existed anywhere. The intoxicating enthusiasm of collective life is something that appeals to me very strongly if it is authentic—quite the best form of intoxication, I should think, where beaded bubbles winking at the brim are just a little added expression of joyfulness and not an artificial attempt to find it. I fear that it is something rather lacking among us and generally to be found only among people less remote from a peasant earthiness.

### Aim High

But collectively making a fool of yourself in public, and, worse still, rehearsing for it, is a painful experience from which most people naturally shrink—hence the temptation to resort to artificial stimulation. I do not think College spirit is to be attained that way any more than a New Zealand national culture will be achieved by the good deal of fuss that is being made about it now. Forget about it, get on with the jobs to be done not in a head-to-the-ground way, but with some forethought for

where you are trying to go. Try to work with the people and don't be too much upset because you think them stupid or headstrong or lazy. But don't imagine that indifference is a beautiful tolerance. Don't look for college spirit and out of it all you may find suddenly that you have something to be glad about and the song and dance and jollity should flow all right. And if you haven't got the right song, then is the time to make it, preferably by collective effort. Well, my point is that I think that every desirable consummation is more likely to come out of a serious *Craccum* than a deliberately frothy one.

### Changed Manners

About froth and seriousness—I think there has been a very considerable change since I was a student during World War I. Not that the proportions have changed, but rather the content. The froth of to-day is a good deal less restrained by taboos. Beer in those days was not so generally regarded as essential to a good party (or was it that I, being a quiet lad, didn't know about it or are non-beer parties still frequent?); one certainly didn't expect a woman to smoke; language and subject matter were much more restrained. Seriousness there was in abundance, but it too moved within narrower limits. In spite of the war we still thought we lived in a more or less settled world with well-established values. Both student seriousness and froth naturally and healthily became much more exploratory, challenging most past values. But I put in the caution that some exploratory froth is mere escapism.

### Reflect Student Mind

Changes and uncertainties of this kind will naturally be reflected in a paper like *Craccum*. I do not think they are yet, and I look forward to *Craccum's* being a forum of lively ideas as well as a field of good fun. Not that students are going to solve the problems of the world—I hope you recognised a slightly satirical note in that "future leaders of the country." The student life is often a rather artificial, sometimes a highly privileged, one. Students should have some modesty about them; and knowledge of how the people live, as well as a sense of responsibility for their special opportunities of thinking. But that should not stop them from doing a great deal of talk about serious things, and they should in big and little ways be leaders in the spheres they later find. Only let them remember what a shaken world this is and the leadership that matters may have to be found in unorthodox places. I still fear that we haven't learnt how inadequate many old values were.

### Young and Vital

Well, *Craccum*, now you are grown up, and one is tempted to say you must put away childish things. But you must remain perennially somewhere about seventeen to twenty-one. So I wish and hope you will be that delightful age—seen from the other side at any rate—with abundant vitality, full of argument, and finding plenty of fun without having to look for it too hard.

—W.T.G.A.

## REVIVED BRILLIANCE FROM PAST NUMBERS OF "CRACCUM"

Mr. Gifkins has a cast-iron constitution. He would rust if he drank water.—10/3/38.

Prof. Forder-Mr. Ardern: Well-known authorities on figures.—19/4/37.

Epitaph for the student who added milk to his coffee: "How can a man die better than facing fearful Odds."—9/9/37.

O! I nearly forgot to tell you about an interview I had with the English lecturer—the little one I mean with the bald head but they say he's younger than the prof.—just fancy my dear this University life is simply too ageing. My last essay came back with red marks all over it my dear just like scarlet fever and there was a note on the bottom to see Mr. Ardern about my spelling and punctuation and when I went to see him he said in his sarkastic way, "Have you got such a thing as a dictionary?" and I said, "Of course," and he said, "What for?" and my dear I could have scratched him but I smiled just too angelically at him and lisped "For show," and my dear I'll never write another essay for him as long as I can powder my nose.—21/6/28.

Theatre-owners complain of the bad manners of patrons who come late. The Dramatic Club feels this is nothing to the unpardonable conduct of those who don't come at all.—3/5/37.

The following enraptured outburst on A.U.C. came from an English lecturer: "No apparatus works correctly in this building; no blackboard goes up and down easily, no window opens properly and, needless to say, no member of the staff or of any of the classes does all he should." Well, it is nice to know the truth about ourselves isn't it?—24/3/38.

A well-known novelist says he would never have the heart to murder an editor. We deplore sloppy sentimentalism.—16/6/38.

"Coffee poured down a sink will purify it," says a household hint. We feel that someone should set about blocking Mrs. Odd's sinks.—16/6/38.

The president of a large co-ed college once said that if marriages were made in heaven, he was sure that the Lord had a branch office in his University. We have one in our University, too. It's generally called the Exec. Room.—30/6/38.

Professor Sewell at an English lecture said, "I am not going on until this room settles down." Why not go home and sleep it off?—14/7/38.

From the Executive Room comes a prayer for a typewriter that will make a non-committal wiggle when you aren't sure of the spelling.—28/7/38.

"John Reid has been taking Honours English for four or five years. I hope he will never get Honours English. Whenever he comes to my tutorials, about once a month, his wit brightens up an otherwise very dull occasion. He is an inveterate asker of questions, the answers to which, while satisfying me, never seem to satisfy Mr. Reid."—Prof. Sewell, 31/7/39.



# WHAT THEY THINK OF CRACCUM

## PROFESSOR RUTHERFORD

The obvious comment to pass on Craccum's twenty-first birthday is that it's high time it grew up. But, equally obviously, it is impossible that it should. Students don't grow up in College; they leave and then their place is taken by a new generation of juvenile delinquents. These contrive to utter all those half-formed



thoughts that student generations have uttered ever since Universities were founded in the Middle Ages—only, of course, the medieval Universities did not encourage the commitment of such utterances to the indelible medium of the printed word. The real justification of Craccum is that it helps young people to get rid of a lot of ideas, which, if retained in their systems, would probably go bad. So may Craccum flourish and remain for ever young. But let all issues be consigned to the flames a few days after publication. It would never do if it were taken seriously.

## DR. WEST

With the Tournament issue fresh in my memory, my first impulse is to say that Craccum is becoming more and more a journal worthy of University students. I have, however, the usual plea that more space be devoted to original contributions from students. I wonder if, in their ingenuity, the editorial staff could find some means of stimulating students to contribute to what is, after all, their own paper. I should welcome from students a far greater number of articles on serious questions. For I feel that they must be agitated by problems and doubts well worth discussing through the medium of such a journal as Craccum.

## DR. ANCHUTZ

I think it a good thing to have an organ of student opinion. But don't you consider it very dull sometimes, especially the club reports? Besides,

there does not seem to be enough general discussion on such subjects as Tamaki or the College Chapel.

## PROFESSOR KEYS

Adequate but undistinguished.

## MR. SINCLAIR

Craccum's reportage tends to be extremely conservative in comparison with that of other University papers. A ball is reported in exactly the same manner as a football match, and there are no striking headlines. There seems to be little striving towards the attainment of a literary standard. The Craccum staff has made no real effort towards eliciting original contributions from students through competitions or the offer of prizes. It might be possible to devote an entire page to original prose writing and to verse which at present tends to stand in splendid isolation.

## PROFESSOR FITT

I feel I am incompetent to express an opinion, not being fully aware of the audience to which Craccum is addressed. How many of the part-time students read it? However, allowing for numerous fluctuations of tone and temper, I consider that Craccum is making an advance.



Thus..

## MR. SANDALL

I like Craccum. I look forward to reading it. But I always assume that Craccum meant cracking 'em. And I think it should do something about taking a crack at long-established customs. As for that column by "Off the Beat" or whatever he styles himself. . . .

## DEAN ARDERN

Last year I was dragooned into subscribing to Craccum. This year I refused ABRUPTLY!



## PROFESSOR BARTRUM

I consider the opinion of the staff not of great value, but I have admired the general standard of Craccum. The staff is more interested in good tone and Craccum has done well to show high standard.

## MR. JOSEPH

Craccum has a good coverage and is improved in quality. But doesn't it rather lack the personal touch? I seem to remember a gossip column on the lines of who was seen with so-and-so on the night of such-and-such. Most entertaining!

## PROFESSOR KNIGHT

It's energetic. Doing alright. You don't want to meddle with it.



## PROFESSOR MUSGROVE

Craccum compares favourably with other college papers. A bit solid, isn't it?

## MR. HARVEY

(AND OTHERS)

I think Craccum is too serious and that Craccum caters for 'Arty types rather than Science people. I don't think the film reviews are suitable and I do think more sporting news could be included. Also I would like to see some articles illustrating the research work being carried out in Scientific departments just to show the "night scholars" that the University is awake during the day too.

\* \* \*

A sophisticated rhetorician, inebriated with the exuberance of his own verbosity, and gifted with an egotistical imagination that can at all times command an interminable and inconsistent series of arguments to malign an opponent and to glorify himself.—Disraeli (on Gladstone).

## PROFESSOR CHAPMAN



I have been favourably impressed with Craccum. As student newspapers go, it is quite good, and I would hesitate to suggest improvements. The blend of humour with wit and seriousness is excellent in a student newspaper. I should hate to see something completely serious. I rather look forward to reading Craccum to keep me in touch with student affairs.

\* \* \*

## "KIWI" — 1947

Have you started writing for KIWI yet? Copy will close about half-way through next term. Any sort of writing is required—verse, fiction, essays, criticism of films, drama, art or society. Remember that KIWI is the annual magazine of the College and should reflect serious opinions on social matters as well as contain literary contributions.

Now is the time to hand in that B— essay that you considered so good.

Contributions clearly marked KIWI can be placed in CRACCUM Box in Exec. door.

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# OF POLITICS, OF CHARITY, OF BEER AND OTHER THINGS

## LABOUR PARTY

When Exec. met at 7 p.m. on March 25th, Mr. Nathan announced that the first item on the agenda was—Mr. McLaren. Mr. Nathan's question, "Can anyone throw any light on Mr. McLaren?" brought forth the information that he was to submit for Exec's approval a draft constitution for a proposed Labour Club. Exec. then assumed its most impressive mien and admitted Mr. McLaren, together with the constitution. Mr. McLaren explained that certain members of the Students' Association wished to form a Labour Club "to advance political discussions from a socialistic point of view." He pointed out that there used to be a club of this nature in the College and that to all intents and purposes he and his colleagues were intent on reviving it. He handed over the constitution (no doubt mentally crossing his fingers the while) and departed. Exec. then adopted more comfortable though less becoming postures and retired into committee to consider its verdict. It came out of committee at 8.5 and passed the motion that Labour Club might be affiliated to the Students' Association, provided that its members accepted the constitution as amended by Exec. The amendments precluded affiliation with the student body if the club was to become a branch of the political party, but allowed it if only affiliation with the political party was not contemplated. It was further provided by the amendment that the meetings of the Club should be open not only to those who paid the affiliation fee of 1/6 to the Labour Party, as suggested by the framers of the constitution, but to all students of the College. The right of voting for and of standing for office in the Club would, however, be limited to the "affiliated" members.

## GENERAL ADMINISTRATION

Members of the Exec. then had various matters to report concerned with their respective portfolios. With regard to improvement of the menus in the cafeteria, Miss Laidlaw had to report that there was nothing but "Double, double toil and trouble." As it was, Mrs. Odd was laden down with tomatoes every day, there was no lettuce, no milk, and therefore nothing could be done. Miss Laidlaw also mentioned that there had been another theft from the cafeteria cash box. This is regrettable, to say the least, and it is to be hoped that students in general will exercise vigilance in the protection of their own property.

## COMMON ROOMS

Miss Garland raised the question of the status of the Common Rooms. She pointed out that, among the women at least, there was at the moment considerable agitation in favour of the Common Rooms reverting to the position where they were confined to the use of one sex. She said that the Women's House Committee approved the opening of the Upper Common Room to both men and women students, but could not see the need for this, as few men students made use of the concession. It was suggested (a trifle dubiously) that the men were made to feel out of place there, because the women students were made to feel out of place in the Men's Common Room. One cynical member pointed out that some women students looked on that sort of treatment as a form of encouragement. Miss Garland said that she felt that the change in status was being urged by a small but vociferous minority of women students, who were brow-beating the rest.

Exec., however, passed the motion that the Common Rooms revert to the positions of Men's and Women's Common Rooms respectively. Thus students have lost the privilege of the opposite sex's company in the Common Rooms simply through not making use of the right while it existed.

## INDUSTRIAL UNREST

The next matter was one which should never have arisen. The cleaner of the Student Block who, from all accounts, is a most satisfactory worker, had complained that if the Women's Common Room were ever left in such a state of untidiness after a Coffee Evening as it had been after the Athletic Club's function, he would tender his resignation forthwith. The students, of course, should respect their own property, but on the night in question there was some excuse for the untidiness. Supper consisted of soft drinks and biscuits—the soft drinks without openers, the biscuits without any plates. Students could hardly be expected under such conditions to keep the Women's Common Room as tidy as in normal circumstances. These facts were not, however, brought forward at the Exec. meeting as no member seemed conversant with them and reporters, of course, have no right to speak at the meeting. Exec. discussed means of preventing such disorder on the assumption that it was caused by negligence rather than by necessity. Mr. Morton moved that both House Committees should have the power to levy a fine on Clubs holding Coffee Evenings and to debar them the use of the premises in future. An amendment was carried and added to the motion that Clubs should appoint vigilance officers to see that student property should not be abused during Coffee Evenings under their auspices. It is to be hoped that the fear of this will ensure that clubs provide full facilities in future.

## EXIT COFFEE EVENINGS?

The very continuance of Coffee Evenings was involved in a motion proposed by Mr. Morton and seconded by Miss Laidlaw to the effect that Exec. will not in future hold itself responsible for losses incurred by clubs as a result of Coffee Evenings. Mr. Rykers asked whether this would not mean the extinction of these functions, since clubs would have to raise the admission to make them pay. Miss Laidlaw naively asked whether 1/6 was too much to charge. Mr. Holland, with deep conviction: "Yes."

After more discussion, mainly variations on the theme that such functions should be self-supporting and not constitute a drain on student funds, the motion was put and carried. The worth of this institution has now to be tested. Will habits be prepared to meet the increase in price?

## APPRECIATION AND CONFIDENCE

The meeting closed with a motion of confidence in the Tournament delegate Mr. Neal and of appreciation of the work that he had already done. This was carried with acclamation—which will be echoed by all who attended any of the Tournament functions, especially when it is remembered that Mr. Neal's work in this connection goes on long after the five very full days over Easter.

The Exec. meeting of April 15th was notable for two statements of policy—one regarding public charities, the other affiliation of N.Z.U.S.A. with the International Students' Union; also for an important announcement concerning the consumption of strong drink in the Student Block.

Students and Charities

## STUDENTS AND CHARITIES

A letter from the Crippled Children's Society asking for collections for their Street Day provided the opportunity to consider the whole question of student support for public charities.

Regret was expressed that no collection could be taken up this year. This is because the City Council has limited the number of street appeals to eight per year in order to afford some relief to the public pocket after the almost continuous patriotic drives during the war. It was felt that provision should be made to cover further requests for assistance by establishing the machinery to deal with them, and also by stating a policy on the matter. Miss Garland pointed out that the House Committees had dealt with these appeals in the past, but with little success. Mr. Hillyer thought that Exec. should help worthy causes as much as it could by encouraging students, through the House Committees and by means of advertising, to lend their assistance. He suggested that a collection should be taken up during the procession each year, the proceeds to be divided among charities approved by Exec. This, he pointed out, would avoid any sort of discrimination.

## SPECIALISATION SUGGESTED

Miss Laidlaw, on the other hand, felt that Exec. should "adopt" a single charity each year in order to set some definite aim for students' efforts. This is probably the soundest scheme, as the City Council would be unlikely to grant a ninth day for a combined collection, and discrimination can be avoided by "adopting" different charities in turn.

## ADOPTON DECIDED

It was decided that the provision of collection for the 1947 Crippled Children's Street Day Appeal should be left in the hands of the two House Committees. As a general policy it was decided to adopt one public charity each year in aid of which a collection should be taken during the Annual Procession. The arrangements for this were left in Mr. Giffins' hands.

## RIVAL CLAIMS

Another appeal from the "Save the Children Campaign," soliciting the collection of old clothes from and by students, elicited the information from Miss Brand that the Student Relief organisers intended to hold a Jumble Sale later in the year. She suggested that student effort in this direction should be concentrated on the student charity. Mr. Rykers supported this contention, pointing out that, while the student body is only a small section of the community, it is the only section which supports Student Relief. Exec. decided to reply accordingly.

## TRANSFER OF PORTFOLIO

Mr. Morton's resignation of the Portfolio of Corresponding Member was the next item. Exec. in accepting his resignation expressed its regret at having to do so, and thanked Mr. Morton for "extremely valuable services rendered to the Association." Miss Montague, Exec's secretary, was appointed to the position in his stead.

## FREEDOM OR LICENCE?

An appeal from the Otago University Students' Association evoked interest. Their letter asked for support in a proposed stand against the Otago University College Council, protesting against the suppression of free speech and the summary nature of Mr. Child's being sent down.

The meeting decided that it wanted to hear the offensive speech which had caused the trouble in the first place. A copy of this, which had been enclosed in the letter from Otago, was read by Mr. Nathan who handed the copy over to Mr. Morton to read when shame got the better of him.

Exec. felt that such an abuse of the privilege of free speech was not a good basis for a stand against the Otago Council, and instructed the secretary to reply in that strain.

## I.S.U. COMMUNIST-DOMINATED

The report of the New Zealand University Students' Association Delegates which was presented during this meeting was interesting where it dealt with the affiliation of the N.Z.U.S.A. with the International Students' Union. Mr. Morton revealed that this organisation was in a state of administrative chaos and also that it was dominated by Communist Delegates who always voted en bloc. Exec. made it clear that it would not subscribe to affiliation with any such body but asked for further more definite information.

## WHEN TO TAMAKI?

A motion proposed by Mr. Giffins instructed the secretary to write to the College Council asking when it intended to shift the first group of Faculties to Tamaki. There was a whisper about structural additions to the present College Library breathed when this motion had been passed but nothing very definite was available.

The question of notices was next considered. It was pointed out that some societies were overlooking their obligation to have any of their notices signed by an Exec. member before posting them. It was decided to bring this matter to the attention of those who are in the habit of posting notices. There was no mention of any resolution requiring those who post notices to pull them down when they are out of date, which is most desirable.

## DRINK

The final item was one to gladden the hearts both of drinking men and of the various breweries. Alcoholic liquor may now be consumed in the Students' Block under certain conditions and provided no women students are present. The Men's House Committee was accordingly directed to hold a Smoke Concert during the second term—an excellent note on which to end.

**DB LAGER**  
The Great Favourite  
from the  
**WAITEMATA MODEL BREWERY**





## RECENT DISCOVERY

My attention has been drawn to a passage in your last issue in which my name is taken in a not merely Pickwickian, but a Baconian sense. The theory of J.G.S. is both ingenious and flattering; unfortunately, the author's knowledge of Shakespearean scholarship appears to be out of date. He is not aware, it seems, of the recent discovery of the 155th sonnet (found, by candlelight, during the process of excavating the foundations for Hut. No. 3), which is remarkable both for establishing Shakespeare's authorship by the acrostic use of initials letters, and for connecting him beyond any possibility of error with this city. It is regrettable, in the light of the message conveyed by the sonnet, that the power situation did not allow of its earlier publication. I give it as found; it appears to belong with the early series of sonnets to the "fair man.":

When I behold the SLEEPY slug-  
gard time  
In the FOX'd pages of my book of  
days  
Lay traps FOR your proud youth,  
FEAST on my time,  
Like the doom'd seER, on your  
HAND I gaze  
If I may judge its lines how you  
should sCAPE  
A ge fouling all that SONNETS have  
call'd fair,  
M aking all SURE unsure in beauty's  
rape,  
W hile youth's light beam TIPs up-  
ward into air,  
A s the poor player in his gust FOR  
fame  
S teps proudly on the noisy prattling  
STAGE,  
H olding for TWO hours' space a  
voice and name,  
E nvied of all REGARDS above his  
wage:  
R eckless and free FROM thought,  
come good, come ill,  
E scapeth so your time of youth and  
WILL.

S. MUSGROVE.

## THE FALLACY OF FORM

On the surface it would seem that one could object to little in the article on "Form and the Poet" appearing in a recent issue of *Craccum*. It has all the sincerity of the cry of the law-abiding against the outlaw. Perhaps it is, that any such vital experience as poetry may be defined only in negatives—that is, by stating what it is not—for the writer is curiously reluctant to suggest any positive relation between form and matter, and this, together with a glimpse of Pope lurking in the background, rather suggests a Tory passing himself off as a Liberal to Labour-minded people. It surely is not enough merely to deplore the apparently chaotic in modern poetry. For the reply comes back: "Why should form be so important?"—a question only to be answered—or even considered—by reference to the nature of poetry itself. It is in this respect that "Form in Poetry" is lacking—an absolute statement is made and then related only superficially and by the flimsiest evidence to the matter itself.

# LITERARY

### Poetry Essentially Immaterial

A plea is made for form in poetry on the grounds that it is otherwise often unintelligible. Poetry, that is, should be linked with the understanding primarily and emphasis should be laid on clarity. By what right? Quite apart from an apparent confusion in the functions of poetry and eloquence—to borrow Mill's classifications, there is the metaphysical truth that, just as God is a divine essence and not merely the godliness of a people, so poetry exists in its own nature, it being thus essentially immaterial, however humanly desirable, whether it is apprehended by one person or by a million. Humanly desirable? But that is a matter of convenience, not of necessity, and necessary laws alone carry any scientific weight. If we begin with the tenet that poetry should be understood by as wide a circle as possible we must necessarily conclude that the best poetry is that understood by the most people? This obviously is not a conclusion that could be accepted by the author of "Form in Poetry." For in crowding the human element into a discourse on poetry we are lackeys to sentiment and merely obscure our own light.

### Form and Obscurity

For while it would undoubtedly be the greatest boon any guardian spirit of this earth could bestow, that more and more men should be brought to an understanding of the poetic spirit, and while it would be true to say that the poet defeats his own purpose where his meaning is unnaturally obscure, yet it should be understood that form is not answerable, in the last analysis, to either of these facts, but to the matter alone with which it is a composite part. Form and thought, word and image are so linked together that it is importunate to attempt to analyse the part without reference to the whole. But that is what the author of "Form in Poetry" has done. The whole weight of the obscurity in modern poetry has been thrown on to form in apparent oversight of the fact that, despite the lineal cadences and their many varied metrical excellences, the Prophetic Books, like the Allegories in the "Faerie Queene," have not been easily understood even by the initiate. Again, to suggest that Milton was a great poet because of his mastery of form is a begging of the question. Milton's metrical genius is not some quality superinduced; it is identical with his poetic genius—the outer curve of the inner reality—and cannot therefore be used to prove it.

Rather than attempt further definitions of the relation between form and substance on which all harmony depends, we have assembled two small passages from Shelley which may be said to contain the essence of the matter:

"Sounds as well as thoughts have relation both between each other and towards that which they represent, and a perception of the order of those relations has always been found connected with a perception of the order of the relations of thoughts." To this Shelley added: "Hence the language of poets has ever affected a certain uniform and harmonious recurrence of sound, without which it were not poetry, and which is scarcely less indispensable to the communication of its influence, than the words themselves without reference to that peculiar order." That is, where the sounds are continually regrouping in evident harmony it is unlikely, but by no means impossible, that the

theme will be obscured in its variant forms.

### Milton and Pope—Poetic Similarity

But this is not the whole of the matter. The author of "Form and the Poet" wrote of Milton and Pope almost with the same stroke, as if they could be regarded impartially as embodying a like principle of form in poetry. Here again the error is made of comparing form with form instead of relating it to its subject matter. Undoubtedly there are strong formal likenesses in Milton and Pope, but at best they may be termed the likeness of the unlike. Their poetic relation should be conceived only in the broadest and most general sense. Both are poets in the light of Shelley's definition. In their poetry, sense and sound are in close and satisfying relationship. Milton's magnificent and complex rhythms and sound values are intimately linked with the grandeur and the harmony of the theme; Pope's clip-clapping verse portrays referring to form alone, or, were they laid down, how could they ever yield more than a formal consistency? In substance they would be worse than useless: they would be misleading. The expression of natural poetry, as Shelley has observed, will carry its own mark of its subject in the rhythms and harmony of the verse. So it is that we have the vast difference between the "musical accompaniment" of Milton and the conscious versifying of Pope.

"The difference, then, between the poetry of the poet and the poetry of a cultivated but not naturally poetic mind is that, in the latter, with however bright a halo of feeling the Thought may be surrounded and glorified, the Thought itself is always the conspicuous object; while the poetry of a poet is Feeling itself, employing Thought only as the medium of its expression."

### Imaginative Versus Cultivated

If the implications of this distinction are to be understood to the full we should realise how significant are the relations existing between Feeling and Imagination, and Thought and Fancy. Where the natural poet is imaginative, the cultivated poet is fanciful—as far as it is possible for terms to be applied consistently to either of them. Shelley, perhaps greatest of our imaginative poets, we have quoted as giving some insight into the nature of poetry generally, but in providing this insight, he naturally refers more specifically to his own poetic sphere, the imagination, with its harmonious working of the inner mind which the natural poet is engaged in reproducing. For that semi-conscious state, being in affinity with whatever is the ruling consciousness of the world (conveniently expressed in terms of the word as Truth) participates in the rhythms and natural order of the eternal; whereas the poetry of Fancy is conditioned by thought, and is thus a product of a conscious state of being, and subject to laws. It is in this respect that the author of "Form and Poet" properly cavils at those moderns who write cultural poetry without reference to the rules of culture, likening their work to the uninhibited conceits of the metaphysical poets. The mistake that has been made is that, while it is right and proper to refer thinking to the accepted modes of thought, feeling may not be so judged. In both a certain restraint is required; but in the former it is externally applied, in the latter internally. And where Shelley's own images are blurred, fading too easily into obscurity, it is not because

imagination has failed in itself, but rather because the poet has obtruded himself and his own personality, informing his subject with something of his own restlessness instead of allowing it to work itself out. Self in any form is a never-to-be-trusted arbiter.

### Poetry and Science

Examined scientifically, the difference we have noted in poetic types corresponds to that existing between natural and normative science. Imaginative poetry is the expression of what is, cultural poetry, a personal philosophy of what ought to be. One can object that the poet in recording an image, however imaginatively it has been conceived, is acting consciously, and being dependent upon conscious modes of expression and is hence subject to rule. While this argument is theoretically true, in practice it fails to observe the necessary connection between form and matter. How could rules be laid down referring to form alone, or, were they laid down, how could they ever yield more than a formal consistency? In substance they would be worse than useless: they would be misleading. The expression of natural poetry, as Shelley has observed, will carry its own mark of its subject in the rhythms and harmony of the verse. So it is that we have the vast difference between the "musical accompaniment" of Milton and the conscious versifying of Pope.

### ?

In ancient times, Philosophers. Of varied names and stations, Implanted on us of to-day Full many long orations. A fellow by the name of Charles Expounded laws of science; Another by the name of Boyle, Fought volumes in defiance, Before he made a law that would For future generations, Instil a task of learning Which gave swotting complications.

Whyever Avagadro Should Have made his own hypothesis? About the atom's molecule, When they don't really bother us, And why old Ferrol Made a law About the wind's velocity? And why a worthy had to go To work on atomicity? It beats me why a student Had to study up Echinoderms? Or why he concentrated hard On common, garden, earthy, worms?

These questions, they have puzzled me

As I went on through college, Why did these fellows have to work To give us lots of knowledge? So I will leave these questions For some future learned prophet. And maybe future scholars Will curse me for thinking of it.

LIN (Learner in nix)



# SUPPLEMENT

## ODE ON THE ANNIVERSARY DAY OF "CRACCUM" FROM INTIMATIONS RECEIVED FROM A STUDENT NOTICE-BOARD

### COME DOWN O MUSE FROM THE NORTH-WEST PORTION OF MY CEILING

Whence my sad eyes perpetual guidance seek  
On the more intricate aspects of Latin gerunds,  
And inspire me to hymn in verse,  
Deathless verse,  
Of a somewhat modernistic nature  
The anniversary of this our noble organ.

Let now the guardian spirits of the University,  
Such as the Thing that makes the clocks go slow  
And the kelpies that reside in Professorial ink-pots.  
Scattering red ink.  
Horid ink,  
Over my unsullied foolscap,  
Come in procession to greet Craccum on its birthday.

And let there be a cake, adorned with green icing.  
And let there come pale undergraduates, and honours students.  
And the professors that strive vainly to disperse culture  
In a wilderness  
An arid wilderness as regards culture;  
And—(But the Editor tells me there won't be no party!)

Alas! Muse, let us reserve our energies  
Till their fiftieth year's triumphant celebration;  
(Although I did hope they would give me a candle  
From their twenty-first birthday cake To swot by?)  
And let us wish Craccum prosperity  
And perhaps a new charter,  
Providing substantial payments for modernistic poetry  
(Which, while full of knotty cerebration  
And subtle allusion,  
Seems to take less time to write than the other variety).

—A.H.F.

## CURRENT CONVERSATION

"... and so I said I'd drop this place next year, and go and work for him."

"But why? Don't you think you ought to get your degree first?"

"Degree! What's the use of a degree from a third-rate University like this?"

"Pass me the calendar. Thanks. Listen—The degrees which it confers—that's this University—are declared entitled to rank, precedence and consideration throughout the British Empire as fully as if said degrees had been conferred by any University of the United Kingdom."

"Oh yes. But they just say that. You know darn well that this place is third-rate—we're always being told so."

"Who's telling you?"

"You know well enough—lecturers, graduates, students—the whole show."

"Well then, assuming that the University is third-rate, what do you con-

sider to be the factors by which we judge it as such?"

"Oh now—"

"Do you think that the building is third-rate—and, if you do, do you think that the standard of learning here would be affected by the fact that the tower looks like a wedding cake?"

"Don't be crazy! It's perfectly obvious that the building isn't the actual University."

"Then what does comprise the University?"

"The people working there—the staff and the students."

"Exactly. So now we must assume that either the staff or the students are third-rate. Let's consider the staff first. What do you think of it?"

"We-ell—I don't know. After all, this is the only 'Varsity I've been to, so I can't compare our staff with those of other colleges."

"Suppose, then, we say that we have here a staff that is neither very good or very bad—just in between. Would you say that that would make this a third-rate University?"

"No, hardly. Didn't I read somewhere that 'at school you learn, at University you study.' It's obvious. I know. But viewed, in that light, it's plain that the actual amount of learning the staff has does not make much difference. After all, our professors and lecturers exist to point the way, not to carry us to our destination."

"Then you'd say that the knowledge of the staff is not so important as the ability of the students to follow the way pointed out to them."

"Exactly."

"In other words, any signpost, so long as it is clear, is good enough."

"Yes—of course a poor 'signpost' may make it harder for the student to progress, but the main thing should be that he does progress."

"Quite. Well, we've eliminated the building and the staff from the category of things that make a third-rate University—what's left?"

"What's left? The students, I suppose."

"Delicate subject. Do you think the students are third-rate?"

"What a question! Are all men white—answer yes or no. Some of us are third-rate. I suppose, but some are excellent. Hang it all, you can't generalise on a subject like this."

"Would you say that the students of this University represent something of a cross-section of the youth of New Zealand?"

"I suppose so."

"And the youth of New Zealand is not altogether third-rate?"

"No—not any more than the youth of any other country is."

"This seems to bring us to a dead end. The building is not the University. The staff's duty is to guide the student. Therefore, so long as that guidance is in the proper direction, its quality is not of prime importance. Right so far?"

"Quite right."

"Finally, the students cannot all be third-rate. So how can we say that this is a third-rate University?"

"When you put it that way I haven't the faintest idea. You tell me."

"It seems that this third-rateness, if it isn't a matter of the tangible

parts of the 'Varsity, is a matter of attitude."

"Attitude—how?"

"The rumour gets about that the show is third-rate: we all hear it, and because everybody is repeating it we believe it."

"True enough."

"So we go about commiserating with each other because we are third-rate, and eventually—how noble we are—we become reconciled to the fact."

"Whoa! You're wrong there. I think we all try to make things better."

"Do you? What were you saying before about leaving next year?"

"I—er. Gosh, I must go—I've got a lecture."

—P.I.C.

## RADIO INSPIRATION

I think Time's onward march brings some

Good things, like jeeps and chewing gum

And motor-bikes and blondes—but NOT

The wireless, when you're trying to swot.

All is quiet; you concentrate.  
And now you're working well. But wait!

No sooner are you well begun  
Than in comes the landlady's son  
Remarking with his air imperial  
"Just in time to get my serial."

And then for hours a stark succession  
Of episodes—a chaotic impression  
Of heroes grim and lovers passionate  
(A radio serial has plenty of dash in it)

Eclipsing in its grandeur what  
You've got to study (Shakespeare or Scott).

And in among these epic works  
The busy advertiser lurks.

"The makers of X-L corn plasters  
Bring you Music of the Masters.  
When you hear the Peer Gynt suite  
Remember X-L for your feet."

It seems the cure of all ills  
Depends on using someone's pills.  
Though later they tell you there's no hope

Of anything, without Lux soap.  
And even this is not conclusive;  
The proper brand is most elusive,  
For when you've just begun to feel

Really keen on Knight's Castile  
The Protean announcer shows his hand

With yet another change of brand.  
"If you want to get yourself a wife,  
boy,

You'd better take to using Lifebuoy."

At length, when it is late at night,  
The wireless stops. So does the light.  
Such are the joys of private board  
But, never mind! We'll pray to the Lord.

When the chapel-builders are given their head,  
And wish they'd build a hostel instead.

—FOMBOMBO.

## OR YE-AS

It is a curious anomaly of the University system that, while all Science students are required to pass a test in a modern language, they are not required to give any evidence that they can speak English. I say speak because admittedly the written examinations indicate their ability to write the stuff. However, by far the greater proportion of our dealings with other people is by means of the spoken

word. In jobs requiring some cultural ability, an M.Sc. may sound ideal on paper, but quite hopeless when he opens his mouth. It would be bad luck to lose a good job because of the lack of a pleasant-speaking voice. In the commercial world, at any rate, it is probably better to sound educated than to be educated.

In England the majority of the educated people confirm and advertise the fact by their speech. In the Dominions, unfortunately, many highly-qualified graduates from the Universities speak as if they had been no further than a secondary school, and a bad school at that. The trouble, of course, is the notorious accent which each country is developing. If an individual's parents speak badly and he is taught by teachers and lecturers who also abuse the language, he can hardly be blamed if he tends to do the same.

There is some protest in this country against the spread of the accent as seen in letters and articles published from time to time in the press, but so far the University appears to ignore the problem. No thinking person can pretend to see anything good in the nasal whining twang and uncouth figures of speech which constitute the New Zealand accent at its worst. Nor is the drawling sing-song mispronunciation which renders everyday words and expressions almost unrecognisable. The heading of this article is an illustration. As written, it is meaningless. Say it aloud, not forgetting to drawl YEAS to its uttermost, listen to the unpleasant noise you are making, and you will realise that you are saying the simple words "Oh Yes" in the regrettable manner so often heard, especially from the women-folk.

The fact that our neighbours, the Australians speak far worse than we do should give no grounds for satisfaction. Rather it should give encouragement to those whose job it is to stop the rot before it is too late. The Educational authorities should make the ability to speak English correctly an essential qualification before appointing anyone to a teaching post. A nation-wide campaign by means of the radio and the press would help those who prefer to speak English to correct their mistakes and would tend to make ridiculous those who do not. In this way our common language with the Mother Country would be preserved and not gradually converted to another and unlovely dialect.

—NADIR.

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## THANKS, MR. COCKER

Our College President, Mr. W. H. Cocker, did a good job of work when he addressed a recent W.E.A. audience on "The University in New Zealand." This audience of about 100 people, including one or two members of the staff and a few students of A.U.C., heard a pretty objective story of the limitations (and achievements in spite of great difficulties) of our present university system.

As an undergraduate I felt that it would have done good for more students to have heard that address. That is why the essential points are here set out.

### Cambridge Conditions

The talk was accompanied by a sound film on Cambridge and the life of students there. Mr. Cocker studied at Cambridge and thus was able to speak from experience about the quality of the environment of the 800-year-old town and its colleges.



There is much more of a family relationship among the student fraternity of Cambridge. For the essential to keeping terms is NOT attendance at so many lectures, but residence in Cambridge for a certain number of nights. Students meet their tutors

socially as well as on business. No lecture rolls are kept. Terms are based on PRESENCE IN THE UNIVERSITY. Most lectures end by 1 p.m.

### Vocational Stress

Students at Cambridge learn a way of life rather than a way of earning a living. Eminent scholars took lectures to all grades of students. Women are not granted degrees at Cambridge, though they get certificates which are in practice the equivalent. The first woman graduate in the British Empire came from A.U.C. "It works, but nobody knows how," was the conclusion reached by Lord Rutherford about Cambridge. The same phrase can justly be applied to the University in New Zealand.

### Problem of Numbers

In 1939 New Zealand had three times the number of University students (in proportion to population) than Great Britain, and a staff-student ratio lower than any part of the British Commonwealth.

We have in New Zealand a very high proportion of part-time students. In 1939 half the men and three-fifths of women were part-time. Student roll since 1939 has swelled from 1300 to nearly 3000. This presents the College with big problems.

### Varied Experience

Staff shortage means that the same lecturers have to deal with students with varied background of training and experience. Mr. Cocker thinks if sufficient staff could be found classes should be divided up to suit the varied abilities. Many of our staff do their

best to develop relations with their students such as persist in overseas universities, but they are drowned in a sea of work marking exercises for huge classes. More staff would require more accommodation—thus we face a vicious circle.

### Full-time University

Should we aim at a full-time University through the granting of more bursaries and scholarships? Part-time students tend to be a drag on full-time people. In fact, there is less inducement to be a full-time student. Few classes can at present be held in the day, while at night the colleges surge with humanity. With a full-time university, standards could be raised, but we shall probably have to compromise in this as in all problems.

### Not Enough Research

Staff have little time for research. Too much applied research is done by Government departments. Government has now recognised that fundamental research should be done in the university, and last year granted £10,000 for this purpose. If we make good use of this more funds will probably be available. This is a step forward.

### Source of Funds

Most finance comes from the State. Private benefactions are infinitesimal. State has recognised university autonomy more recently. Government has been more generous than any previous administration. But staff-student ratio is still far too low. "If you know anyone who wants to dispose of his estate, remind him of the university's needs," said the speaker.

### Examining

"There is little evidence that secondary school accrediting will lower university standards, yet it is a little soon to judge its success." Colleges wish to conduct their own examining for degrees. The teacher should be associated in some way with the examining of his students, but a long tradition of external examiners has to be overcome.

### Separate Universities?

University machinery is far too cumbersome at present. Two or three

years are taken to make minor changes in a prescription. Some objections have been raised to the proposed changes on the grounds that some departments are too weak to stand on their own feet.

### Hostels

A.U.C. is the only College with no student hostel. Many students live in poor environments at large rentals. Yet the Government is inclined to regard the provision of hostels as a local responsibility. (It appears that students will have to make their needs known to the Auckland public and the municipal authorities.)

The University needs more contact with the community and vice versa. Many of our business executives have no links with the University—otherwise they would take more interest in the provision of University amenities.

The Tamaki plan envisages a residential area adjacent to the University where students may live if they so choose.

### Third Rate?

We might be open to the accusation that our University is third-rate, but it is remarkable what has been achieved. There is a danger in writing down our University too much. We should take more part in the life of the community, and parents must be shown that they have not completed the education of their children unless they have had the opportunity of a university training. Parents must also learn that a University is not essentially a place where people get vocational training only.

There is a corresponding obligation on the University to see that it develops along the lines of learning for its own sake. We must not be mere purveyors of qualifications for jobs.

The talk was followed by an animated discussion which had regretably to be closed through lapse of time. This topic would make a good broadcast talk—or even a Brains Trust Topic—what about it, Stud. Ass.?

—A.A.I.

## ON THE BEAT

Two more noteworthy discs have come our way since we wrote the last column. They are:—

### WOODY HERMAN: FAN IT

An intriguing side which dates from 1941, when Woody still occasionally played dixieland music. Fan It takes off at a flat-out yet controlled tempo, and Herman provides one of his fascinating negroid-style vocals. Everything slows down for some fine blues trumpet, and speeds up once again for some low-register clarinet, some drums and some ensemble work. The tune is that of a well-known march which we can't quite place. A fine number in its way, though by no means everyone will like it. Reverse is Blues On Parade.

### ROBERTS/BELL: JA DA/OH, THAT SIGN!

These two sides are pressed on Vinylite, a substance which has a certain amount of bend and which is said to be unbreakable, a claim not to be taken too seriously. It is an Australian recording on a private label which is called Ampersand, presumably because the owner liked the look of that character as a trademark. Max Kaminsky plays trumpet, the sides being recorded when he was in Australia with the Artie Shaw band. The other musicians are Australians, and at least their spirit is willing.

Ja Da is taken at a slowish tempo, and provides a vehicle for two solos from valve-trombonist Adrian Monsborough and one from Don Roberts on sax. Kaminsky plays a trumpet solo which is almost rhapsodic; this style does not suit him at all. The rhythm section is unobtrusive and relaxed, and the side ends with some trumpet-led ensemble.

Oh, That Sign! is much the superior side, in spite of a very under-recorded pianist, who opens proceedings into some very fine ensemble work. Kaminsky sounds right at home, and consequently so does everyone else. The first soloist in line is saxist Splinter Reeves, who sounds somewhat like Freeman. Kaminsky plays a really fine solo in which his forceful drive is well illustrated; Don Roberts follows, and he tries to sound like Pee Wee Russell, but his counting is faulty and he finishes a bar too soon. Don Banks fails to make himself heard on piano, and the side finishes with some more grand ensemble work backed by a solid rhythm.

The disc is issued by the well-known Australian jazz hound William H. Miller; its saving virtue is Kaminsky, and the surfaces are excellent. It is obtainable from an address in Christchurch at an inclusive cost of 11/8, and is worth it only to inveterate collectors.

### STRANGE FRUIT

From the New Yorker, which catches slips from other papers and adds comments to them:—

Best girl singer is the honour that is chalked up for Peggy Lee, daughter of M. O. Egstrom, of Jamestown, who is one of the winners in an annual musicians' poll conducted by Down Beat, professional music magazine.—Jamestown (N.D.) Stutsman County Record.

Professional music magazine for lovers of chive?

Yet still more—

### NEW DISCS

Woody Herman: Goosey Gander/North-west Passage.

Two excellent examples of Herman's high-pressure power-house

swing, these sides are tremendously interesting pieces of music. "North-west Passage," which smacks not a little of Chick Webb's "Sweet Sue" and Hampton's "Jack the Bellboy," is to us, the better side. But get this disc (if you can) and see for yourself.

### Eddie Condon: Madam Dynamite/Tennessee Twilight.

Off the same session as "Home Cookin'" and "The Eel," these sides, though antique, contain some nice music. "Twilight," composed by pianist Alex. Hill (who was on the date), shows off some lovely Freeman sax, and Russell clarinet, while "Madame Dynamite" (also composed by Hill) brings us some good piano (by Hill). A number for the complete collector.

### Frankie Trumbauer: Ostrich Walk/Riverboat Shuffle.

Without wishing to disparage Tram. Bix is the real attraction here. If you are a Bix fan, you'll get this disc anyway. But even if you are not, it is still a useful disc to have for purposes of comparison. Play Tram's "Riverboat Shuffle" and then play Spanier's, and you will have a very interesting study in two extremes of jazz trumpet-playing. Bix had a sort of fluent melodic charm, while Spanier has a pulsating drive which goes right to the heart of things. Personally, we like both. But it is a nice change to hear a trumpeter who is not quite as hidebound to an unrelenting rhythm as Muggsy often appears to be. On "Shuffle," Don Murray plays some rather wild (but very nice) clarinet. Recorded May, 1927.

Bunk Johnson: High Society/Snag It.

There seem to be no half-measures with Bunk Johnson. You either like

him or you don't. But even so, you can still try to appreciate his historical importance and what he is setting out to do. Willie "Bunk" Johnson is nearing 70, and in the early 1900's he played with Buddy Bolden's band in New Orleans. It is a matter of considerable historical loss that Bolden was never recorded, but the next best thing is being done by recording the men of that period, even though it is 40 years later. To the future historians, the fact that it is Bunk Johnson is the big thing. One might draw a parallel by saying that while it would have been nice to have had motion pictures of Queen Victoria in her young days, it is considerably better than nothing to have a movie of her in old age. It is still Victoria. Bunk is re-creating the music of the old days, though not too strictly, as his instrumentation is pretty well different. He proves, however, that he can still blow a clear, if somewhat stiff and sometimes erratic, trumpet. Little George Lewis shows signs of the same trouble on clarinet. The ensembles are really down-to-earth and, if you judge this disc as the recreation of an era, it all adds up to pretty good jazz.

—Offbeat.

\* \* \*

A mule and a Ford car met on a certain road in the neighbourhood of Tarbes, in South France.

"Hullo," said the mule, "what are you?"

"I'm a motor car," said the Ford. "And you?"

"I'm a horse," said the mule.

And they both laughed heartily.



# MAINLY ABOUT MOVIES by Astra

## OF HUMAN BONDAGE

I did not see the earlier film version of Somerset Maugham's novel. Thus I am not forced into comparing Eleanor Parker's every movement with Bette Davis', although I cannot refrain from lamenting the obvious miscasting of Paul Henreid in a role that Leslie Howard seemed born to play. I have no doubt that had I seen the older film I should think less of the new.

"Of Human Bondage" in 1947 is not a box-office success. If it were it could not be a true representation of a book that is largely a record of sordid realism. That Philip Carey of the novel was not an engaging character made Maugham's achievement all the more remarkable. From the moment when Henreid fails to convince you of Carey's immediate and overwhelming passion for the cheap little waitress the character is out of focus. From the instant you feel such a passion to be impossible the whole film becomes impossible. The novel has been called "an album of unrestrained photographs" of a biographical (even autobiographical) type. That a middle-aged and strongly accented Viennese cannot portray the feelings of a twenty-year-old English medical student is no fault of Paul Henreid's. That in a film where his role is of more importance than that of the slutish Mildred he falls far short of Eleanor Parker is no slight on an actor of limited dramatic ability. It is like asking Gene Tierney to play Isabel in "The Razor's Edge," or expecting any film to be good merely because some handsome star is given the lead. Eleanor Parker, apart from an exaggerated pose or two, seems to get most from the role of Mildred and does succeed in creating an atmosphere of helpless depression and of a sensation akin, often, to nausea. Of course, she lacks the tremendous asset of the Davis eyes.

"Of Human Bondage," which bogs badly in sentiment on occasions, concentrates almost exclusively upon sex. Carey's male friends of the novel with whom he engages in philosophy, art, criticism and humour, are in the film merely to flirt with Mildred. Like the novel, the film reaches no inspired climax as Carey melts into the arms of a teen-aged girl who is about the one pure and unsullied character among the whole unmoral bunch. It is not a very good film; but then it is neither a very bad one, and I think it is worth seeing for Eleanor Parker and for a splendid piece of minor characterisation by Edmund Gwenn.

## FILM SOCIETY AND SHAKESPEARE

May I suggest that you keep Thursday, May 8th, free for the Auckland Film Society screenings of "A Diary for Timothy" and excerpts from "Macbeth" and "Julius Caesar." I saw the programme several weeks ago at an evening arranged by the Wellington Film Institute and have no hesitation in recommending it to you as time profitably and pleasantly spent.

"A Diary for Timothy," which takes up most of the programme, is the film for which I cared least. Technically, it may be almost without blemish. It is, as "G.M." of the "Listener" asserts, "an interesting film." It is not, as he would appear to believe, one of great importance. An important film which treats of war must do more than chronicle events. Surely it must suggest a way out of war, put forward a plan to ensure peace. True to its name, "A Diary for Timothy" merely records and is of interest almost solely as a novel method of writing history. "G.M.'s" eyes, I think, were caught in the dazzle of big names—E. M. Forster, who wrote the script, John Gielgud, glimpsed in the

graveyard scene from "Hamlet," Myra Hess, whose piano forms the background of some of the day-by-day scenes, the producer, Basil Wright, Humphrey Jennings, the director, and Michael Redgrave, the unseen commentator. It is so easy to emotic over smooth dialogue, music skillfully interwoven with expert photography, babies and British children acclaiming Russian allies in song. Timothy, the baby born in England towards the end of 1944, has noted down for him the things that were taking place in the world during the first six months that he lived, and he hears all about the people on the other side who caused the mess. And after forty minutes of writing up the diary, it's over to you, Tim, to see what you can do about it when you grow up. I do not doubt that "A Diary for Timothy" is a clever piece of film-making. I only wonder if it is as sincere as some critics have imagined.

I was more satisfied with the two Shakespearean fragments—the orations of Brutus and of Antony from "Julius Caesar" and the murder and sleep-walking scenes of "Macbeth." In the Wellington Concert Chamber the former was technically by far the better production, "Macbeth" suffering from blurred photography and a distorted sound-track.

When you watch "Julius Caesar" on the screen you realise how much the oratory gains in effect from the crowd scenes. Memories of school play-groups and of Orson Welles' radio version cause many of us to approach "Julius Caesar" very much on our guard. I hope that through Leo Genn (whom you will remember as Constable of France in "Henry V") you may be convinced of the compelling beauty and the sweeping power of lines as hackneyed as "Friends, Romans, countrymen," as I was. Felix Aylmer (the Archbishop of Canterbury in "Henry V") is an admirable Brutus in the earlier sequence, but much of the credit for the impression he creates is also owing to the skilful handling of the mob. "Julius Caesar" should for the most part film magnificently. No doubt its turn will come.

Keeping in mind the recent Ngaio Marsh production with the Canterbury University Players, students of drama will no doubt find "Macbeth" doubly interesting. The scenes chosen for filming are undoubtedly two of the finest in the play, and two which the students handled well, though naturally not in the finished manner of the experienced players in this film. The excerpts afford us time to appreciate the ability of the actress who plays Lady Macbeth (whose name, because it is new to me, I cannot recall) but not enough is seen of Wilfred Lawton for one to pass judgment on the portrayal of Macbeth. The camera might, I thought, have been used to more advantage in the murder scene, where instead of long shots down corridors and around pillars, more effect could have been gained from close-up studies of the faces of the principal actors. After all, here is the one great advantage the screen possesses over the stage. Why, then, not make full use of it? This time the ubiquitous Felix Aylmer is the doctor who rounds out the sleep-walking scene.

I recommend the programme to you as an excellent end-of-term break and trust that you will keep future evenings free for the Auckland Film Society whose screenings of "Film and Reality" and "Italian Straw Hat" I hope to preview in forthcoming issues of Craccum.

## THE GREAT MR. HANDEL

Those of you who await after five years, as I do, general release of "The Great Mr. Handel" will rejoice that the film recently had its covering of dust blown from it when it was given a two weeks' airing in Christchurch.

# N. Z. U. S. A.

## MEETING IN AUCKLAND

From Friday, April 4, to Monday, April 8, the delegates of the N.Z. Students' Association met in Room 33 to discuss inter-university problems and plans.

The delegates from A.U.C. were Messrs. J. A. Nathan (President) and J. E. Morton (Vice-President, Corresponding Member N.Z.U.S.A.) and Misses Gabrielle Garland (Vice-President) and Margaret Brand.

The meetings were all marked by energy and keenness at tackling an over-long agenda. At no time did the pace slacken to that of the August Half-Annual Meeting, and both in amount of business completed and in vigour of debate the 1947 meeting was probably one of the Association's most successful. Many of the proposals were marked by close contest, and the senior members of the delegations were kept on their toes throughout on problems of conference procedure and of fact. The meeting was fortunate in having the services of Mr. Douglas Murphy, President of the National Union of Australian University Students, who was visiting New Zealand as the guest of the Association and was able to supply much information of value about the parallel activities and problems of Australian students.

The decisions come to by the Conference as they affect the constituent Colleges are explained more fully by reference to the Minutes which are annexed. A word as to the personal aspects and the political divergences of the Conference may be of interest. On the personal side, both at meetings and at the N.Z.U.S.A. Dinner—a function inaugurated this year at the Royal Hotel which should be certainly continued—there soon developed a cordial sympathy between all delegates which helped to soften what were sometimes hard blows delivered across the floor of the Conference between what became jokingly known as the Western and Eastern Blocks.

Some of the main issues decided by the meetings were:—

### 1. Tournament Control:

The Tournament Committee, led by Mr. Neal, was received at a conference with N.Z.U.S.A. on Tuesday morning, and the remainder of that day was devoted to Tournament matters. There was strong preliminary manoeuvring for position and forceful debate on V.U.C.'s Remit (see Appendix 5) proposing that N.Z.U.S.A. assume a comprehensive control over Tournament Committees and all Sports Councils. A.U.C.'s Remit (Appendix 6), supported by C.U.C., proposed to give wide-embracing but carefully limited powers to control the policy direction of Tournament in matters not coming within the purview of either Tournament Committee alone. Your delegates were so strongly of opinion that the V.U.C. remit would be against the best interests of the Colleges and that Sports Councils, especially Rugby Football Council, would never consider themselves as subject to N.Z.U.S.A., that after exhausting other Constitutional means of defeating the remit, A.U.C. announced that it was prepared to take the drastic step of leaving the meeting and depriving the Confer-

At the time of my writing this column it is showing in some of the smaller centres in Canterbury.

As you probably know, the citizens of Christchurch are, as it were, the food-tasters of English film for New Zealand, carrying out a sort of test for box-office poison.

Aucklanders may thus soon see Handel—"in the Strand," I suppose, which is where best films in Queen Street go these days, is it not?

ence of a quorum in order to preclude a vote being taken. Fortunately this was not, in fact, necessary since the opposition of A.U.C. and C.U.C. did not allow of the 2-3 majority necessary for a constitutional amendment. V.U.C. wisely saw the deadlock indicated on a straw vote and were very willing to compromise. The meeting adjourned for a conference, and it was soon clear that both groups wanted very much the same sort of machinery for control, and that there were no really fundamental differences. V.U.C. agreed to A.U.C.'s proposal to vest only stated powers in N.Z.U.S.A. over administrative and not sporting matters. A.U.C. and C.U.C. were then willing to prescribe very wide-stated powers on the basis agreed on. The final motion as passed by common assent appears in the minutes and was forthwith written into the Constitution. The whole discussion provided a happy example of the power of compromise in cases where both sides have the same real interest at heart.

### 2. Rental of N.Z.U.S.A. Office Premises:

Mr. Nigel Taylor, President of V.U.C., addressed the meeting in support of his proposal to acquire the tenancy of part of V.U.C. office premises and to make available in exchange clerical assistance to N.Z.U.S.A. The meeting decided after a strong debate to make no change from the present arrangement, owing to the uncertain legal position as to the rental of premises and to their complete satisfaction with the present work of Mr. Campbell as Secretary.

### 3. Affiliation of N.Z.U.S.A. With I.S.U.:

A long debate followed on the reading of the Gogle Report on the I.P.C. Conference at Prague and the Australian delegate's report on the inaugural sitting of I.S.U. It was evident that the totalitarian Eastern States were in a strong position of preponderance, and that in administrative matters the organisation was at present in ill-directed chaos. N.U.A.U.S. had already decided to disaffiliate. Mr. Morton, of A.U.C., spoke very strongly about the divergence between Communists and Western Democratic ideologies, and would have liked personally to delay final ratification of affiliation. Miss Brand and also Miss Garland both attached great weight to the need for international amity and co-operation and the desirability of working with I.S.U. from the inside. A.U.C.'s motion to delay ratification was lost. Mr. Ziman, of V.U.C., was appointed N.Z.U.S.A. representative to I.S.U. in August, 1947. A.U.C.-C.U.C. moved to instruct the representative as to the maintaining of the liberal democratic outlook of the British Commonwealth and the opposing of totalitarianism, both of the Right and of the Left. This motion was defeated after an amendment of V.U.C. "to adopt an anti-Fascist stand" had been rejected. The meeting was unanimous in directing Mr. Ziman to pay particular heed to administrative efficiency in I.S.U.

### 4. Rostrum:

This publication was abolished on the motion of A.U.C. N.Z.U.S.A. was empowered at its discretion to publish a periodical news bulletin of student news and abstracts of research projects and material from College magazines.

J. E. MORTON.

\* \* \*

"Sleep near the edge of the bed," is the advice a psychologist-doctor gives to sufferers from insomnia. He evidently forgot to add, "Then you may drop off."



# Bodenwieser Ballet

## "The Modern Dance"

In the programme of the Bodenwieser Ballet there is a description of the "Modern" Dance, which "wishes to give voice to the emotions and thoughts of the fully-awakened man of our time. Under the weight of this idea, the traditional form of the Dance had to burst, and a new vocabulary of movement had to be created." But they insist that there is no break with tradition except in the use of every part of the body and the absence of a traditional corps de ballet.

The programme presented, however, was not very different from the usual thing we expected from, say, the Covent Garden Russian Ballet in 1939 or from the Borovansky tour of a few years ago. One notable omission was décor. Each ballet was played against a background of black curtains with additions of any necessary properties.

The first half of the programme consisted of a dance drama with verses by Krishnamurti read off-stage by a male voice. The story, in seven scenes, is summed up by the last verse read:

"I saw the contentment of wealth be stagnating.  
I saw the oppressed and enslaved be suffering  
Throw aside, O world, thy vanity;  
Follow me  
For I know the way up the mountain.  
And I know the way out of turmoil and grief  
That is the Destruction of Self  
That is the Pool of Wisdom  
That creates Happiness in others  
Such Happiness thou hast never tasted, O World."

The dancing seemed strange at first, but by the time one was used to it the story could be fairly easily followed. Another difference between this and traditional ballet is the fact that one sees the whole stage as a single unit. Each dancer is a separate entity and part of the pattern, not just a background.

The second half of the programme consisted first of a group of short dances, most of which were excellent. A Russian Peasant Dance was amusing and exciting—some of the best few minutes of the whole evening. This was followed by Narcissus—a solo dance. This was slightly less enjoyable because the dancer was not a male. (There are no male dancers in the company, but only rarely was the omission felt.)

The Demon Machine was just as its title implies. The use of arms and legs to represent pistons and hammers was excellently conceived. Then followed two "visions by painters"—Van Dyck and Goya. The former, a Pavane, was beautiful in music, costume and movement. The less interesting Goya was followed by a rather over-sentimental Berceuse, and the series of short dances ended with "The One and the Many," demonstrating how the "individual refuses to submit to the ways of the masses." The masses consisted of a soldier, a student, a couple of gossips, a prostitute, a drunk and a jitterbug—another testimony to their acting ability, for neither programme nor costume gave any hint of their character.

Then there was a most hilarious Dance Comedy—"Cinderella of Old Vienna." This was as good as the other two comedy dances I have seen. Here again the acting was brilliant. I remember thinking "when I was but fourteen or so" that it would be impossible to tell a story-dance movement without words. I was quite wrong, for in a danced story it is just as clearly understood, although there is less detail; but there is as much characterisation and less opportunity for sentimentality.

The programme ended with a Romantic version of the Blue Danube. It fell rather flat after the exuber-

ance of the Cinderella and might have been more effective somewhere else.

So it was a delightful evening. The only complaints I have were:

(a) The pianist's two solo groups—they seemed to serve no purpose, except perhaps as a period of respite for the dancers. The pianist's ability as accompanist needed no further stressing.

(b) The little speech at the end.

(c) The buzzer, which served apparently as a warning just before the curtain was to be closed.

A word must be said about the company's miming. The facial expressions were wonderful. There was no doubt at any time about the mood each dancer was expressing. Especially excellent in this respect were the slaves in "O World." One felt physically exhausted merely to watch them.

## Layman Versus Bodenwieser

I know nothing of ballet. I confess it without shame. In fact, I would know even less had not Craccum bullied me into seeing the Viennese Ballet. Bribed, perhaps, would have been a better word, for in exchange for the revelation of my own great ignorance—this article, to be exact. I was to receive my ticket. All balletomanes, therefore, are warned that this is as far as it is safe to go.

Having given fair warning, I made no apology for what follows. This ballet company is, as you ought to know, an exponent of the art of "free" dancing. All very nice, but the question that puzzles me is, if the dancing is free, how is that long-suffering body, the audience, going to know whether the right thing has been done or not? The answer, apparently, is that they don't know. But, facetiousness aside, it is obvious that free dancing, although freeing the dancer from the rigours of artificial discipline, forces them to discipline themselves so that they may do exactly what they want to do. The discipline of the ballet school is superseded by the discipline of the individual mind. A great step for ballet as one of the self-expressive arts.

The use of the piano as the sole musical instrument is, I believe, something of an innovation. In this case it was not insufficient—the very freedom of the chords, one from the other, was in keeping with the free movements of the dancing. However, I have a snarl to make about one or two parts of the score. In Scene I of "O World" the dramatic effect was somewhat marred by a short theme which was remarkably like "There's one more river to cross." In the Russian Peasant Dance (a charming comedy) the Russian folk tune was "arranged." The arrangement seemed solely to consist of the placing of a singularly unpleasant discord at the end of the bar. Why this should be supposed to heighten the effect of the music upon the dance I cannot guess,

but it was enjoyable only after the arranger had become disgusted with his pet discord and had allowed the tune to relapse into its virgin state.

I have deliberately left the ballet scenes to the last, as by then time, paper, space and invective will all nearly be gone. "O World" was the major piece. As a socialistic dance drama on a theme by an evangelical Omar Khayyam it was rather sticky. The shorter ballets, too, were fairly uniform in quality. The "Demon Machine," despite the naive comment in the programme, had an atmosphere of frightening mechanical power. "Narcissus" appeared to feel his oats overmuch, consequently interpreting Chopin's music as the random skipping of a partly inebriated lamb, instead of an expression of Grecian grace. Strauss' "Cinderella of Old Vienna" was a piece of glorious fun which ended—for me—all too soon. The final ballet, the "Blue Danube," was the nearest approach to traditional dancing reached by the company, and it ended the performance on a very satisfactory note.

The influence of "free" dancing upon dancing in New Zealand could be very great. It could, in fact, take the place of ballet here and win a much greater following than its predecessor. However, there is one danger. Free dancing, set on the stable foundations of traditional ballet, could easily become debased. After all, "jitter-bugging" is a form of free expression in dancing. It would, therefore, be a wise plan if those ballet enthusiasts who become carried away by the modern school were to first steep themselves—as far as it is possible in this country—in traditional work. Only by starting here and leading up to the modern schools, is it possible for one to really appreciate the implications of "free" trends in ballet.

## Backstage With Bodwieser

Backstage at the Prince Edward could hardly be called glamorous. The dressing rooms appear to have been tucked into the space that happened to be left over after the auditorium was built, in an atmosphere that suggests that one is very deep underground. There is one narrow staircase to the stage on OP side, while the stage itself is small and oddly angular. The lighting system is poor, and switches are turned on or off with loud clicks, heard all over the house.

### Simplicity of Setting

This dreary setting is at the moment occupied by the far-from-dreary Bodenwieser Ballet. Their props are few and simple, likewise their sets consist of sombre curtains. This type of dancing depends for its effect mainly on the dancers, in their movements and costumes, not on spectacular scenic effects. They are a small company—eleven dancers, including Madame Bodenwieser—and consequently they are all kept very busy during the performance, with many quick changes in the wings. The two leading dancers, Shona Dunlop and Hilary Napier, are particularly active in this respect; Miss Napier, for instance, having just danced "Narcissus," after a breathless change in the wings dashes straight back for the energetic "Demon Machine."

The costumes are excellent and two of the dancers are responsible

for certain of the designs. They are Eileen Cramer, who costumed the Indian dance drama "O World," the "Van Dyck" pavane and others, and Hilary Napier, who did her own costumes and choreography for her solos, "Narcissus" and "Berceuse." The stage staff is small—I counted five—and is not particularly overworked with scene changes and the like. The onus for being on stage on time rests largely on the girls themselves, and there is sometimes a frantic scurry when the music starts.

### Absorbed Attention to Work

As the dancers perform mostly barefoot, they doff their shoes in the wings before going on, as if entering a mosque. There is little relaxation during the performance. As one item is finished, the girls dash downstairs to reappear soon after transformed from a Russian peasant into a Dutch aristocrat or a Spanish senorita. The girls take their work seriously; there is none of the chatter or giggling (oddly enough) which bring down so many stage managers' grey hairs with sorrow to the dressing room. This seriousness is reflected in their side interests; Eileen Cramer, for instance, paints, and Anne Pitsch has a yen for bio-chemistry! From the wings one can see in high relief the emotional tension of every performer. Their dancing, though "free," is by no means easy. There is no letting up. This admirable application may be inspired by Madame Bodenwieser, who often stands watching in the wings with as much attention as if it were a first night. However, there is no doubt of the dancers' enthusiasm and conviction.

### Music's Direct Expression

The great protagonist of expressive dancing was Isadora Duncan. This artist, invoking the spirit of ancient Greece, wanted to express music directly, rather than to treat it as an accompaniment to virtuoso dancing. She condemned the use of shoes in the dance, comparing such use to a pianist wearing gloves. She wore flowing drapes as a closer return to Nature, and sought to express abstract themes rather than to tell stories. The essence of this conception of the dance can be seen in the Bodenwieser Ballet in "The Blue Danube," while such ballets as "The Demon Machine" and "The One and the Many" are directly in the tradition. "Cinderella," apart from the scene in which the heroine "reacts" to the music from the ballroom, the dancers regard as a romp. The appeal of this "expressive" dancing is primarily intellectual.

The company's tour of New Zealand finishes very soon, and they are flying back to Sydney on May 3rd. Their visit, short though it has been, has proved welcome and stimulating.

\* \* \*

It is from a Weakness and Little-ness of Soul that Men are stiff and positive in their Opinions; and we are very loth to believe what we are not able to apprehend.

—De La Rochefoucauld.

\* \* \*

### MANPOWER

A few weeks ago a Boston brokerage house advertised for "a young Harvard graduate or the equivalent." Among the answers was one from a Yale man: "When you speak of an equivalent," he wrote, "do you mean two Princeton men or a Yale man half-time?"

—The Week Magazine.

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Conscience and cowardice are really the same thing.—Wilde.

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# At The Theatre

## "Dangerous Corner" "Juno and the Paycock"

These two performances illustrated at least one essential difference between the amateur and professional stages—the choice of play. The amateur companies are interested in a certain type of play and they will draw a sufficiently large audience from regular patrons. The professional theatre, as it has existed in N.Z. recently, has to choose a play which will draw a large enough audience. Compare this attitude with the difference between most commercial cinemas and the Film Societies.

Sean O'Casey's "Juno and the Paycock" will, I think, rank as one of the great plays of this century, but the appeal of Priestley's "Dangerous Corner" is transient. It is a well-constructed play and holds the interest throughout, but that is not the most important hall-mark of excellence. The theme of the play is the pursuit of truth. Should we strip the veils from our secret lives, or cover them up with lies? That is the problem, which is important in these days of intrigue and moral freedom. But it is in the presentation and solution of this problem that Priestley fails; in fact, he offers no solution. We feel that the play gets nowhere. We are shown what could happen if we did tell the whole truth, and then by taking us back to the beginning of the play we are shown how a chance remark could have avoided this unmasking.

### The Tricks of Priestley's Trade

The play would have been better if it had ended at the final suicide and not gone back to the beginning. As it was, the lights went out and we were taken back to the beginning and the play started again. We sat up, rubbed our eyes and said, "Oh, I see, how clever!"

That word "clever" describes the whole of Priestley's technique. In most of his plays that I have read, he has introduced some trick—often connected with time. He seems afraid to keep his feet on the ground. He tries to experiment and to be a philosopher which he isn't. "The Good Companions" will, I suggest, remain his best work, long after his plays are forgotten, except perhaps "They Came to a City."

### A Welter of Queer Relationships

Even the story itself is slightly incredible. We are given an orgy of emotional confessions. Freda loves Charles, who loves Olwen, who loves Robert, who loves Betty, who loves her husband, who loves . . . All this is described as having been experienced by these people as well as the accidental shooting of . . . a homosexual relationship and adultery. And yet Priestley is said to write about ordinary people like you and me.

### The Production

Having chosen good theatre but a mediocre play, Richard Parry gave us one of the finest produced works I have ever seen. In all departments of stagecraft it was almost faultless. The acting was uniformly good, self-effacing and not audience-conscious. We felt we were in the room, yet never did the actors look AT the audience. They were conscious of the fourth wall: we were not. But the movements were the greatest thrill, and to say "thrill" is not an exaggeration. The line on the stage was always graceful, and this is difficult when six people are on the stage for nearly all the play.

### JUNO AND THE PAYCOCK

After the tremendous power of the W.E.A.'s "Of Mice and Men," I went with great hopes to "Juno and the Paycock." The play shows an Irish tenement family in Dublin during the

rebellion of the early "twenties. The collapse of this family is shown and there are no tricks or ifs, no sentimentality, no concessions to popular feelings. The downfall is inevitable. We see just a few weeks of these people's existence, and by the end we understand their friends and neighbours, their caprices and whims, their warmth and loves. In a word, we know them as well as our own people.

The difficulties in producing this play are enormous. All but one character must speak with an Irish brogue. The comedy is at times so near to tragedy that the actors must be careful not to overdo either. At the end of the play, for example, Joxer and Boyle return home in their usual state of joyful insobriety. The audience has just learnt of the death of Boyle's son, his daughter's illegitimate child and his wife's departure with his daughter. The play ends with this scene and the final line which has been heard from Boyle in happier times, the irony of which is now tragic. "The whole world's in a terrible state o' chassis." Some people have objected to this ending as being in bad taste. It is bad taste, rather, if the audience is not keenly aware of the tragedy of the situation.

It may have been the fault of the production that the audience tittered during this scene. Apart from this there were few glaring weaknesses. The Irish brogue was sometimes inaudible and sometimes non-existent, but the players acted in the spirit of the play. There was an unfortunate tendency among two characters to gain as much laughter from the audience as possible. Maisie Madigan, especially in her song, struck a false figure, and Joxer once or twice. Otherwise the acting was excellent.

### The Play's the Thing

There is one other aspect in which the amateurs take precedence over the professionals. That is in the final curtain. After Juno the curtain came down and the people went home. But every professional company I have ever seen includes a little speech to the audience. Most of it is blurb, but Richard Parry tried to interpret "Dangerous Corner" to us and Madame Bodenwieser said "Thank you" to her audience. This seems an insidious practice. When the play is over, let it be over. As for the presentation of bouquets—etc.

\* \* \*

### KANGAROOSTERS

A collection of chestnuts. The nut crackers were fairly suite. I prefer the Australian talent as displayed in "The Overlanders."

\* \* \*

"Contrariwise," continued Tweedledee, "if it was so, it might be; and if it were so, it would be; but as it isn't, it ain't. That's logic."

—Lewis Carroll.

\* \* \*

Nobody is so weak, but he is strong enough to bear the misfortunes that he does not feel.

—De La Rochefoucauld.

## STUDENTS I HAVE MET

By JENNY HOWARD

AS TOLD TO RAY PARKES

Jenny Howard was cleaning up when I went to interview her after a matinee. When I told her I was a student, she described our city's student body as "tame" compared with some she had met.

### STUDENT REVELS

Miss Howard then went on to tell of her experiences with students during Carnival Week in British cities: particularly in Edinburgh, Dublin and Manchester.

In Edinburgh, she was sitting in a hairdresser's under the dryer, when suddenly in walked two skeletons who told her to come with them. Remonstrance was useless and she had to join their procession. In the same city Renee Houston was kidnapped by car and returned later, none the worse save for the bruises suffered in her struggles to be free. This overt act, however, led to disciplinary steps being taken.

In Manchester, when their company was there, Miss Howard said there was a publication called "The Students' Rag." It was banned by the police at its initial appearance which, of course, raised its sales immediately. People could be detected round dark corners reading and chuckling over its illicit contributions.

But it was at Dublin during Trinity Week that the most joyous happenings occurred. The University bought out the whole of the dress circle on

the understanding that any damage would be paid for. The show started, and intermittently a cod's head attached to a fishing rod and line would be swung over the heads of the orchestral stalls.

Not long after the show had been on, bags of flour and soot had been thrown at the performers and the orchestra "looked like an omelette." The show had to be stopped, but one of the comedians took charge and spoke to the students from the stage. "It doesn't matter what you do to us men," he said. "We can take it, but don't interrupt the ladies' items." So at his invitation the barrage started again.

By this time the gods were annoyed, as they were poor unsuspecting citizens who wanted to see the show. In a body they called out to the dress circle to keep quiet and let the show go on. The dress circle said, "Come down and make us." So they did—climbed down from the gods to the circle, and a few minutes after the police intervened.

Miss Howard recounted all this with obvious enjoyment. People expected it of Varsity students, and as long as all damage was paid for nobody minded. She was surprised that nothing like that happened in N.Z., so I explained why.

It is to be understood that the method of stopping a show is fully protected by copyright during the period of May 10th to 15th, 1947.

## "BLACK LIMELIGHT" EXCELLENT CLIMAX

The Sheridan Players at St. Andrew's Hall presented Gordon Sherry's "Black Limelight" as their twenty-ninth production. The presentation, stage setting, lighting and stage management were excellent. The cast showed imagination and fluency in their handling of the dialogue and situations. The whole was an enjoyable thriller with several meritorious characterisations and effective climaxes in each act.

The outstanding performance was given by Nancy Flyger as Jemima the maid, upon whom fell most of the humour. Roy Snow, as Peter Charrington, and Esma Lee, as his wife Mary, were very good in their interpretation of different roles. Eric Teal, as the contemporary reporter, was well cast and played his role in a suitable manner. As the lawyer Lawrence Manfred, Brian Clarke handled his semi-psychological career with understanding and the correct amount of mystery.

Act two, which featured an effective flash-back to the time and scene of the murder, was the highlight of the play. The work mainly fell on the Charringtons, and some clever and natural acting took place.

The plot is a little weak in places, but that was overshadowed by the fine acting and presentation. Briefly the plot runs: Peter Charrington is accused of murdering his mistress in his week-end cottage. He disappears for four weeks then makes a dramatic return to his home. His wife and her maid assist him while the lawyer his wife has obtained confines himself to gloomy prophecies. Owing to Peter Charrington's resurrection on the night of the murder, his wife obtains a clue as to the identity of the real murderer.

Mary succeeds in trapping the lawyer (homicidal maniac) into at-

## STUDENT RELIEF CONCERTS

JUNE 12 — JULY 24

As last year, a series of six day-time concerts are to be arranged for the second term. These will be given from 1 to 2 p.m. in the College Hall on Thursday from June 12 to July 24 (with the exception of July 10).

The following artists, including both students and well-disposed musicians of Auckland, have consented to contribute to the programmes:—

Ina Bosworth (violin), Emile Bonny (cello), Helen and George Hopkins (viola and clarinet), Will Henderson (flute), Tracy Moresby, Owen Jensen, Colleen McCracken (piano), Kathleen Reardon, Rosamonde Caradus (soprano), C. E. L. Lawn (violin).

The music will include such items as a quartet for flute and strings by Mozart, the trio for clarinet, viola piano also by Mozart and Schubert's "Shepherd on the Rock."

The charge for admission will be 6d, but a season ticket covering the six concerts will be available at 2/6.

Students are asked to make these concerts as widely known as possible among their friends outside the College.

Details of each concert will be made available later.

tempting to kill her by flashing a torch into his eyes. Manfred suffers from an uncommon disease, which, while enabling him to see in the dark, makes him blind in a bright light. At the right moment a concealed policeman makes a dramatic arrest.

From start to finish the play was gripping and thrilling, and the final curtain produced a feeling of satisfaction.

Sherry had a good blend of humour and tragedy, but it was his attention to suspense and climax which was worthy of note.

—GIMMY.



# OPEN FORUM

## FROM POLITICS TO RATIONALISM

Madam,—

I support Mr. Little in his suggestion of "A Political Society formed to study intelligently and without bias all forms of political theory, etc." However, politics provide only a temporary cure for our difficulties. We must also study the moral, religious and social problems at the root of the trouble.

Inspiration may determine a person's religious views (hence his moral views), but to convince others he must use reason, i.e., the objective truth is that which is not disproved by common experience.

I suggest, then, the formation of a Rationalist Society to study all available solutions to the problems of our being and living by the use of reason. Reason, even if it cannot reach the ultimate truth, can prevent error.

—G.K.

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## ENGINEERS' CHALLENGE

Madam,—

Engineering Students are decidedly in favour of the Tamaki Scheme being implemented immediately. We believe, however, that this would be in the best interests, not only of us, the worst housed, equipped and looked after by the powers that be, but also of the whole University College. Commerce and Law could remain in possession of the "ruins" for a little longer, while if there is any "first," it must be Engineering. A trip through our shanty by any sceptic would convince him of this. This College lacks real spirit principally because it has no adjacent playing areas, and I have not overlooked the three tennis courts serving nearly three thousand. Tamaki will give us room to become a University worthy of the name.

We challenge the rest of the College who disagree with us to a debate to be held early in the second term on "That the whole University should move out to Tamaki." That far-sighted group of people, the so-called "Students' Executive," should have no trouble in finding opponents for us. For further details please get in touch with A. G. Stirrat of the Engineering School.

L. C. WOODS,  
Chairman Eng. Society.

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## CLUB CLASHES

Madam,—

God but gave me two legs, two arms, two eyes, two ears and a mouth. The Student Body has apparently at least five pairs of each, for on Tuesday, April 22 last, there were no less than five club turn-outs, namely—Chess Club, Engineering Society, Sci. Soc., Debating Club and last but by no means least! the Labour Club. I am an engineer, and because of that, a pseudo-scientist, I like to hear other people being made fools of, and politics interest me. But why, oh why must five club meetings be held on the one night? I am a mortal—shame—hence can only be at one thing at a time, so surely the Registrar of Societies or whoever is delegated could arrange the dates to the advantage of those few who show some interest in student activities.

C. W. SALMON.

\* \* \*

## REPLY TO TAMAKI

Madam,—

In Craccum's last issue is comment by one "Kilroy" (at last located to

be 'Varsity type, I note) on Tamaki. In reply to his first query—I always understood that Executive was elected by the students, or as many of them who had the esprit de corps to vote at the annual elections last August, as a body which would be of use—

(1) To control the student body as far as conduct is concerned in the Student Block.

(2) To administer the Association's finances.

(3) To act as representatives of the students on issues of College policies. So far, in the case of (3), it has hardly acted as representative of the whole student body, but rather of the section opposed to Tamaki. The points put forward by Exec. against Tamaki are sound points, I will admit, but unfortunately they do not give the whole issue. The whole question is, it would seem, that of Arts versus Sciences, and there is no real reason at present why Sciences should not proceed to Tamaki as has been suggested.

Why do I think Tamaki is the Promised Land? Why does Kilroy think it is not? I may ask. Why do the Jews at present consider Palestine to be their Own Land? It has in the past been promised them by various Governments and, moreover, it is a "new" land so far as domestic geography is concerned; by that I mean there is plenty of scope for expansion of industries and agriculture in the future. It is the same with Tamaki. It has been promised us, and "domestically" it would be ideal, allowing, because of its 120 acres, space for future expansion.

C. WINSTON.

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## ALSO NAUSEATED

Madam,

It is intriguing to conjecture just how your correspondent of April 2nd expects you to carry out his rather paradoxical requests. He asks you, by means of the non-de-plume behind which he sees fit to sulk, to "keep your copy clean," yet at the same time expects you to print the miserable, personal attack of which all his letter consists.

Your correspondent informs us that his "prime objection" is not "based on the plagiarised purity of the subject matter," namely jazz and swing, and therefore he does not bother to discuss the subject—apart, that is, from referring to it as "a stinking heap of rotten garbage." What he really means is that, never having listened to jazz or attempted to take an intelligent interest in it, he is completely incapable of levelling any criticism at it whatsoever, and must descend instead to attacking personalities, in this case your columnist "Offbeat." He shows the mentality of a dock labourer who wanders into an Oral French class and, because he cannot understand a word that is said, concludes therefore that French is entirely meaningless. Your correspondent is obviously as incapable of appreciating jazz as the literary critics of the early Nineteenth Century were of appreciating Keats—and his puerile attempts to criticise it are as weak as were theirs.

There will always be those who condemn anything that is new, anything which breaks with the traditions of the past. And there will always be people like your nauseated—and nauseating—correspondent who do their condemning by the dirtiest methods at their command. It may interest him to know that he belongs to a universal type. But then so does Adolf Hitler—and they will probably both go the same way.

T. G. WILSON.

## AN OPEN LETTER

TO

### THE PRESIDENT AND THE STUDENTS' EXECUTIVE COMMITTEE

One of the worst difficulties which students have to face is the inconvenience and hardship of having the Terms examinations held a few days before the beginning of Degree.

Last year on the eve of their Degree exams many students were still waiting to hear whether they were eligible to sit. This is obviously most unsatisfactory and unfair. No student, however brilliant, can feel absolutely sure of getting Terms and thus all are submitted to unnecessary disorganisation of their work and mental strain. Unnecessary because there seems no good reason why this state of affairs should continue.

Terms should be held earlier and their results should be published with the minimum of delay. Up to a few years ago a clear fortnight was allowed between the end of Terms and the beginning of Degree. The withdrawal of this privilege constitutes a real grievance among the students.

The Executive has here an opportunity to provide a real service to the Student Body by which it was elected. It should press vigorously for the students' right to have a reasonable period after lectures and Terms are over in which to study and assimilate the year's work before the examinations on which their future career and livelihood may depend.

This letter has been published in this way in order to crystallise the feeling of dissatisfaction which exists. The intention also is to arouse the support of public opinion which the Executive will need when presenting the matter to the staff.

E. C. S. LITTLE.

\* \* \*

## NEW THEME

I.Z.M.'s Platterbrain has discarded Duke Ellington's "Rockin' in Rhythm" as his theme tune. New signature, he tells us, is "Harlem Nocturne," by Johnny Otis.

—Offbeat.

\* \* \*

"My dear," said Henrietta firmly, "a lady is judged, not by what she wears, nor yet by what she looks, but only by the things that she does not do."

—C. Brahms and S. J. Simon.

figure of a man, and it is therefore absurd to try to carve the stone to look like what is by nature flesh and blood.

In Rodin's day, and in some present-day carving on a monumental scale, the mechanical method of pointing the stone was used. This makes the carving nothing more than a large edition of a small scale model. Where the small model is in clay the weakness of this method is obvious—a clay model is a clay model and a stone carving is a stone carving, each with its own particular nature—to copy one exactly in the other is a mistake. Sculptors of to-day are going back to "direct carving," the method of the Egyptians, and the rest of the ancient world. This takes into account the nature of the material, whether wood or stone, and includes it in the Idea. Epstein's huge carvings are successful examples of "direct carving" on a large scale, and they are successful examples also of an Idea in some way married to the stone.

—M.H.

## AN IDEA

It is a common mistake for those unconnected with art to expect any verbal or written dissertation or enlightenment on the nature of art from the artist himself. One might equally well expect a reasoned discourse on love from a man blinded with it.

An artist's paintings or sculptures or writings or music are only occasional and crude manifestations of an Idea that is part of his being. He lives it waking and sleeping. When he paints, his painting will be more than just the subject in front of him, it will be all his past subjects and every second of his past life. So one should remember that if the artist who not only lives his Idea but lives for it, nourishing and developing it, is somewhat inarticulate on the subject, it is only because he is unable to get far away from it enough to examine it objectively.

It will be discouraging for the reader if I persist in the "common mistake" attitude, but while I am about it just one more! It is, in fact, an almost universal mistake and one very damaging to art and the artist. It is that of imagining the artist as separate from his fellows and of giving art itself the famous capital "A." No matter how much we sneer at the capital "A," it still persists and will not allow art to touch the earth from which comes its sustenance. The artist himself is not to be set apart, and regarded as extraordinary, although one must admit that he was guilty of extravagant posing when it was the fashion to appear exotic. Neither should he be regarded with any awe; it immediately separates him from an environment to which he is helping to give expression.

It is obvious now that the rootless and artificial position which art occupies these days is due to our social system. Before the Industrial Revolution nearly "every man was a special kind of artist" and leisure must have been a thing unheard of. Genius in the finer arts found wealthy patronage, but worked very hard for its keep, having its place not as an expensive and not altogether necessary luxury, but as an ordinary part of the life of the times. The artist was then a labourer worthy of his hire, a craftsman among other craftsmen whether with or without inspiration.

To get back, however, to the artist as we think of him now, a creature with an Idea or inspiration or whatever it may be, it might be well to examine at least one of the ways in which he attempts to express himself. We will take a quick look at sculpture, as that is more my business than is painting, writing or music.

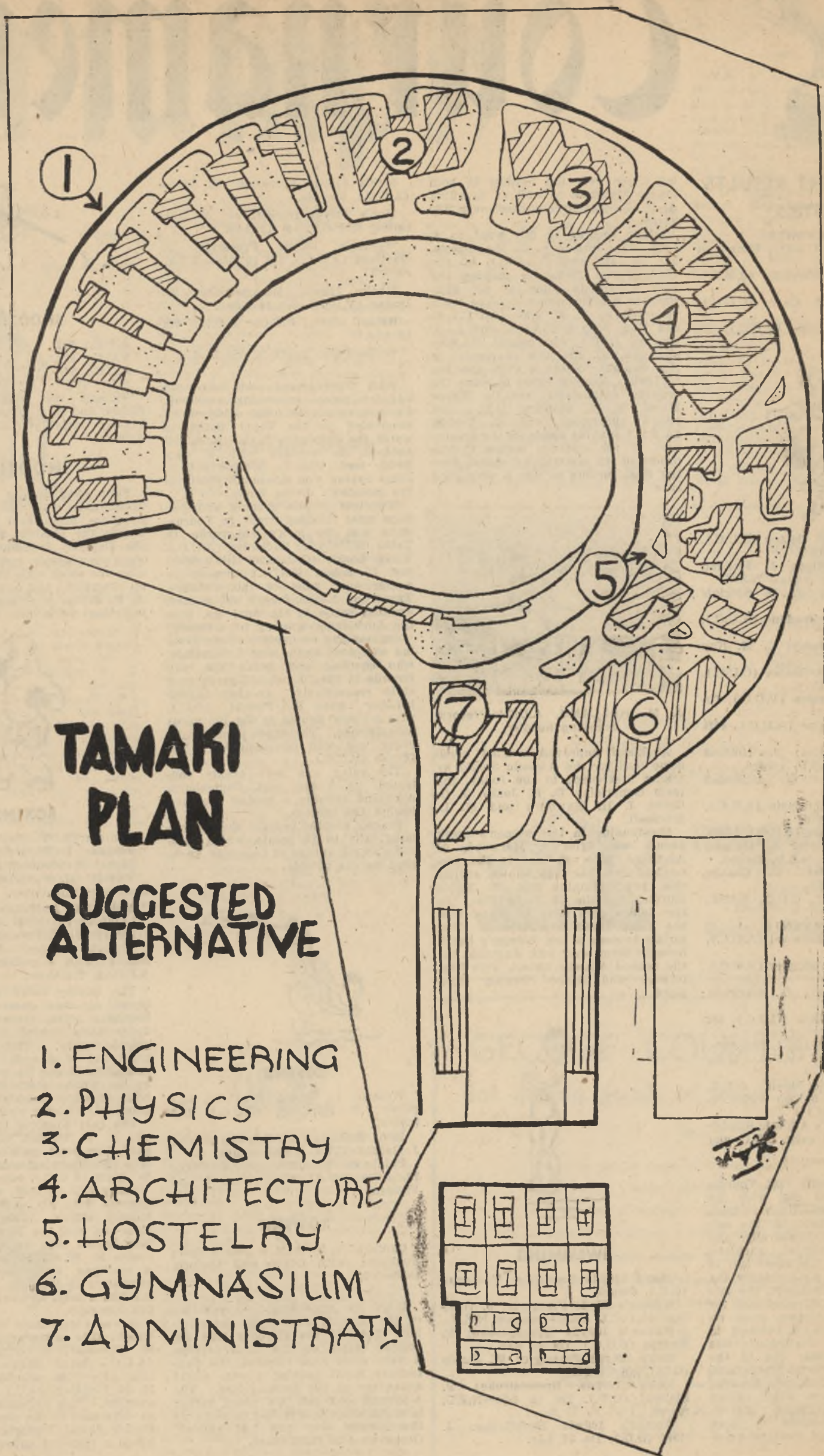
### ELEMENTS OF SCULPTURE

Under the heading of sculpture there are two totally different arts—one is modelling and the other is carving. The sculptor models in clay by a building-up process and carves in wood, stone or even soap by a cutting away process. Thus, a bronze which is cast from a clay model is an entirely different thing from a marble or other stone carving.

To begin with modelling. A sculptor, unless he is modelling for terra cotta work, models his portrait bust or other work with an eye to the final material which will be bronze. Plaster of paris is only to be regarded as the intermediary material between clay and bronze, as it is fragile and unsatisfactory for permanent sculpture. Thus, apart from other considerations, a sculptor must make a good bronze head—not merely a good bronze head still looking like dabby clay.

His problems in carving are entirely different. First, if he is carving in stone, he should not approach the block with the idea that he is going to carve living and breathing flesh in stone, or frilly lacework in stone. The stone has a nature of its own that must be considered. If he carves a figure of a man it will be a stone









# Tournament

## TOURNAMENT RESULTS

### ATHLETICS

#### MEN'S EVENTS

Discus: J. Carr (C.U.C.), 130ft 3½in—N.Z.U. record.  
 Mile Flat: M. Marshall (A.U.C.), 4m 24 2-5s.  
 Broad Jump: J. Carr (C.U.C.), 21ft 5in.  
 Pole Vault: P. Giles (V.U.C.), 9ft 0½in.



100 Yards Flat: D. Batten (C.U.C.), 10secs—equals N.Z.U.  
 120 Yards Hurdles: J. Holland (A.U.C.), 15 4-5secs—equals N.Z.U.  
 880 Yards Flat: J. D. Sinclair (O.U.), 1m 57s.  
 Javelin: W. F. Boaden (A.U.C.), 145ft 3in.  
 Hop, Step and Jump: C. M. Kay (A.U.C.), 45ft 10in.  
 220 Yards Flat: D. Batten (C.U.C.), 22secs—equals N.Z.U.  
 Mile Walk: B. Pohlen (V.U.C.), 7m 10 2-5s.  
 Shot Putt: D. Cular (A.U.C.), 40ft 9½in.  
 440 Yards Hurdles: J. Holland (A.U.C.), 55secs—N.Z.U. record.  
 440 Yards Flat: N. McMillan (A.U.C.), 51 1-5secs.  
 High Jump: R. McKenzie (A.U.C.), 6ft 0½in—N.Z.U. record.  
 Hammer: J. M. Carr (C.U.C.), 130ft.  
 220 Yards Hurdles: J. Holland (A.U.C.), 25 2-5secs—N.Z.U. record.  
 Three Miles Flat: R. Crabbe (A.U.C.), 15m 14 1-5s.  
 Mile Relay: A.U.C., C.U.C., V.U.C., 3m 43 4-5s.

#### WOMEN'S EVENTS

75 Yards Flat: J. Harwood (A.U.C.), 9 2-secs.  
 100 Yards Flat: M. Shouler (V.U.C.), 12 1-5secs.  
 80-Metre Hurdles: J. Harwood (A.U.C.), 12 4-5secs.  
 High Jump: L. Black (C.U.C.), 4ft 9½in.  
 Javelin: J. Flett (V.U.C.), 75ft 6½in.  
 440 Yards Relay: V.U.C., O.U., A.U.C., 53 4-5secs.  
 Points for Athletic Shield: A.U.C. 28, C.U.C. 14, O.U. 9, and V.U.C. 6. (Wooden Spoon 1947.)  
 Points for Women's Athletic Shield: A.U.C. and V.U.C., 6 each, C.U.C. and O.U. 3 each.

It can fairly be said that Tournament was won and lost with the deciding of the athletic titles at Eden Park. Had it not been for the success of her Athletes generally, and J. Holland in particular, Auckland must have been an inglorious last in the final placings. Undoubtedly the highlight of the Tournament, the two meetings were well attended and, for the most part, spectators were rewarded by the standard reached in the various events. Particularly was this so in the sprints and in the hurdles, the two National Champions, D. Batten and J. Holland, showing something of the form which gained them their titles in March. Batten equalled N.Z.U. records in both sprints, while Holland lowered exist-

ing times over the hurdles in both longer distances as well as equalling A. R. P. Eustace's record over 120 yards.

Other records to fall went to J. Carr, of Canterbury, in the Discus, and R. McKenzie (A.U.C.) in the High Jump, McKenzie making the very creditable jump of 6ft 0½in. Further fine performances were those recorded by C. M. Kay (A.U.C.) in the Hop, Step and Jump, and J. D. Sinclair (O.U.), who caught M. Marshall (A.U.C. and mile champion) in the straight to win a very sporting half-mile. Another event to rouse the crowd's enthusiasm was the Three Miles, B. G. Stanley (O.U., last year's champion) and R. Crabbe (A.U.C.) running apace for the greater part of the distance before Crabbe produced an electrifying sprint over the final furlong to win a very good race.



J. M. HOLLAND, A.U.C.'s record-breaking hurdler.

Auckland improved a most handsome lead for the Athletic Shield by taking first place in the Relay, the team comprising D. H. Jones, J. G. Grant, I. H. Kawharu and M. L. Marshall.

Outstanding in the women's track events was Miss J. Harwood, of Auckland, who ran true to the promising form she has shown earlier this year, winning the 80 Metre Hurdles and the 75 Yards Flat. In the field events Miss L. Black won the High Jump impressively. Victoria's success in the Women's Relay brought them level with Auckland for the second Athletic Shield, with Canterbury and Otago showing third place.



### SWIMMING

Men's 100yds Freestyle: T. Logan (O.U.), 60secs.  
 Women's 50yds Freestyle: J. Hastings (A.U.C.), 30secs—equals N.Z.U.  
 Women's 100yds Breaststroke: B. Hodges (C.U.C.), 1m 34 4-5s.  
 Men's 220yds Freestyle: W. Jarvis (O.U.), 2m 41 4-5s.  
 Men's 100yds Breaststroke: P. Fleischl (O.U.), 1m 15 4-5s—N.Z.U. record.  
 Women's 100yds Backstroke: J. Hart (O.U.), 1m 27 4-5s.

Men's 440yds Freestyle: G. Taine (A.U.C.), 5m 44s.

Men's 100yds Backstroke: M. Buterick (C.U.C.), 1m 11 4-5s.

Women's 100yds Freestyle: J. Hastings (A.U.C.), 1m 10 3-5s—N.Z.U. record.

Men's 220yds Breaststroke: D. Dowse (V.U.C.), 3m 14 3-5s.

Relay: O.U., C.U.C., A.U.C., 2m 14 1-5s.

Water Polo: South Island 7—2.

With Tournament well advanced and few points separating Auckland, Canterbury and Victoria, a big crowd assembled at the Tepid Baths to watch the swimming finals. Auckland entered the evening with a very handy lead, Miss L. Browne and O. Jaine having won maximum points in the morning's diving finals.

Highlight of the evening and perhaps most thrilling event in Tournament was the men's 440 yards, G. Taine (A.U.C.), C. Buchanan (A.U.C.), T. H. Logan (O.U. and title-holder) and L. Schou (C.U.C.) turning together over most of the distance. Taine and Logan fought out a most exciting battle in the final lap, with the Auckland winning by a touch.

Outstanding competitor of the evening was Auckland's Miss J. Hastings, who equalled and broke her own records in the 50 and 100 yards freestyle respectively. Another record-breaker was P. Fleischl (O.U.), who set new figures in the 100 yards breaststroke. Th longer breaststroke event was won convincingly by D. Dowse (V.U.C.).

The relay was very evenly contested by Otago and Canterbury, Auckland keeping a modest distance behind the leaders.

Otago's success brought their swimming tally to 13 points, which gave them an advantage of two over Auckland for the shield.



### DIVING

Women: L. Browne (A.U.C.), 51.1 points; B. Hamilton (C.U.C.), 25.3 points.

Men: O. Jaine (A.U.C.), 84.2 points; J. Raines (C.U.C.), 52.4 points.

Points for Swimming Shield: Otago 13, Auckland 11, Canterbury 7 and Victoria 4.

### ROWING

Canterbury by half a length from Auckland, with Otago and Victoria following:

With the unfortunate cancellation of the Rowing Fours, the Inter-College Head of the Harbour title depended solely on the larger crews. A very close race resulted, the Canterbury Eight holding a very slight advantage at the finishing line. The Auckland cox left his spurt rather late, Auckland just failing to make up the leeway over the last stretch. Otago were in third place.



### SHOOTING

A.U.C.: 602.  
 V.U.C.: 693.  
 C.U.C.: 603.  
 O.U.: 677.

Victoria the winner of Haslem Shield, and A. R. Stone, of Otago, the highest individual scorer with 132 points.

### SHOOTING

First away on the opening day of Tournament were the marksmen, four practices being held at Ardmore to decide the Haslem Shield. Despite the disparity in points, the Colleges were very evenly matched, each winning one shoot with Victoria the overall champions and new shield holders. A. R. Stone, of Otago, was the best individual performer.



### BOXING

Bantam: R. W. Gray (V.U.C.).  
 Feather: D. W. Muir (V.U.C.).  
 Light: B. Webb (V.U.C.).  
 Welter: M. W. Wishart (V.U.C.)—most scientific boxer.

Middle: C. A. McLaren (A.U.C.).  
 Light-Heavy: H. M. Harding (O.U.).  
 Heavy: J. M. Foreman (O.U.).  
 Victoria winner of the Boxing Shield, with 4 points, O.U. 2 and A.U.C. 1, C.U.C.—

The Boxing finals, as keenly contested as ever, were held on the Saturday night, there being a very appreciative though a rather small crowd present. The boxing, admittedly not of a very high standard, compensated for its want of science by the willing spirit shown, the two bouts in which Aucklanders appeared being particularly virile.

The best boxer of the Tournament was M. V. Wishart, of Victoria, who gave two most polished displays to take the "most scientific" award. D. W. Muir (V.U.C.), who won his first Varsity title in 1936, was another to impress with his well-sustained two-handed attack. The most gallant loser—as well as being one of the best boxers seen during the evening—was R. W. Miller, of Canterbury. A southpaw, he provided very stern opposition to Wishart, his style making him a most awkward and dangerous opponent.

It was unfortunate that the heavy-weight title went uncontested to J. M. Foreman, of Otago, Revington (A.U.C.) being unable to take the ring after his gruelling bout with H. M. Harding (O.U.) earlier in the evening. This defection could make no difference to the possession of the Boxing Shield, Victoria having established a clear-cut superiority.

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# Triumph

## TENNIS

Men's Singles: B. M. O'Connor (V.U.C.), 6-0, 6-0.

Women's Singles: Miss M. Pyle (O.U.), 6-3, 7-5.



Men's Doubles: B. M. O'Connor and D. Goodwin (V.U.C.), 6-1, 6-2.

Women's Doubles: Misses Kitsons (C.U.C.), 6-2, 6-2.

Combined Doubles: P. G. Green and Miss Pyle (O.U.), 6-2, 6-4.

Usually one of the attractions of Easter Tournament, the Men's Singles final, disappointed this year on account of its uneven nature, B. M. O'Connor (V.U.C.) scoring comfortably from E. D. White (C.U.C.). White had impressed in the early rounds as a likely finalist, but his subsequent form was well below standard. O'Connor, who had previously won this title in 1938, was solid only. He also shared the Men's Doubles title with D. Goodwin (V.U.C.).

For the third successive year the Kitson sisters from Canterbury were successful in the Women's Doubles title. They impressed more as a combination than for the calibre of their tennis.

Most successful player was Miss M. Pyle, of Otago, who defeated her teammate, Miss V. Lemin, in the final of the Women's Singles and shared the Combined Doubles title with P. G. Green (apparently unmoved by her partner's court manners).

The standard of tennis was disappointing throughout the Tournament. The competitor most to impress was B. R. Penfold (C.U.C.), who, though neither a title-holder nor a Blue, played several fine games, particularly in the final of the Combines. Auckland's form was well below a poor level.

Winner of Tennis Cup.

Victoria with 13 points, Otago and Canterbury 10 each and Auckland 2.



## BASKETBALL

O.U. v. V.U.C.: O.U. 13-10.

C.U.C. v. A.U.C.: C.U.C. 17-7.

V.U.C. v. A.U.C.: A.U.C. 18-17.

C.U.C. v. O.U.: C.U.C. 19-9.

C.U.C. v. V.U.C.: C.U.C. 22-8.

O.U. v. A.U.C.: A.U.C. 17-11.

N.Z.U. v. Auckland: N.Z.U. 12-11.

Winner of Basketball Shield.

Canterbury with 3 points, Auckland 2, Otago 1 and Victoria —.

Held on the Saturday and the Monday, the Women's Basketball proved quite a good tournament draw, particularly on the second day, when an N.Z.U. team defeated the Auckland Representatives 12-11. Of the Colleges, Canterbury fielded the best-balanced combination, winning all its matches without being greatly extended. A particularly exciting match was played between the North Island Universities to decide second place, the decision going very narrowly to Auckland.

## TOURNAMENT SHIELD

Auckland: 25½.

Canterbury: 22.

Victoria: 18.

Otago: 16. (Wooden Spoon 1947.)

\* \* \*

## SPORTS COLUMN

Noticed in 'Varsity Sporting Circles: That a very popular event in the Inter-College swimming at Easter Tournament was the North v. South water polo match, won a little too comfortably by the South 7-2. An amusing diversion was created during the interval when a couple of ducks were released in the baths. It was not, the official voice told us, appreciated.

\* \* \*

That the Athletic Club, having collected several titles on the official Auckland closing day, capped off a most successful season with some great running at Tournament. A feature of Tournament Athletics, by the way, was J. Borland's special attempt on the New Zealand high jump record. Borland, a student at Canterbury College but not eligible for Tournament, has already been over a higher bar than any New Zealander and his attempt was much appreciated by the crowd.

\* \* \*



That at long last it is probable that cricket will become a part of Easter Tournament. It is hoped that this innovation will turn many of the cricketers at 'Varsity into 'Varsity cricketers. At present a 'Varsity Senior XI could be formed completely from students who are playing for other clubs.

\* \* \*

That we needed more men like Harry to help Auckland along at the Waitemata Breweries a few Tuesdays back. The Drinking Horn was won by O.U. incidentally, but those who were present weren't just there to watch. A very good afternoon, thank you.

\* \* \*

That the Soccer Club is to be congratulated on attaining Senior Status. The club has been on the borderline for a number of seasons past, and on its very creditable showing last year promotion was well deserved.

That many changes have been made in the back line of the College XV, Dave Grace being the only old representative to gain a place. New-comers are Monegatti, Canterbury representative half-back for 1946, D. Cooney, M. Hay, G. Gilmour, all promoted juniors, and T. Kawe, who showed very fine form for the New Zealand Maori XV against the Australians last year. The forwards are substantially the same, a valuable recruit being P. Murphy, the Wellington side row forward. 'Varsity, incidentally, won the Provincial Shield last season, as well as the Jordan Rose Bowl for sportsmanship, and prospects are good for another successful year.

That the Hockey Club is another 'Varsity institution with a very good

record to live up to: the premier Auckland Club for 1946. 'Varsity also won major honours at Winter Tournament.

\* \* \*

That a recent Monday morning Herald bore tidings of the Harrier Club's initial meeting with the officers for the incoming year. A good muster turned up at this opening meeting, indicating that the sport is as popular a means as ever of keeping fit during the winter.

That Otago were a good second in Easter Tournament tennis despite absence overseas of J. E. Robson, Davis Cup player and last year's N.Z.U. champion. We understand that a few Auckland racquets are being restrung or something.

\* \* \*

That the North v. South cricket at Easter savoured little of Inter-Island cricket, the South sending up a very weak XI indeed. A feature of the match was H. Thompson's slow bowling, Thompson taking 11 wickets for 43 runs and completely nonplussing the South batsmen. The best batting performance of the match went to the credit of C. Nettleton (A.U.C.), whose 43 for the North included some very free driving. North's margin at the finish was an innings and 55 runs.

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# I. R. C.

## MR. BERTRAM ON CHINA

Mr. Bertram began his address by suggesting that he should apologise for making China a subject for one evening's discussion. He warned his hearers to beware of sensational journalists and contrasted their reports with the way in which the Chinese themselves regard the present situation. Thinking in dynasties is common to all ranks of Chinese life. They see in the present warfare part of the repetition of a periodic rhythm, a parallel with the past three times repeated in recorded history, and hinted at in the legends of the preceding era. With each dynasty, a peaceful period is followed by one of decay, of breaking up under attack (usually from the North), and finally by the establishment of a new order. Chinese, who see the present changes as part of a known pattern, do not become so excited about them as do Europeans. China is mainly agrarian, and agrarian life in China has changed very little. The period of widespread agrarian unrest and peasant risings which culminated in the Taysing revolt may well be parallel in the late 'forties and 'fifties of this century.

### Importance of Students

In passing to the next phase of his talk, Mr. Bertram assured his audience that it was not because many of them were students that he was going to emphasise the part students played. In China students are of major importance. The tradition of a scholar aristocracy is still strong, and it is an excellent thing to be able to introduce oneself as "a man who reads books." In the years 1935 and 1936 students kept popular resistance alive, and helped in the pressure which forced Chiang Kai-shek to make a strong resistance to Japan.

### Misleading Exterior

In the years before the Japanese war developed on a major scale, Mr. Bertram studied in Peking and met many young Chinese. The surface appearance of Chinese life was very misleading. For instance, one extremely brilliant student apparently absorbed in books and social life was secretly a leader of the anti-Japanese movement. Chinese girl students looked beautiful and decorative on the campus. In week-end tramps it was amazing to see how they could take the hills and how they utilised their time there in serious drill, the use of arms, radio work—anything that would enable them to assist in the National Salvation Movement to which they secretly belonged. As agitators and organisers, girls had been more active than men and more of them had been arrested. At present, many of them were engaged in culture, dramatic and propagandist activities with the communist armies in the field.

After Marco Polo Bridge the time for demonstrations had passed and the students went off to work. In their treatment by the National Government lies the reason why it is today so singularly destitute in young talent. The educated youth were to take no risks. They were offered small posts in the Ministries, or asked to return and study the Classics. The Communists gave the students intensive training and sent them out to work with the armies in the field. Thus, an old weakness of Chinese life, the separation of the scholar from the mass of the people was obviated and the cream of young China moved North to join the Communist forces.

Trouble was precipitated when Communist preparations to take over north of the Yellow River were met with a Japanese refusal to surrender save to the Kuomintang. Chiang Kai-shek appealed to the U.S. Army for

transport. Not only was this given, but also the ports were occupied by U.S. Marines to facilitate the landing.

General Marshall made what seems an honest effort to mediate, but the situation was critical on economic and political as well as military fronts. In the calling of a National Assembly the Communist Party and the greater part of the Democratic League did not participate.

Government has continued to remain in the hands of Chiang Kai-shek, his generals, party officials, landlords, industrialists and army. Certain elements in the National Government were determined to press their advantage. They had some accumulation of allied munitions not used in the war and expected some help from the U.S.A. Indeed, in the 18 months of civil war American assistance to the National Government has amounted to more in value in actual munitions of war than was sent through the whole period of war with Japan.

### Total Disorganisation

Economic life is badly disrupted. Communication and transport are almost at a standstill. Manpower, once cheap and plentiful in agrarian districts, is in short supply. Peasants have been conscripted or have gone to already crowded cities to avoid conscription. There is inflation. Civil war is wrecking all chances of establishing a currency, and undertaking major programmes in the fields of relief, transport and rehabilitation.

The Nationalists seem to have hoped for a swift victory and they have made certain advances to strategic points. However, there is little probability of a quick success. In the present war the Nationalist army, like the Japanese before them, has gained many important railways and strategic positions generally, while the communists, as they did before, are keeping mobile and waging very effective guerilla warfare. Already the Nationalist's conscript armies are in bad condition, and many troops have been killed, have deserted or have themselves disbanded. The Eighth Red Army is far more attractive to the average soldier. It is composed of volunteers, grants fighters certain rights and privileges, and maintains an active political department to tell them for what they are fighting.

It is very difficult to prophesy as to the actual outcome of the war. So far it has followed the exact pattern of the Japanese campaign. Probably a period of stalemate will be followed by the attacking troops being pushed back, and perhaps by a counter-offensive.

### Role of Russia

Soviet Russia has hitherto behaved with utmost diplomatic correctness. Her major aid to China (in 1938 and 1939 before her own needs were pressing) was to the National Government. But in view of the behaviour of the U.S.A., how much longer will she hold back? The Chinese Government has attempted to overcome the Communists before the affair reaches international proportions. With the aid of Great Britain and the U.S., Russia's attempts to bring up Chinese problems for discussion at Moscow have been voted down. The Chinese communists seem to be at least as good "stayers" as the Nationalists. Even in provinces where the Communists have no organisation the pressure of special food contributions to the army, of heavy taxes and of conscription is leading to those apparently spontaneous peasant uprisings that seem a stage in the recurring rhythm of Chinese history rather than the result of "someone pressing a button in Moscow."

## STUDENTS' OPPORTUNITY

A very interesting meeting of the Charter movement was recently held in Auckland in connection with the celebration of Women's International day. This Charter movement is bound up with the wider Women's International Democratic Federation. It is a movement of interest to all youth and men as well as women, the aim being to break down racial barriers and bring unity and toleration to the world.

In a personal interview. Mlle. Delmas, a former member of the French Resistance Movement, suggested that University students could take a greater part and a greater interest in overseas affairs and in overseas students. Mlle. Delmas remarked on the fact that the average New Zealander knows little about people in other countries and shows little attempt to remedy that. Surprise was also expressed that there is no Youth Council at Auckland University as there is at Victoria. These councils or committees endeavour to learn a little about the activities of their overseas counterparts and they also play quite an important part in their countries' affairs.

In a more practical way these Committees and Councils are important,

too. For example, during the war, in France students' committees, among others, were active in the Resistance movement. In Yugoslavia they formed Partisan groups, and they carry on their work in Spain in providing relief for the poor and needy, as they also do in Brazil, Mexico, China and many other countries.

The weight of the Student body could be profitably directed against measures which are detrimental to the progress of their community or country and, as most New Zealand students know, considerable notice is taken of student opinion in most European and Eastern Universities. Here New Zealand students differ in that they are comparatively passive in anything outside their College affairs.

Mlle. Delmas, in her interview, expressed the hope that New Zealand and particularly Auckland students would "wake up" and "to please not imagine that, because these Youth Councils and Charter movements are off-shoots of the Women's Democratic Federation, they were feminist movements." They are not, for the aims are far wider. The role of these councils and committees is to bring unity, racial toleration and peace throughout the world, a role in which everyone should be vitally interested and correspondingly active.

—C.M.S.

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Having read the Staff comments, you may have some of your own to express. The form provided below, if filled in and returned to CRACCUM Box, will enable our Staff to gauge more accurately your tastes. From the conclusions reached we hope to provide you with a paper thoroughly representative of University life and suited as nearly as possible to its readers' tastes.

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| ● Stinks    | 0 |

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Smash-hit of the Season by

CHARLES ZAMBUCKA.  
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Presented by Auckland University College Students' Association.

With a cast that includes many stars of past successes: Laurie Evans, last year's heroine, plays a siren, and is seen below with Ivan Hodder, again playing a dubious role as The Minister, victim of sinister tyranny.

Last year's Superman (see cut), Ray Parkes, is chief hero Professor Smellie.

Ivan Hodder is seen again in the third plate with top-hatted Snow Rout, this year playing movie tycoon J. Rather Rank; while The Sinister Trades Union Secretary, played by Alan Gifkins, tingles the spine with sharp horror.

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Are there so few smiling faces on Queen Street?  
Why did the Wanganella strike Barrett's Reef?  
Why do the watersiders start to load with such frenzy?  
Why does Hot-Cross Burns cry "Liquidate!"?  
Who do the Sirens leave their lair?  
Why do the Big Four never agree?  
Why do the Burglars and Rationalists share clubrooms?  
Why does Professor Smellie face suicide?

— See —

"SMELLBOUND"  
"SMELLBOUND"  
"SMELLBOUND"  
"SMELLBOUND"  
"SMELLBOUND"  
"SMELLBOUND"

AND KNOW THE SOLUTIONS.

"Smellbound" — the story of the man who sold his soul for £10 million, and of the man who had to pay.

Join with Smellie and Rank in their world-wide talent quest.

"Smellbound" is incomparable—there was never anything like it.



Season Begins:

MATINEE SATURDAY, MAY 10  
MATINEE SATURDAY, MAY 10

ONLY SIX PERFORMANCES — ONLY SIX PERFORMANCES

Carnival Book containing programme on sale during and after Procession.

Thrill, too, to the rhythm of the

— BALLET —  
— BALLET —  
— BALLET —  
— BALLET —  
— BALLET —  
— BALLET —

in all its moving loveliness,

And carry out with you the wit and melody of Zam's lyrics.

A FEAST for all music-lovers in the Orchestration of Joseph Blitz and Ronald Dellow—melodies destined for immortality!