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SIXPENCE

CRACUM

CZECHOSLAVAK STUDENTS' EXAMPLE

In the numerous cabled reports of the recent Communist coup d'état in Czechoslovakia there were some significant snatches of news about students' resistance to the Communist gangs. It may be remembered that the leaders of student organisations declared that students were prepared to face a Blood Purge similar to that carried out by the Nazis in 1939 rather than allow the Communists to destroy without opposition the democratic Czechoslovak way of life.

To many the declaration must have seemed vain, and the subsequent march (with bloody results) to the President's Palace foolish, if remarkably courageous. It would be a mistake, however, to think of the demonstrations in terms, for example, of the Wellington students' procession deploring Dutch imperialism in Indonesia. For a protest by a minority to be effective, the minority must be respected by the rest of the community. In New Zealand students are not widely recognised as a vital, indispensable part of the community. In Czechoslovakia, however, they are.

There are two prime reasons for this. The first is that students in Czechoslovakia are looked on as just one section of the working community. As the potential technical and trained industrial workers, professional workers, administrative workers and generally intellectual workers, without which no modern state can continue, they are accordingly treated like workers: University fees have been abol-

ished, and the Government pays a liberal monthly wage to all who have gained admission to the Universities, except those who had some other source of income. The payment of this wage to every student that merits it and the affiliation of their National Union of Students to the Trades Union Congress provide concrete evidence of the very real place that Czechoslovak students have as an integrated part of the community—a thing realised by all.

The second reason for the high general estimation of students is due to their spirited resistance to the Nazi occupation from 1939 onwards and to the prominent part that they played in the recent programme of reconstruction. Students in Czechoslovakia were among the first to be attacked by the Germans and were in the forefront of Czechoslovak resistance. As a writer in "Student News" reported: "The way the whole country commemorates November 17th as the day of Czechoslovak students' resistance can leave no doubt in anyone's mind as to what the people feel about the role of the students during the occupation."

Considered in this light, then, the students' protests against the Communist coup are not to be lightly dismissed. The opinion they expressed was not that of an inconsiderable minority. It is too early to say whether their demonstration will have any effect, but it is timely to compare the status of Czechoslovak students with our own and to admire their courageous opposition to what they believe to be evil.

Patronage, Publicity, and the Press

"Describe the evils of advertising. . . ." Students who have taken Stage I Economics will tell you the source of this quotation.

In spite of the disadvantages of advertising from the point of view of the economist, the Students' Association has derived considerable benefit from advertisers in the past and continues to do so. To quite one instance, the profit on "Smellbound" programme exactly equalled nett advertising revenue.

The age of literary patronage did not die when Johnson penned a few home-truths to M'Lud Chesterfield—not if periodicals are of the status of "Literature." No periodical can hope to pay its bills and show a profit without the patronage of the advertiser.

At present advertising revenue pays for three issues of Craccum, and sales are expected to pay for four issues. The cost of the remaining three issues per year is at present paid out of general student funds. It is the hope of Craccum Staff to collect advertising to pay for at least two of these issues.

Since students are a penurious class and since a College paper has of necessity a comparatively small circulation, an advertisement in Craccum is not a paying proposition for all firms. Indeed, such an advertisement is, in some cases,

very little more than an indication of the tangible interest of a small section of the business community, in student affairs.

When less penurious than usual, students can requite this interest by going out of their way to deal with advertisers. One good turn. . . .

NOTICE

Copy for our next issue will be accepted until Friday, April 2nd. It should be placed in CRACCUM box (on the left-hand door of Executive Room) or may be posted to the Editor, s/o. University. Writing (or, preferably, double-spaced typing) should be on one side only of paper no smaller than quarto size. All writings must be signed by the contributor, who may, however, give initials or a nom-de-plume for publication.

Clubs wishing to advertise in the DATES column should submit copy well before the closing date. Requests for meetings to be reported by members of CRACCUM staff should be made at least a week prior to the date of the meeting.

NOTICE BOARDS

Notice to all Club Secretaries, and to Students.

I.—"COMING EVENTS" BOARD

This board is intended to give students a bird's-eye view of the whole of Clubs and Society activities in the College.

You are asked to write in, legibly, brief details of your meetings for the information of all.

The new board should be of great value to all Clubs, not only as an additional means of official publicity, but also as a means of avoiding clashes.

II.—GENERAL

You are reminded that ALL notices on official Association boards must be signed or initialled by an Executive member (and all notices on College boards should be approved by the College Office.)

Notices that become untidy or out of date, or that are unsigned, will be removed without warning.

CRACCUM needs "fill-ups" for its corners and small spaces such as the Readers are invited to contribute suitable paragraphs. Original or reported amusing remarks on College life or universities generally will be especially welcome.

FROM BIRMINGHAM UNIVERSITY

Professor Llewellyn

JOINS CHEMISTRY DEPARTMENT

Professor Llewellyn has come to Auckland University College to be Professor of Chemistry. He was a student and later a lecturer at Birmingham University. He also held an I.C.I. Research Fellowship.

During the war Professor Llewellyn was on the Headquarters Staff of the gas detection squad in London. Anti-gas precautions and research were only part of his duties. He also spent very many hectic hours fire-fighting. He did, too, much "Explosive" investigation.

CRYSTALLOGRAPHIC RESEARCH

The Professor is establishing at this College a crystallographic research labo-

ratory and also proposes to do research on electron diffraction. He looks forward to the day when much more building accommodation will be available.

AN "ASSESSMENT" SYSTEM

Professor Llewellyn does not like the present system whereby a student is virtually passed or failed on the marks obtained in degree examinations at the end of the year. He proposes in the chemistry department to introduce a system of "Individual Assessment," whereby students will at numerous intervals throughout the year be assessed on various aspects of their work and these assessments recorded. Then, at

the end of the year, a fairly accurate record of a student's worth will be available. This new system will mean more work for the teaching staff, but the Professor believes it to be well worth while.

The very good standard attained by the chemistry students has impressed him. He thinks it compares very favourably with that in English universities.

The mixing of subjects, i.e., taking in one year different subjects at different stages, does not meet with the full approval of Professor Llewellyn. He considers Stage I subjects should be completed before advancing to Stage II subjects. This would lessen considerably the present difficulties of drafting a suitable timetable. He also favours "Specials" for Stage I subjects, but not for advanced stages. He considers that in advanced stages of a subject a student's success or failure should be determined largely on the year's work. Thus, if a student did not do a good year's work and as a result failed, the need for a "special" would not arise.

Despite his Herculean task in the Chemistry Department, Professor Llewellyn hopes to find time for some of his outside interests; chief of which are music, tramping and motoring.



—Staff Photographer.

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JOHN MULGAN: REPORT ON EXPERIENCE

HAVING known of John Mulgan, though I had read none of his writing, I had looked forward to the publication of this book. Now I have read it. My main reactions are two—what a beautiful piece of literature: what a tragic loss was his death, to New Zealand, to the Empire, and to the world.

The German-inspired wars of this century have hit our British nation hard, by depleting her manpower and robbing her of too many of her able young men. In the second war we were spared much of the appalling, careless slaughter of the first; but New Zealand suffered a high proportion of loss, and among those killed were many of "the loveliest and best"—for the simple reason that always their instinct was to be in the forefront, to conceive and take the greater risks. Now our every land seeks leaders in these difficult days, and suffers for their lack. The drastic partial liquidation of the Empire may be welcomed on this account alone: we will have less territory to cover.

JOHN MULGAN lived long enough to prove his worth. At twenty-one he left A.U.C. in 1932 and went to Oxford, where at Merton he read English Literature with Edmund Blunden, obtaining a First Class in the Schools. In 1935 he joined the Oxford University Press, of which Kenneth Sisam, also of A.U.C. and Merton, was an editor. The New Zealand Government became aware of him, sent him as its observer to a session of the League of Nations, had him in the background at an Imperial Conference. A distinguished New Zealand member, who met him there, later described him as the ablest young man he had ever met, and the nicest. Early in 1939, when he was still under thirty, the Oxford Press had decided to send him to the United States to take charge of its affairs there; but, as he wrote, "I must wait until I know what Hitler intends to do." After the occupation of Prague he knew and at once joined the Territorial Battalion of the Oxfordshire and Buckinghamshire Light Infantry. When the war came he was a second lieutenant. He died in Cairo in 1945, a lieutenant-colonel, having won a Military Cross for "an inspiring example of courage, patience and conscientious devotion to duty." A friend has written that "he was a rare combination of scholar, soldier, man of affairs and leader of men, and his future was full of promise."

AS Jack Bennett, his contemporary at A.U.C. and Merton, now a don at Merton, who has written the admirable Foreword to "Report on Experience," says: "This book needs no commentary beyond the author's avowal, in one of his last letters to his wife and school-boy son, that 'it is only the draft and outline of a book I'd like to write.'" I dare to make this commentary only because, after reading the book, I want to

recommend it to A.U.C. men and women of to-day, remembering, as Craccum issue of the 7th May, 1947, recalled, that John Mulgan, his father Alan Mulgan, and his grandfather Edward Mulgan were contributors to the College papers of earlier days.

The book is a gem: Robert Henriques of the London Observer calls it "a lovely document for a man to leave behind." As a reporter Mulgan bears comparison with the best of the recent war—your Quentin Reynolds and your J. L. Hodson. To my mind he excels them, in his manner of writing, his clarity of vision, his modesty, his exclusion of self.

The book is full of good things. One is struck by his abiding affection for his native land that he had left thirteen years before. "If the old world ends now with this war, as well it may, I have had visions and dreamed dreams of another New Zealand that might grow into the future on the foundations of the old. This country would have more people to share it." A Rugby player, he asserts that New Zealanders play "like professionals to win, and not, like public-school boys and amateurs, for where he served beside them, he found that there was a considerable virtue in such men and in their method of playing the stern game of war. He had "the good fortune to serve with the British Army"; but he would have been equally loyal to the New Zealand Army, as he was to the queerly assorted collection of partisans with whom he served for longer than a year in Greece.

HIS Greek mission was his highest adventure. There he came to know modern Communists and to assess them, for good and for ill. Like most of us, he had leaned the Communist way in his young University days. In England he

decided that, of the many kinds of Communism he had known, "the English version was the kindest and gentlest." "I see that quite a lot of the comrades have reformed now. There has been a lot of repentance and acknowledgment of mistakes, and John Strachey has discovered the principle of love."

I could go on quoting. There are his frank estimate of the absolute power of a lieutenant-colonel, in command of a thousand men "under him to make or break"; his analysis of courage in war, which would have intrigued J. M. Barrie; his faithful report of the one-eyed Greek pirate who led many British soldiers by devious routes to safe escape. 'Twere better to read the book, to come to know the man who wrote it, a New Zealander who "roamed the world not for adventure but for satisfaction"—one of those "queer, lost, eccentric, pervading people who will seldom admit to the deep desire that is in all of them to go home and live quietly in New Zealand again." He ends his all too brief report on a note of faith:

"FOR ourselves, we have been the gainers from this war. We have seen a good deal of death but have learnt by contrast to appreciate the living. . . .

"The years that are coming now are as full of promise as of difficulty. They hold in prospect as much demand on humanity as did the years of war. There are no simple solutions but there are at least simple beliefs. We have agreement at heart, if not entirely in method. As one who found war interesting, if not entirely acceptable, I would like to end by subscribing to the view that we are not likely to find time lying heavy on our hands in an immediate future of armed peace and tentative experiment."

This review was written by a graduate of the College who has lived overseas for many years. In the earlier war he served with the British Army and the R.F.C. and was a prisoner of war in Germany. A contemporary of Alan Mulgan, he was especially interested in his son's career.

EDITOR OF "KIWI" 1948

Aspirants to the Editorship of KIWI this year should address written applications immediately to the Chairman of Publications Committee,
John Nathan.

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FOR STUDENTS' NOTES, CLUB CIRCULARS AND ALL TYPING OR DUPLICATION NEEDS

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CRACCUM

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OPEN FORUM

'This Meaningless Drivel'

The Editor,
Craccum.
Sir,—

Can it be that the A.U.C. Labour Club, having noted recent Educational discussion, is of opinion that this year's freshers are morons?

What other reason could there be for the childish resume of the Club published in the first issue of Craccum (page 17, cols 1 and 2). It appears to have been written to (but not down to) people of considerably less than normal intelligence.

The ideas of the Club, as expressed in the article, could, for instance, have been punctuated as follows:—

The cliché expert testifies on the ideals of the Auckland University College Labour Club:—

Questionmaster: What are all thinking people anxious for?

Karl Marx Laren: A more just and equitable social system.

Q.M.: Where will this arise from?

Marx Laren: The chaos of our present social relations.

Q.M.: And what is raised forlornly?

MxLaren: The cry of the oppressed is raised forlornly.

Q.M.: What must the inherent class divisions of capitalistic society do?

MxL.: Inevitably set one section of the community against other.

Q.M.: What does each group do?

MxL.: Endeavour to promote its own

advantage by the exploitation of the whole.

Q.M.: What does Socialism accept?

MxL.: The necessity of planning major fields of economic relationship.

Q.M.: So that?

MxL.: The utilisation of resources will be made in the interests of the whole community.

Q.M.: I thank you for your interesting and instructive address, Mr. Marx Laren.

Is this meaningless drivel the result of "a powerful force stimulating intellectual activity concerning the problems of Socialism"? Is this a specimen of "University progressives"?

Two further matters in the resumé call for comment.

Where lies the gratuitous insult in the opening paragraph "the club is affiliated with the Students' Association and with the Labour Party as it is felt the link with the workers can give . . ." and what unconscious subtlety leads to the statement "monopoly capitalism can be seen vigorously at work in all Western countries."

The article in question adds little to our positive knowledge of Socialism. A statement of the club's definition of Socialism, or a list of the industries which this "left" wing of the Labour movement wishes to see socialised in the next twenty years, would be more helpful.

Yours faithfully,
RODERICK SMITH.

Drama Society Clique?

be produced this year and that the same few will not have the leading roles in them all.

It is very gratifying to read that Professor Musgrove and his helpers will audition all interested before any casting is done. This will help to check some senior members from appropriating for themselves the leading roles before others have had a chance to be heard.

Yours faithfully,
D. B. JOSEPH.



Fresher Season Opens

Drama Society Gets Record Bag

Drama Society got away well in this year's "Bag the Fresher" contest. Preliminary research showed over-heated committee members that one hundred and eighty students had, either through interest or through the central position of the Society's name, put a mark opposite Drama on their Students' Association cards. In view of the fact that over a hundred of these were women students, and that 'phone numbers were provided, the committee took prompt action to make sure that the charge of isolationism would not again be levelled at the Society.

Arrangements were made for auditioning every student who professed himself interested, and the scheme was put in motion at once.

Professor Musgrove—who, because he is producing "Dr. Faustus" for the Society this year, had the hardest part to play—and the members of the committee found they had taken on a fairly substantial task when they started to audition new members at the rate of three an hour. However, results based on the first Saturday's work show that the trouble taken will not be wasted. If the standard set by some of the new members can be kept up there is every chance that the Society's future productions will show, with regard to talent, something more than a "competent mediocrity."

The Society's aim in holding these auditions is primarily to find the cast for "Dr. Faustus." But the scheme extends further than this. It is hoped that from the numbers who profess interest in drama a "sinking fund" of talent may be built up, upon which producers of other plays in the College will be able to draw. In this way the major problem in producing University plays—namely, that of casting—will be overcome. Nevertheless, whatever the results of the experiment, there can be no doubt that it has resulted in a far greater stimulation of interest in drama in the College.

"CHANTING A DITTY THAT WAS NOT THEIR OWN"

Women Students working in a factory during the Vacation were rather at a loss to find interests in common with the regular workers. The problem was solved when one student struck up one of those songs which Tramping Club members consider their own. The factory workers knew it (and others) word-perfectly!

The Editor,
Craccum.
Dear Sir,—

It was very refreshing to read in your last issue Professor Musgrove's remarks about the College Drama Society. It appears that at last the Society is to have some competent guidance.

For many years past the "solid core of old faithfuls" have followed a policy more advantageous to themselves than to the rest of the Society.

There has been a tendency for the same few experienced actors to take the leading roles in all the productions, with the result that the less experienced, very very rarely, if ever, had a chance to attempt a leading part.

One-act plays were frowned upon by the solid core of old faithfuls. They argued, with some justification, that a one-act play took nearly as much producing as a larger one. But they failed to appreciate that one-act plays made provision for fairly short leading roles, most suitable for the semi-experienced. It is hoped that many one-act plays will

WERE THESE THE BEST FILMS OF 1947?

Films made in 1947 were, in general, no better and no worse than those made in 1946. A number that perhaps seemed better than most released in New Zealand in the past twelve months were actually made as long ago as ten years. 1947 brought some very poor films, a large number that were, at the most, entertaining, perhaps two or three which will find place in motion picture anthologies.

About this time every year reviewers set about picking their "ten best" films seen in the previous year of picture-going. Why it must always be ten I do not know. For my own part I can think of no more than eight films that were in a great measure superior to anything which reached this country in the last year. My list would possibly have reached ten had I seen two films for which reviewers, generally, are able to find places on their lists—"Boomerang" and "The Late George Apley." My eight, then, in alphabetical order are:—

Great Expectations.
I See a Dark Stranger.
La Grande Illusion.
La Kermesse Héroïque
Odd Man Out.
Olympia.
Portrait of Maria.
The Southerner.

Of these films, only one is of American origin, three are British, three from continental studios (two of them from France) and one was made in Mexico.

I know that it is dangerous ever to say that you preferred any one film above all others, but of these eight "La Grande Illusion" is the one that I should most like to see again. It is a film which, I understand, has so far screened commercially only in Wellington, although made ten years ago. It was made only just in time. Another year, and it could never have been made. I have seen no other film that declares so bluntly that peoples of warring nations (here England, France and Germany) may, in the midst of battle discover common beliefs and ideals, may together measure the futility of war and envisage a world in which peace may not continue to be the grand illusion. Renoir, the director of "La Grande Illusion" is obviously a pacifist. While he may not win your approval or your sympathy, he must surely be admired for the bold manner in which he sets out his beliefs.

Of a more "muted" kind is the pacifism Renoir displays in "The Southerner"—that "freak" Hollywood film, as one critic has called it. An adaptation of George Sessions Perry's novel "Hold Autumn in Your Hand," the film recounts man's seasonal struggle in the dust-bowl area of the United States of America. Conflict is just as much a part of "The Southerner" as it is of "La Grande Illusion," but now it is neighbour against neighbour and nature against all men. Renoir's farmer seeks

as much to be allowed to live out his life in peace as did Renoir's soldier. Like the soldier, his wish, at the conclusion of the film, seems no nearer fulfilment than at the beginning. When the flood waters have receded from his ruined crops, he stands ready behind his plough to begin work again on ground that must be made productive if he is to live. We shall probably not see the like of "The Southerner" for a long time, for films like it slip out of Hollywood very seldom.

With "Great Expectations," British studios first exploited the tremendous film-potentiality of Charles Dickens. The makers of the picture could hardly have foreseen the immense success they were to achieve. Allowing for slight divergence from plot, some necessary telescoping, omission even, of characters, "Great Expectations" set a high standard for future versions of the so-called "classics." A cycle of Dickens not only appears assured; it is a fact. Already we have had "Nicholas Nickleby," generally conceded to fall short of "Great Expectations." No other film, including "Henry V" and "Odd Man Out" has, I believe, done so much to raise the prestige of British motion picture production in the minds of the public as "Great Expectations."

"I See a Dark Stranger" was the year's outstanding comedy-drama, and a film that maintained the reputation of Lauder and Gilliat as Britain's foremost picture-making team. They touched lightly, but none the less skilfully, upon a delicate theme (that of Anglo-Irish relations) told a rousing tale, photographed some beautiful landscapes and rounded off their work with the most neatly-contrived and enjoyable climax of the year.

The brightest film of 1947 was undoubtedly "La Kermesse Héroïque," although, like "La Grande Illusion," it came to New Zealand audiences from the past. Many more people than would probably care to admit it, enjoyed this ten-year-old comedy and satire. Although its theme of mass adultery earned for it great displeasure in many circles, "La Kermesse Héroïque" was free from the smirking insinuations of many American and English productions and had greater success in this country than any foreign film showed for many years.

Had you read F. L. Green's novel "Odd Man Out" before seeing the film,

you must, I think, have been a little disappointed with the latter. It is a very good film, superb, even, in parts, but to my mind it fails to bring out fully the point of the book. Even allowing for necessary foreshortening of characters and the need to keep the story moving, Johnny of the film seems not to be the symbolic Johnny of Green's novel, who speaks little and is rather a device used by the author to examine the moral make-up of those people in whose lives Johnny stumbles in his flight from the police. The novel is remarkable for its digression from the theme of robbery and retribution, a theme to which the film adheres rigidly. Such digression may, or may not, be a virtue according as to what you think is the author's intention, but how you yourself choose to interpret it is apart (and they are only small points) "Odd Man Out," considered entirely on its merits as a motion picture, is obviously among the best screen allegories and is England's finest dramatic offering in 1947.

"Olympia" most of you will already have seen at least once. I need not tell you that technically it is probably as fine a film as has been made. Photography, commentary, musical score, atmosphere all were in perfect accord. Nowaday the balance of the film seems a little upset, with all the ministerial clipping and snipping that has taken place; even so, it remains, eleven years after it was made, a thrilling spectacle and the finest study of the human body in action that has been recorded on film.

"Portrait of Maria" is a very beautiful film. Maria's persecution by ignorant villagers, who believe, wrongly, that she has allowed herself to be painted in the nude, is told so simply and so movingly against an exquisite background of Mexican landscape and floating gardens as to stamp the film one of the screen's most splendid studies of mob-hatred and hysteria.

Hollywood, as was evident in 1947, remains chained to a code of censorship as rigid as it is puerile. Young love continues to go hand in hand knee-deep in daisies into the technicoloured sunrise with the heavenly choir accompanying. And while good American ears may not be offended with a "damn" or a "hell," Hollywood still contrives to provide both the most childish and what the late James Agate called the "dirtiest" films in the world.

British studios, on the other hand, continue free from a published code of film do's and don'ts. They appear to be breaking ever more boldly from the accepted American pattern for successful picture-making and providing something more in touch with life itself. As far as the English-speaking world is concerned, it would seem to be the task of Britain to raise the film from the position of a mass opiate to something approaching a form of serious art.



CAMBRIDGE LETTER

Universities Around The World

(Condensed from "Sphinx.")

THIS LETTER must necessarily present a rather personal viewpoint on activities in Cambridge. A student can be an active member of only a small proportion of the multitude of clubs, covering every subject from Birds to Magic, and Psychical Research to Mountaineering, and so a complete summary of student activities is quite in his flight of question in this letter. That I can give some more general figures at present is due chiefly to the polls carried out by "Varsity." "Varsity," I should explain, is the weekly Undergraduate newspaper, resurrected last year after a wartime demise, which presents, very ably, a weekly survey of University activities plus criticisms of concerts, films, and so on, as well as feature articles such as the serial now running on Colleges and Their History. This series is particularly interesting, as the College is very much the unit here and very few students know much of the origins, customs and academic traditions of other Colleges in the University.

As with nearly every other University, suppose, the number of students is greater than last year, possibly greater than ever before. The general shortage of accommodation has given headaches to the authorities and students (particularly the married ones) alike. Last year and this year some rooms have had to be shared. Most people who have shared think sharing not the greatest of their troubles. As one who shared last year, I can second that. But no one pretends the arrangement is really satisfactory, and most people think that a room of one's own should be an ingredient of University education.

It seems to me that there is a general accent on work among the students. This is confirmed by political canvassers who say that pressure of work is now a major excuse for rebuffing their entreaties and has already replaced the

once-popular one of belonging to too many societies. My own opinion is that students, being older, look to their future more often and that the final exams and the job that depends on them are a constant spur towards getting down to work.

Two new organisations have started a drive for membership this term—the United Nations Association, which claims a 500-odd membership so far, and the N.U.S., so far poorly represented in Cambridge, which is starting a campaign in the very near future. No one seems to know why it has been such a neglected body here.

The Union, whose numbers rose so sharply last year with the great influx of ex-servicemen, continued to flourish. The debates have been mainly political in character, which I think a mistake, as it divides the House so sharply before the debate begins. Oratory can make little or no impression upon settled political opinions. The motion of the first debate of the term "That this House has no confidence in H.M. Government" was carried 642 to 242. This showed clearly the strength of the opposition to the present Government in the Union.

This brings me back to the status of parties in the Union. "Varsity's" poll among students showed that 60 per cent of students would vote Conservative in the next election, 23 per cent Labour, 11 per cent Liberal and 6 per cent other parties. However, only about 30 per cent of the students are politically active. I have the impression that scepticism is gaining over idealism in political matters. Fewer students are quite so sure that this or that theory is the answer to all their troubles.

Now that I am near the end of this letter, I see all the things that I have missed out, and will try to mention briefly a few more happenings in vari-

ous spheres. The Dramatic Clubs have been very active with production of "Candida," Cocteau's "The Infernal Machine" and Priestley's "Johnson Over Jordan."

The Musical Society gives its usual orchestral concert at the end of term, and the Music Club continues its Saturday evening Chamber concerts (given by members) which have contained several interesting items this term, such as an alternative version of Bach's 4th Brandenburg Concerto for harpsichord, two recorders, and strings, Stravinski's Sonata for two pianos, and Patrick Hadley's "The Orphan" for voice and string quartet.

Sport I must leave out altogether; there's far too much to put in this letter. I hope this gives the impression of the way life goes on here. One thing, I think, is certain; anyone looking for Spivs and Drones will not have much success in their search in Cambridge just now.

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THE NATIONAL ORCHESTRA

An Excellent Final Concert

With Miss Isobel Baillie

The final concert of the second Auckland season given by the National Orchestra showed that, in spite of some changes in its personnel, the orchestra has achieved a highly commendable standard of teamwork in performance. The enthusiasm of the players is unmistakable, a state of affairs that both reflects credit on their conductor and augurs happily for their future.

The opening "Overture to a Picaresque Comedy" by Arnold Bax gave one an opportunity to appreciate the brilliance in technique already achieved by the players. The capricious atmosphere was well portrayed, in spite of the loss of some finer points of balance in the tutti. The verve with which it was played was most stimulating.

Then followed a "Soliloquy" by Andersen Tyrer, played by a reduced orchestra with some considerable feeling. I would here question the good taste of the insertion in the programme of some unfortunately-worded remarks concerning Mr. Tyrer's family affairs, and prefer to think that he had no hand in the compiling of them. It is a pity that the first work we have heard by Mr. Tyrer should have been of so slight a nature.

Of Isobel Baillie's performance little can be said, except in superlatives. Setting aside pure unforced tone, and her perfect control over all her range, Thursday's audience heard a musician who expresses with consummate artistry all the feeling that the writers of her well-chosen solos have packed into them. As encores she sang Handel's "Let the Bright Seraphim," with a brilliant trumpet obligato, the beautiful folk song "Why Should I Sing and Sigh," and Broughton's "Faery Song," the two latter solos to harp accompaniment by Winifred Carter.

The orchestral accompaniment could have been more lightly scored and more elastic in performance in Miss Baillie's first number, Bach's "My Heart Ever Faithful," and the tempo of the inter-

ludes in "With Verdure Clad" was varied unnecessarily, but these were minor defects in a most satisfying performance.

It was in the major work of the evening, Brahms' first Symphony, that the worth of their work was most clearly seen. After the difficult introduction they settled down to give a most capable account of the symphony, never once flagging in their single-mindedness of expression. The second movement was perhaps the most beautiful playing they have yet accomplished, delicately shaded, with almost perfect blending in all the departments. The noble way in which the last movement was presented more than compensated for slight inaccuracies of intonation and blend in the third movement.

The concluding item, Berlioz's "Hug-

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IMPROVING THE MUSIC COURSE

By MICHAEL SMALE

TEXT-BOOKS and rules have always been part of the apparatus of teaching. When anyone wants to learn a new subject, he doesn't usually begin at the beginning and study it by himself as if it were something unknown before; he takes a text-book, a condensation and summary of the studies of other men before him, and he learns in a short time what they may have taken years to learn. A man learning the grammar of a language doesn't pick it up bit by bit as a baby does; the baby has years to learn. The man can't afford so much time; he finds what he needs to learn gathered together already in a little book of rules. But discrimination must be used in choosing books. If the student finds that his book-rules just don't apply in the examples he reads of the language, of course he distrusts his book.

Faulty Acceptance of Opinions

Now some writers of great text-books in the past have been very mistaken in the conclusions they set down as a result of their researches. And, furthermore, teachers in the past have sometimes been inclined to divorce academic study from reality and make it an end in itself, a perversion of study. For this reason, or else from ignorance, they have accepted indiscriminately the teachings of famous scholars and passed them on as part of their own, without verifying them for themselves. And so many have come to suspect text-books altogether, but the fault is not in the text-books themselves, but in the selection of them made by teachers who should be able to discriminate.

Co-ordinated Writing and Study

All this has happened in music as in other branches of learning. Scholastic Counterpoint, the style of the sixteenth century as analysed and expounded by Fux and Bellerma in the next, has been a big feature of university music courses ever since then. It may be argued in its favour that it is a good mental exercise, and so it is (and so are crosswords), but it would seem better to kill two birds with one stone, to exercise the mind by writing in the sixteenth century style and at the same time studying the actual music of the period. There is surely a suggestion of dishonesty in teaching as the style of Palestrina something that is hardly more related to the style of Palestrina than it is to that of Bach or Haydn.

Example of Palestrina's Counterpoint

It may also be said that a student must learn the rules and then learn

garian March" was given with great fire, but may have spoiled the effect of the Brahms symphony for some of the audience.

It is to be hoped that the orchestra goes on to conquer new fields in the repertoire, and we may, on the strength of their latest season in Auckland, have confidence that they will.

—R.

how to break them. But the rules of sixteenth century music are not those of Fux, Bellerma, Albrechtsberger, Cherubini and co. Palestrina knew little of these! He learned no rules just to break them; his rules are rules only because he kept them, but many of the rules we can clearly find in his technique were to him part of his instinctive musical sense (and can become that for us). The principles underlying Palestrina's music form just as logical and strict a musical grammar as those of the later theorists who didn't study the music comprehensively enough. Palestrina is as good an example for counterpoint students as Cicero is for students of Latin prose, and provides a firm and logical foundation from which to proceed to freer work. Our music department in this College is contributing considerably to the advancement of musical study by now giving students the real thing.

Slight Relation to Real Music

Yet other parts of the course are not as much related to real music as they might be. Harmony teaches us the harmonic basis of music from Bach to Brahms, but chord-progressions are only a small part of all that goes to make up each kind of music. It teaches us little of the different and characteristic treatment of these basic harmonies by various composers. The examples we write, like the examples in our text-books, are highly artificial stringings-together of the chords we have learned. This is not a bad thing in itself, but the deficiency is not fully made up elsewhere. Instrumentation has the same fault. The historical development of music would be more interesting if related more to the different aspects of composition, such as harmony, orchestration and form; or else these aspects could well be studied in a historical framework.

A Suggested Musical Course

I would suggest that a course of musical study such as this might have more interest, and relation to reality:—

1st year: Harmony (a one-year course in the rudiments, i.e., tonality, chord-structure, ear training, etc.)—1 paper.

Acoustics (the physical aspect)—1 paper.

Musical Appreciation I (with set works for study, and including form)—1 paper. Arts subject.

2nd year: Composition Technique I (including harmony, rhythm, instrumentation, etc.)

a. Polyphonic (including canon)—2 papers.

b. Classical—2 papers.

Musical Appreciation II—1 paper.

3rd year: Composition Technique II.

a. Harmonic and contrapuntal (including fugue)—2 papers.

b. Romantic—2 papers.

Musical Appreciation III—1 paper.

(Dip. Mus.)

4th year: Original Work. Options:

- Composition(s) in original style.
- Thesis on some branch of musical study.
- Practical work of high standard (e.g., with an instrument).

(B.Mus.)

Chief models for composition would be: Stage I a. Palestrina, b. Mozart, II a. Bach, b. Schumann.

As such a change as this in the university music syllabus would result in immense confusion for some years, and as this is only an airy suggestion, anyway, I would make this plea seriously, that the works of the above-mentioned men be taken as standards in our present work in addition to text-book examples, rather than the book examples alone. It is surely more profitable for a student to model his work on real music; and aren't these men themselves as sound standards as the text-books which profess to teach their technique!

NATIONAL ORCHESTRA

The final programme of the Symphony Orchestra opened with a very pleasing and delightful performance of Arnold Bax's "Overture to a Picaresque Comedy." Then followed a short "Soliloquy" by Andersen Tyrer, which could well have been much shorter. The composer had little to say and said it at length. Unrelenting arpeggios from the harp became rather tiresome. The whole piece expressed a deep sadness, which could, however, have been understood from the first few bars.

The finest part of the evening's music was the group of Bach and Handel songs by Isobel Baillie. These were perfectly sung and beautifully and sympathetically accompanied. Then, with a touch of bathos, Miss Baillie sang as an encore a charming folk-song, "Why Should I Sit and Sigh," and Rutland Boughton's "How Beautiful They Are," a trivial and popular piece, to Miss Winifred Carter's delightful harp accompaniment.

The Cesar Franck tone-poem consisted mainly of some rather meagre subject matter beaten out to smithereens by the full orchestra.

The second part of the programme was yet more enjoyable, particularly the Brahms symphony, the orchestra's finest piece of work. Finally, to set the audience in a lighter mood, the programme concluded with the popular Rakoczy March.

The standard of the orchestra's playing was very high, but at times it seemed that the orchestra was a rather unweildy instrument and its playing was sometimes a little heavy. The flute-tone became somewhat "breathy". But, saddest of all, where was that lovely, mellow, liquid horn-tone that we have learned from recordings of the best overseas orchestras to associate with the horn? This year, as last, the constant harsh, rattling, "cuivre" tone of overblown horns was an unpleasant and noticeable feature. The balance of the orchestra would be improved by doubling the number of violins.

—M.S.

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Literary Club Mixes Philosophy with Poetry

And the Question is Still Open

Literary Club met for the last time in 1947 at the home of Mr. Tom Wells. The occasion was a Panel Discussion on the place of philosophy in poetry. Dr. Musgrove, with the air of a man about to prod an atom bomb with an umbrella, introduced the panel. To the expectant eyes of the club were revealed the secret identities of three of the College's notables—Mr. Joseph became the Plain Man, Mr. Pflaum the Philosopher, and Mr. Reid the Man With the Monkey Wrench.

Dr. Musgrove introduced the subject, at the same time saying all there was to be said about it by stating that everybody should either be writing poetry or making money, and that therefore discussion was futile. He then threw the subject at the Philosopher.

An Expression of Truth?

Mr. Pflaum attacked poetry from a utilitarian point of view. He attempted to define it as an expression of beauty as truth. There were, he said, two aspects of this definition: Firstly, that beauty is a peculiar creation of the



MR. PFLAUM

human mind; and, secondly, that it is akin to the raising of a specific emotion. Poetry, then, expresses beauty by reproducing the poet's emotions, and not by merely relying on description of the shape and form of the subject. We are asked to re-experience what the poet has felt, to share his secrets.

In the face of this, asked Mr. Pflaum, are we justified in saying that poetry has anything to do with truth? Poetic statements thus cannot be referential, cannot describe anything external; they must concentrate on the facts they contain and nothing else. This, however, if

we reason on the correspondence theory of knowledge, is fallacious; that is, if we state that there is a correspondence between a property and the facts to which it refers, we cannot state that an expression of the property will not imply recognition of the facts. In the case of poetry the truth (or fact) is verified by our finding in the statement the same emotion (or property) that the poet felt. Poetry can thus be an expression of both truth and beauty.

This seemed to settle the matter until Dr. Musgrove refused to accept poetry as a form of reproduction—even of truth—or as an expression of beauty, and, accusing Mr. Pflaum of doing fishy things with red herrings, called on the Plain Man.

Doubtful Value of Poetry

Mr. Joseph also wanted to know the use of poetry, although his idea of use was one concerned with bread and but-



MR. JOSEPH

ter. What, he asked, was the justification of poetry to the Philistine? It seemed that, unlike the other arts which have accepted social use, poetry was unjustifiable. Its only value lay in mnemonic verses and parody. It was not teachable or able to be commissioned as was art (and even good artists, said Mr. Joseph bitterly, are occasionally

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able to make a good living), and was consequently financially worthless.

The Plain Man's attitude was "What adjectival use is poetry, anyway?" This was not a new attitude. Mr. Joseph pointed out, in the eighteenth century it had been responsible for driving poets mad, and in the nineteenth for driving them to Italy, with the same result. The only object in poetry seemed to be to distract people's attention from what it is to what it does. In interpretation of the "use" of poetry, Mr. Joseph said that in the ordinary use of "use," poetry was useless. It did, however, have a use, not by itself but as something else. Poetry was not material for psychoanalysis, but it could be used as a form of catharsis, a form of purging of mental humours. Having thrown this bone of contention into the ring, the Plain Man retired.

Communication in Poetry

Mr. Reid let go of his monkey wrench by embarking on what he called a Surrealist Symposium beginning at the end. Was there, he asked, communication in poetry? Was there anything we could get out of it, and if there was, was it that which the poet put into it? Catharsis could only take place if there was this communication. If poetry was communicable its function could be defined as a liberation of anima and a suppression of animus — imagination being allowed to go ahead at the expense of reality. This meant the suspension of surface activities. It seemed, however, that the catharsis, instead of being a jettisoning of superfluous baggage, was merely a form of escape, and that the actual satisfaction after the catharsis was nothing more than the relief of the return to animus. In this case poetry had only psychological effects, and it was dangerous to attempt to read philosophy into it.

What then, asked Mr. Reid, was the relationship between the reader and the poet? According to Croce a work of art takes place in the mind of the poet and expression is not necessary. But when expression does take place it is merely an interpretation of the work of art experienced subjectively by the poet, so that correct re-experiencing on the part of the reader is well-nigh impossible.

A Part of Experience

Thus, Mr. Reid concluded, with a final blow from his monkey-wrench, all expression and interpretation is purely fortuitous. It is only if we admit that poetry is not a symbol of experience but an intrinsic part that we are able to interpret it. But even this interpretation is limited, as it depends entirely on some coincidence between the opinions of the poet and the reader. If this coincidence does not exist, the chances of the reader's re-experiencing the poet's feelings are very small.

When Mr. Reid's symposium was complete (and the reporter shaken into a semi-intelligent coma) Ringmaster Musgrove invited the general public to participate in the game. There were, he said, three Aunt Sallies ready to be fired at. What was Lit. Club going to do about it?

This Jazz

(The first of a series of articles to be contributed by Swing Club)

Anyone who wants to take an interest in jazz soon finds that one of the most trying things about it is that few of its terms have been satisfactorily defined. This series of articles is an attempt to provide understandable explanations.

Jazz is a form of music of Negro origin, which has had added to it various elements of the European forms of music. It is based on the idea of improvisation either on a known theme or on a known sequence of chords—e.g., the blues, the harmonic basis of which remains the same whatever the melody. This improvisation is carried out either by a solo player, or by all the musicians collectively. Only in the last few years have pieces been composed and arranged as a whole to form music still in the jazz idiom, but with more affinity towards the classics—here often even solo passages are written out beforehand.

Since early jazz-musicians were generally self-taught, they developed unorthodox ways of playing their instruments, breath control, etc., which accounts largely for the characteristic intonation of many players, particularly the older men, since as the younger ones have mostly been taught, generally by classical teachers, their tone is less markedly different from that of European music. The use of various mutes also gives a different tonal effect, and the grouping of instruments also has no parallel in European music, since apart from the double-bass the stringed instruments, the backbone of European music, have very little place in jazz; woodwind and brass providing the melody line, over largely a percussion background.

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Unfortunately, most of the salvoes loosed were somewhat beside the point of the discussion and (although interesting) can hardly be recorded here. It should be sufficient to note that, despite the hour that elapsed between the conclusion of Mr. Reid's final statement and supper, no definite decision was taken on the relationship between philosophy and poetry. The question is still open.

—PIC.

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A.U.C. TOURNAMENT

Athletic Team Loses Some Stars

At the time of writing the Tournament team has not been finally selected, but the following are almost certain to make the trip to Dunedin.

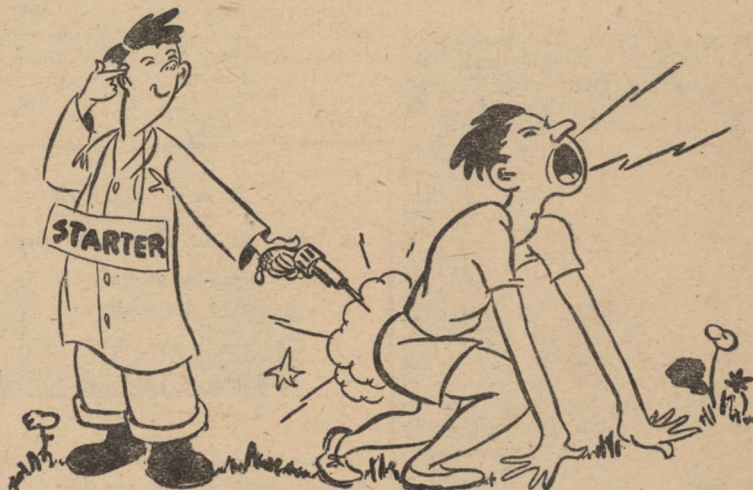
J. M. Holland. Needs no introduction. This will be his third tournament, as he made his debut at Christchurch in 1946. N.Z. record-holder over the 440 yards hurdles; he has never been beaten in this event. "Dutch" began his athletic career at Mt. Albert Grammar School as a high jumper, and in 1946 he won the Auckland Senior Championship with a leap of 5ft. 11in. Since then he has turned his attention almost solely to hurdling, but still ranks in N.Z. class in all flat events up to the half-mile, over all three hurdles distances and in the three jumps.

G. G. H. Gilmour. An ex-King's College boy, Gordon Gilmour is a field events exponent of outstanding ability. Former N.Z. Junior Champion and record holder in the shot and discus events, he has shown steady form since entering senior ranks, and was placed at the Auckland Championship this year. Apart from his prowess at the "muscle events" he is above average as a broad jumper and low-hurdler, while he played for the University Senior Rugby team at centre-threequarter last season until an injury put him on the sideline.

B. A. Sweet. A brilliant sprinter and low-hurdler, Barry Sweet was recently credited with 10 secs. for the 100 yards in Gisborne. A repetition of this form will make him hard to beat at Tournament. Sweet is, of course, well known as a highly promising wing-threequarter being an All Black trialist last season.

R. E. Gibbons. Former Auckland Secondary Schools and Junior sprint champion, Russell Gibbons learned his running at King's College. This will be his first visit to Tournament, and his recent form suggests that he should be no doubt be one of A.U.C.'s most valuable athletes for some years yet.

N. A. McMillan. The oldest member of the team, "Mac" began his athletics at Mt. Albert Grammar in 1936. He won Secondary Schools' championships in 1937 and 1940, and was an Auckland Junior Representative in 1939 and 1940. While overseas with the R.N.Z.A.F. he competed successfully in Service events in Canada and England. Last Easter he won the N.Z.U. 440 Yards Championship and gained his Blue. Secretary of the A.U.C. Athletic Club, he will be captain of the Auckland team at Tournament.



C. M. Kay. Also a King's Old Boy, Colin Kay has been one of Auckland's best jumpers in recent years, as well as showing good form over the hurdles. He won the N.Z.U. hop, step and jump title in 1946 and 1947, being awarded a Blue for both years, while he also won this event at the Auckland Championships last year. This season he annexed the Provincial high jump championship and finished fourth in the N.Z. Championship. Kay was also a member of the University Senior Rugby team last season.

R. N. Crabbe. A product of Northcote High School. Ron Crabbe has had an outstanding career as a distance runner, both on the track and over country. At N.Z.U. Blue in both Athletics and Cross-country, he is the present three miles champion, and was formerly Auckland champion over this distance. He held the Auckland Cross-country title in 1946, as well as being fourth in the N.Z. Harrier Championship on two occasions.

A. C. Hill. Ex-N.Z. 440 yards Hurdles champion, Alan Hill is an old boy of Mt. Albert Grammar School. Last

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BASKETBALL

season he gained places in all three hurdle events at the N.Z. Championship meeting, while this season he was third in 120 yards event after taking the title at the Auckland Championships. He intends to contest the sprint hurdles at Tournament and should be difficult to beat.

D. P. Culav. Holder of the shot putt title and an N.Z.U. Blue, "Dave" Culav has retained his excellent form in all "muscle events" this season. He gained places at the Auckland Championships with performances which mark him as hard to dispose of at Tournament, as the big science student may be expected to improve by Easter.

D. W. Earp. Doug. Earp gained third place in the Auckland Pole Vault Championship with a vault of 10ft. 3in. A good stylist with the pole, and still young, he looks certain to improve on his performance before long.

I. H. Kawharu. An Auckland Grammar School old boy, Hugh Kawharu was hailed as one of Auckland's most promising sprinters this season. He turned in some exceptionally fine performances in handicap events, while his running in the heats at the Championships showed that he is a sprinter to watch in future years. Hugh represented A.U.C. in the sprints and the relay last year. In 1946 he gained his N.Z.U. Blue for shooting.

G. E. C. Anstis. Also an old boy of A.G.S., Graham Anstis has proved himself to be a hop, step and jumper of great ability and appears likely to partner Colin Kay in this event at Tournament. While in "New Plymouth with a Varsity team last month he jumped particularly well, and since then has been consistently doing over 42ft.

L. A. Drake. Former middle distance champion of the Auckland Grammar School, Lloyd Drake should be McMillan's partner in the middle distance events. Although he began his preparation fairly late in the season, his recent form has been most encouraging, and for his first season as a senior he ran some fine races, especially when one considers the fact that he was not too liberally treated by the handicappers.

A. C. Thom. An outstanding sprinter and jumper at Mt. Albert Grammar, Alan Thom went very close to taking Auckland Junior titles in 1942. Like McMillan, he served overseas in the R.N.Z.A.F. and resumed athletics this season after a considerable spell. A knee injury has hampered him in training, but provided he produces his best form he should gain a place in the Tournament team.

A. L. Carpenter. Auckland javelin champion for 1948 with a throw of 160ft., Avon Carpenter, another Auckland Grammar old boy, appears to hold a winning hand at Tournament this year.

Norma Croot: Junior Auckland Team 1946, Tournament Team 1946 — a very promising and reliable player.

Flora McDonald: Junior Auckland Team 1945-46, N.Z.U. Blue 1946—a vigorous and aggressive player, useful in centre or defence third.

Margaret King: Junior Auckland Team 1947. One of the best Auckland Senior Goalies, this young player should soon gain Provincial honours.

Helen Clarke: A promising player who had the misfortune to dislocate her knee at Easter Tourney 1946.

Frances Spence, Nancy Martin, Shirley Baker, Beth Patterson, Jacqueline Anderson, Lillian Gracey: These players for the most part, are young and we expect great things of them if they play up to expectations.

Dorothy Wilshe: Club Captain 1945-46-47. Senior Auckland Representative 1944-45-46.

The team, as a whole, is an unknown quantity, owing to the short time available for practices. But we hope to retrieve the Shield we won in 1946 and made a hard fight for in 1947.

He is a more than useful broad jumper also, while his ability with the shot and discus has received favourable comment in Auckland athletic circles this season.

At the time of writing it is not known whether J. G. Grant will be available for the trip, owing to ill-health. An Auckland Rep. last year and a finalist in the N.Z. 220 yards Championship, Jack Grant, formerly of King's College, was regarded as the logical successor to R. S. Agate as Auckland furlong champion, but owing to an unfortunate illness his form was well below par this season, although he turned in some fine handicap performances before his breakdown took place. Easily A.U.C.'s best sprinter last season, a repetition of his 1947 form would assure him of a place in the team. The absence of this courageous little runner will undoubtedly rob A.U.C. of one of its star performers.

LATE NEWS

Tournament:

On going to press we learn that J. M. Holland, J. Grant and R. Gibbons will be unable to go to Dunedin in the Athletics team. A.U.C. will suffer seriously from this loss. We take this opportunity of congratulating "Dutch" on his selection for the Olympic team.

We apologise for any errors in the other team lists that may have been caused by events subsequent to the writing of the articles.

Students

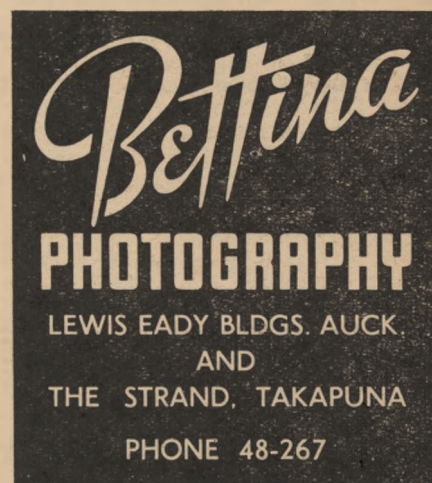
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MINIATURE RIFLE CLUB

This club was separately constituted last year, now being distinct from the Defence Rifle Club.

All members of the Students' Association, including Freshers and women students, are eligible for the Winter Tournament team, but all those interested should start shooting early in order to get in as much practice as possible.

Shoots are held both at the Auckland Grammar School range (outdoor-day) and at the Ponsonby Drill Hall (indoor-evening). The times for these shoots will be arranged to suit members.

The club possesses three .22 cal. target rifles (including one lady's rifle) and will shortly, we hope, have one more. Prospective women members are assured that there is no discomfort attached to firing these rifles.

If you have had no experience in shooting, do not let that deter you. We shall be only too pleased to coach you. Anyone interested is invited to get in touch with R. Oakley (capt.), Phone, 20-750; J. S. Spearman (sect.), 60-780 (day); M. Martin-Smith, 20-571; A. Stewart, 16-884; L. Laidlaw, 26-592 (committee).

A.U.C. Rowing Eight

Bill Grant (stroke), age 23 years, weight 12st. height 5ft. 8in., Wanganui Technical College Old Boy. He stroked the College Eight for two years against such crews as Mt. Albert Grammar School, Christ's College and local river crews—prior to overseas service in the Air Force. His local crew is the unbeaten West End Maiden Eight which has won at Hamilton, Mercer, A.R.A. and Tauranga this season. Bill has been stroking consistently well in training and gives a nippy stroke to his powerful crew.

Don Croot (No. 7). Age 22, weight 13st. 7lb., height 6ft. 1in. Don has developed as one of the most promising oars in Auckland. This is his third year in the A.U.C. Eight. He was nominated for provincial representation last year, but preferred to row for his college. Don rowed for several years in the Mt. Albert Grammar School Eight which won the Head of the Harbour Regatta for some years; 1947 was the year he obtained his first N.Z.U. Blue and he has every likelihood of repeating this performance this Easter. Don is a very efficient No. 7 and crew member. Last year he was a member of the crack West End Four, which was unbeaten in Auckland, and this year rowed in the winning Open Eight at Tauranga. Don is also a member of the N.Z.U. Rowing Council.

Kerry Ashby (No. 6). Age 19, weight 14st., height 6ft. 3in., chest measurement 43in. Kerry rowed in winning Mt. Albert Grammar Eight at Head of Harbour Regattas in Auckland and last year was a member of West End's crack Maiden Four. This year he was in an unbeaten Junior Four and also a successful Youths Four. This is his first year in the A.U.C. Eight. A tall, powerful youth with plenty of dash and fight in him, more should be heard of him in senior rowing next year.

Tony Antonievich (No. 5). Age 21, weight 13st. 7lb., height 6ft. 1in. Tony is Club Captain (and a keen one at that) for the second year and a member of the N.Z.U. Rowing Council Committee. He has rowed for his College for three years now and has gained three N.Z.U. Blues. Tony was a member of the Auckland Club Eight which won the N.Z. Senior Championships in 1946 at Wanganui. He was also in the champion Maiden crew which won at Wanganui. Tony started his rowing at St. Peter's School in Auckland Head of Harbour Regattas in 1942-43. He, too, was nominated for the Auckland Senior Representatives last year but preferred to devote his energies to his college. This year was successful for him in the Auckland Club Senior Eight which won at Hamilton, Mercer and A.R.A. Tony is a fervent apostle of the cause for sending an N.Z.U. Eight to Australia. He hopes to have his efforts rewarded this year. A tireless slave driver, Tony is respected by the crew for having built the crew to its present strength.

David (Schultz) Kronfeld (No. 4). Age

19, weight 13st. 3lb., height 6ft. 2in. Dave has had rather a meteoric rise in rowing circles. He was a Novice up till Tauranga Regatta when he substituted in the Auckland Club's Youths Four and Eight and had a third and a win respectively. More will be heard of him.

Stan James (No. 3). Age 22, weight 12st. 7lb., height 5ft. 11in. Stan is an ex-member of the O.U. Eight which won the Boat Race in 1946 at Lyttelton. An experienced and polished oar doing his final year of medicine at Auckland, Stan is a valuable asset to the crew.

Dominic Walls (No. 2). Age 27, weight 12st. 7lb., height 5ft. 9in. Dom. is having his second year in the A.U.C. Eight after serving overseas and rowing in the N.Z.E.F. Eight. The veteran of the crew, Dom. has had a successful year with Waitemata Club in their Maiden Eight and Four at Auckland Regattas.

Joe Molloy (Bow). Age 19, weight 11st., height 5ft. 10in. Joe is rowing for his second year in the A.U.C. Eight and learned his rowing while at St. Peter's School in Head of Harbour Regattas. Known to the crew as the "man in the look-out seat" his ambition is to be first over the finish line in the race. A lover of hard work and a stickler for hard training and keeping himself fit, Joe gained his A.U.C. Blue last year. He also rowed in the unbeaten Auckland Club Light Maiden Four last year and this year, was a member of the successful Youths and Maiden crews of the Auckland Club which, as yet, have failed to be unplaced in all the local Regattas. Joe is an efficient and reliable oar thus enable him to occupy the Bow seat of the Eight.

Rolf Porter (Coach). Rolf has been the coach of the Varsity Eight for three years now and this year has every hope of seeing his crew win. He makes quite a big sacrifice coming down each morning. Rolf is still one of the most polished oars in Auckland and is still rowing in senior class. A Red-coat in 1933 while rowing for Auckland Club, Olympic Games trialist and Provincial representative, Rolf has an outstanding record both as coach and rower, as a prominent member of the Auckland Club.



MARKSMEN

SHOOTING TEAM CONFIDENT DESPITE PRACTICE DIFFICULTIES

The A.U.C. team for the Haslam Shield matches at Easter ToTournament is as follows:—

DICK ANSON
TONY ROBERTS
GEOFF. SHAW
COLIN WEST
ALEC CRAWFORD
DON EGGLESTONE
JOHN PERRY

Due to the lack of a range nearer than 20 miles from the College few practices have been held and hence the team is not really in best form. The increasing petrol shortage over the long vacation has prevented members of the club from attending an adequate number of shoots.

A few words, however, on each of the members of the team will give some idea of our chances.

Dick Anson, who will captain the team, is probably the most experienced member and shoots consistently well. He has for some years been shooting with another Auckland rifle club. **Tony Roberts**, **Geoff. Shaw** and **Colin West** are all excellent shots and are very dependable as they seldom have an off day. **Colin West** was in the team last year and has also represented the College in Fencing at previous Tournaments. **Alec Crawford** has not been shooting much lately but did very well early last year, as also did **Don Egglestone**. **John Perry**, who is now in Dunedin, has sent up scores which show that he has been shooting very well and more often than any of our members in Auckland find possible.

For various reasons, including the fact that the "Roar" also occurs at Easter, some club members who may have been in the team were not available for selection. However, all wish the team every success and hope that this year the Shield will return to A.U.C. From all accounts this Tournament in Dunedin will be one of the best ever held so the team is looking forward to a most enjoyable Easter.

—R.L.P.

SENATORIAL AMBITION?

We are informed, on reliable authority, that Prof. Musgrove used to sleep Roman fashion, wrapped in a towel in the bath tub. Unfortunately our information does not extend to the present.





BRUISERS

Bantamweight: L. R. Belsham—a good boxer while at school, also performed well in army during the war. Won the featherweight contest at Tournament trials this year.

Featherweight: L. McNamara—a fiery fighter who keeps fit and hard by rowing all the season—and does well at it too.

Lightweight: C. W. Orr—has represented A.U.C. in this weight at Easter Tournament, 1945-6-7; won Auckland Blue in 1945, reached semi-final Auckland Championships, 1945.

Welterweight: A. B. Glengarry—an extremely hard hitter. Has been boxing for years and been training since Christmas. Had to overcome some very tough opposition to gain a place in the team.

Middleweight: Alan Greacen—a very clever boxer. Beat C. McClaren, last year's N.Z.U. middleweight champion to get into the team. Will be a very hard man to beat.

Light-heavyweight: Max Foreman—needs no introduction to Otago University or Dunedin fight fans. Winner of N.Z.U. heavyweight championship last year.

Heavyweight: We consider ourselves so strong in the lighter weights that we will need no heavyweight.

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Swimmers and Divers

The College Swimming Championships were held at the Tepid Baths on Monday and Tuesday evenings, 8th and 9th March. Some forty competitors participated and excellent competition was provided, particularly in the men's events.

The long distance freestyle championships were both taken by Peter Blomfield, a prominent competitor in National Championship events, who is in his first year at Varsity. He recorded excellent times and will be a strong addition to Auckland's teams at future Tournaments.

As was expected Jim Ferguson and Gim Taine fought out the minor placings in these events with Gim taking the second place by a touch in the 440 yards. Another swimmer who performed well in these events was John Bolt.

The men's 100 yards breaststroke was won by Freddy Bryant in good time and the 220 was taken by Barry Hutchinson. Unfortunately neither of these competitors are eligible for Tournament and O. Jaime, the club's diving champion, will



be starting in the 100 yards breaststroke. Jaime is a former club champion at this style and should do well.

The 100 yards championship was taken by Lawry Murphy, who showed good form to record 63.35 sec.

Mick Shanahan won easily both the medley and the backstroke. Mick has been training this year and it would not be surprising to see him gain a win in either of these events at Dunedin and win a New Zealand University Blue which he gained first in 1941 at breaststroke.

The Championships show that the Club has plenty of available talent and more can be expected of such young swimmers as M. Munro, P. Barrack, D. Bryson, R. Elder, R. Smith and B. Hutchinson.

The ladies' events attracted only small fields and Joan Hastings displayed her superiority in the freestyle. Joan should have no difficulty in retaining her title in Dunedin over the 50 and 100 yards. Second string in the 50 yards will be her sister, Pat Hastings, and in the 100 yards, Val Gardner. Val will also compete in the medley.

Dawn Barker will represent the College in the breaststroke and, as Louise Brown is not now able to make the trip Norma Croot will be entering for the dive. Norma was runner-up in the Auckland Ladies' Diving Championship and it would not be surprising to see her take the New Zealand University title.

On the whole the Auckland team is a well-balanced combination and, whilst it is doubtful whether the swimming shield will be wrested from Otago, it can be fully expected that the strongest opposition will be provided by this College.

The following team has been selected to represent Auckland University College in swimming at the New Zealand University Easter Tournament to be held at Dunedin this month.

MEN

M. A. Shanahan (Captain), 100 yards, madley and 100 yards backstroke.

J. Ferguson, 220 and 440 yards men's freestyle.

G. Taine, 220 and 440 yards men's freestyle.

G. Wynne, 100 yards freestyle and 100 yards backstroke.

G. Nettleton, 100 yards freestyle.

O. Jaime, dive and 100 yards breaststroke.

C. Stevenson, 220 yards breaststroke.

LADIES

Miss J. Hastings, ladies' 50 yards and J. Bolt, 220 yards men's freestyle.

100 yards freestyle.

Miss P. Hastings, ladies' 50 yards freestyle and 100 yards backstroke.

Miss D. Barker, ladies' 100 yards breaststroke.

Miss N. Croot, dive.

Miss V. Gardner, 100 yards freestyle and 100 yards medley.

Miss J. Hartle, 100 yards backstroke and 100 yards medley.

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TENNIS

Although our club has been particularly busy and overcrowded as a result of the Freshers' Tournament and the approaching club championships, conversation amongst members centres mainly around the nominations for the Easter Tournament. The eight members of the team have been chosen and although the availability of two of these is in doubt temporarily, we hope to be able to field the following team of enthusiasts. If keenness is any criterion then we shall not lack both enjoyable and hard-fought games. As usual, with most University clubs, our attendance for inter-club matches over the Christmas vacation were not assured, the result being that a different team played on each occasion and our subsequent standard was not as high as it might have been. We are sorry that both our leading ladies, Nancy Shove and Frances Joyce and our top man, Laurie Stevens, are not available for Tournament, but we still mean to make a battle of it for all that.

The following fit and capable teammates will be participating:

Margaret Blythe, aged 19, a keen attender of practices and a cheerful tennis player when not under the coaching of her keen and exacting brother Jack—at which time family pleasantries know no bounds—a very pleasant disposition and a handy forehand. Won our Fresher's Tournament, 1947, and before that was twice champion for Iona College.

Margaret Robinson, aged 21, average height, with a twinkling eye as well as



a twinkling racquet. Studying Arts but sparing much time for our club.

Joan Winter, aged 20, armed with a pleasant smile, winning or losing—not that we often see her in the latter pre-



dicament. Very busy amongst the test-tubes of the Wallace Laboratory, Public Hospital, at present, and we hope that in her heart-to-heart talk with the powers that be on Tuesday she will be able to charm them sufficiently to be given the time off for our trip. Studying successfully for B.S.c.

Frances Spence, aged 18, the youngest and the fairest of them all, literally, with a powerful smash—fit through keen associations with the Tramping Club, and an enthusiastic tennis club member.

The Men—We feel that we must keep something up our sleeve even if it is only a weak backhand, so may we state only that our male members are strong, silent men.

Russell Moller — Tall, dark and tall-ored, deserving better success than he has obtained to date in the tennis world; aged 23, studying Prof. Accountancy.

Bill Cliffe—Aged 24, left-hander.

Jack Blythe—A keen member for the last three years aged 22.

Roy Barclay—A newcomer to our tennis club this season and a really solid fellow; aged 23, studying for Professional Accountancy.

Committee members and the club as a whole wish the above representatives good luck in their approaching matches.

Chess and Draughts Club

Meetings: Daily, 1 p.m., in Room 39.
Mondays, 7.30 p.m., Men's Reading Room.
Secretary: H. J. Hanham.

PROBLEMS

Chess:

White: K-KR4, N-KR6 and KB6, B-K5.
(Black's end).
Black: K-KR8, P-Q2, R-QR2.
(Black's end).

Mate in Three.

Draughts:

White: Kings at 1 and 12; men at 23 and 32.
Black: King at 20; men at 3, 7, 27.
White to move and win.

ANSWERS TO PROBLEMS IN LAST ISSUE

Chess:

1. R x B, K x R.
2. Q x P ch, K x 9.

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3. B-P1 ch, K-B5 (a).
4. P-Kt3 ch, K-Q6.
5. B-Kt5 ch, K-K5.
6. R-Kt4 ch, K-B4.
7. Kt. mates.

(a) If K x B White mates in two with knights.

Draughts:

1-6, 16-11, 6-2, 13-9 (a), 10-6, 9-5, 6-1, 3-7, 2-6, 7-2, 6-9, 11-15, 9-13, 15-10, 13-9, etc.

(a) 3-8, 2-6, 8-12, 6-1, 12-16, 1-6, 16-19, 10-14, etc.

White cannot crown the man nor force an exchange, therefore a draw.

White wins.

Draughts:

K-R5. K-Kt5 leads to mate in four.

Chess:

ANSWERS TO PROBLEMS

CRICKET

AN INTERESTING COMPETITION

The last four or five matches have shown how completely the Cricket Club has turned its back on the ill-form of the pre-Christmas session. With one match decided, one match at present in progress, and one further game still to be played, the Thompson Memorial competition is at a very interesting stage. Varsity has one win to its credit, is well-positioned in the current game, and should defeat Papatoetoe in the final game of the season. The club is thus half-way to success, its chances defined by the result of the Eden match which will be decided next Saturday. This game has already produced some very interesting cricket, Varsity's innings being a struggle to create right from the time Wells hooked a bumper into the hands of Vallance on the fine-leg fence.

A Varied Innings

The first wicket fell at 9, and with two down for 33 Varsity was labouring to reach even a modest total. Before lunch, and for some time after Snedden

S.C.M. SUNDAY TEA

Chaplain Depleces Division of Protestants at A.U.C.

There was an encouraging attendance of seventy students at the first S.C.M. Sunday Tea for the current 'Varsity year which was held in the Women's Common Room at 4.30 p.m. on Sunday, March 7th. The speaker, the Chaplain, the Rev. Haddon Dixon, M.A., B.D., spoke of the S.C.M.'s place in the University and its part in the present educational crisis in New Zealand. He emphasised the need for students to grow in their faith at the same time as they were attaining greater technical skill in their chosen professions, and stressed the fact that Christian foundations are the only ones on which true life can be built. The Chaplain concluded by saying he considered it a tragedy that the Protestants in this College should be divided into two clubs instead of being united and that he would welcome any offers of co-operation between the two groups.

After an excellent tea and social hour in the Cafe, about forty members of the S.C.M. went to the evening service at St. David's Presbyterian Church, where an inspiring address on "Christian Youth in the Modern World" was given by the Rev. Alan McNaughton, Youth Director of the Presbyterian Church in Australia.

The S.C.M. Executive wishes to draw attention to the fact that the week-end camp for Freshers will now be held at Camp Wesley, near Henderson, on the 20th-21st March. Buses leave the front of the Bus Depot at 5.8 and 9.10 p.m. on Friday night and 10 a.m. on Saturday morning. Please watch the notice-boards or ring 70-226 for further information.

—B.H.

and Bell battled with refractory material, finally giving it a shape, however, which Marsdon was able to define further, and with greater precision and beauty. A bout of big hitting by Laurie Schnauer sealed the character of the innings, giving it that measure of licence which one expects in a form of art. The total, 282, reflected the struggle. It was not the unnecessarily large score of a mechanical age when huge totals are amassed by a style of batting quite without character. It was, on the other hand, such interesting cricket that a Varsity substitute appealed with the Eden team when one of his own team snicked a ball to the wicket-keeper. Marsdon justified the labour of the earlier batsmen by playing one of the finest innings seen this season, and his freedom added that spice of variety which gave the innings such a good flavour on the cricketer's palate. Eden had lost one wicket for 48 runs at stumps, batting slowly but with promise of an eventful finish next Saturday.

Ponsonby-Balmoral

With Varsity again drawn to play Ponsonby-Balmoral in the first series, the opening match for the Thompson Memorial trophy gave the new championship a flavour of the old. There the likeness ends for where, in October, the club was defeated heavily outright, on this occasion a notable first inning's victory was scored. Against bowling which had dismissed them earlier in the season for 75 and 104, Varsity batsmen were in very good heart, no fewer than seven reaching double figures, and two at least showing a welcome return to form. An opening partnership of 59 had drawn the innings into the sunny company of a late February day; and if the batting became somewhat laboured towards evening it may have been that, like the centipede with its host of legs, the good genius of the batting order had become so conscious of scoring shots that he did not know which stroke to advance next. Or perhaps the sturdy tail-enders, who have very often farmed an innings into reasonable prosperity, felt that agrarian method might appear a

DATES

Tuesday, 23rd March.—S.C.M. Study Circle meets in Room Two from 3-4 p.m. A series of studies on "Christianity in the Modern World," led by various students.

Friday, 12th March, and following Fridays.—S.C.M. Study Circle meets in Room Two from 1-2 p.m. A series of studies on the Gospel of St. John, led by the Chaplain, Rev. Haddon Dixon, M.A., B.D.

Thursday, 11th March, and following Thursdays.—S.C.M. Devotions in St. Paul's Lady Chapel from 3.30-3.50 p.m. A similar service for part-time students is to be arranged at the University. Watch the notice-boards.

March 20th-21st.—S.C.M. Week-end Camp for Freshers to be held at Camp Wesley, Henderson. (Not Mairangi Bay as formerly announced.)

little heedless on a polished drawing-room floor. An innings which had promised to last indefinitely ended rather abruptly with the score at 306.

A Delight for Connoisseurs

There had been much in the batting to interest the Connoisseur, with Jock Marsdon's innings like a Collins classic, his beautifully executed strokes compressed into a score of 37 runs. Warwick Snedden, too, played freely after an uncertain start; copious in the range of his shots, he was aware, perhaps, that nothing could obscure the peculiar glory of his drive wide of mid-on. Cooper, who has done so many of the better things this season, seemed to bat in a different temperature, with never the warmth in his shots which the atmosphere suggested. Blamires batted fluently, but Wells, who opened with him, appeared to break through an impediment with every drive, the impediment becoming less marked after a time, however. Bell emerged now and then from long periods of doubt to bat very confidently, rejoicing, as it were, in each loose ball as the last. The Auckland representative, O. C. Cleal, put up a very fine performance in bowling unchanged from the luncheon adjournment until afternoon tea. Varsity batting had so grown a part of the weather that Cleal appeared to be battling against the elements; and it was, in effect, his persistency that brought the innings to a rather stormy close.

Changing Atmosphere

At stumps on the first day Ponsonby had scored 57 runs for the loss of one wicket. While Kent was at the crease the score mounted at a very generous rate indeed, the cricket no longer good-natured and leisurely, but a tug-of-war between sun and cloud with racing shadows and brilliant pools of sunlight everywhere. After Kent's dismissal the shadows lengthened and Schnauer worried both batsmen with a hint of the blast to come.

The game was won and lost before lunch on the second day. The wicket was lively, vivacious in her invitation to sport, peremptory in reckoning, fast enough to invite the batsmen to a full display of their prowess, yet assisting the bowlers with a few disconcerting little tricks of her own. Schnauer bowled like a lover who knew every whim of his sweetheart, humoured her, and took all her rewards. Stevenson and Marsdon played minor roles well; Stevenson, indeed, a Mercutio, who rather stole the scene from his hero. Hollywood is never dull and he did, in fact, bowl very well without quite effacing the impression that he is a little too ingenious to coax the best results from a capricious wicket. The fielding appeared safe but was never really tested. Marsdon redeemed three missed chances with the all-important caught-and-bowled which dismissed Cleal. It was interesting cricket, full of incident, and with the score at 113 for six wickets at lunch, Varsity appeared to have every chance of gaining an outright win.

(Concluded overleaf)

Carnival

For those who do not know what Carnival Week is here follows an attempt at explanation.

First comes Procession—described as "an organised disturbance"—which is used mainly as publicity for Revue. If Auckland forgets that A.U.C. holds a yearly Revue it remembers it after Procession. has screamed its way through Queen Street. After Procession, there is of course, Revue. Later in the week comes Capping and the Graduation Ball. By the way, the purpose of Carnival is to celebrate Capping, but for most of us Revue is the main attraction and it's not hard to see why.

EARLY REVIEWS

We recently inquired into the history of Revue and found, rather to our surprise, that in its present form it dates back to about 1939 only. During the depression Revue lapsed. It was revived in the Albert Hotel through the labours of one Spragg, John Reid and another whose name is now lost. That was in 1937. Later in the year it was put on in the College Hall in the form

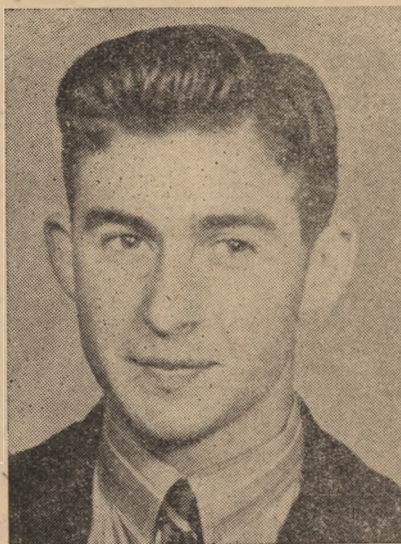
More Even Performances

A heavy shower of rain at the interval took the life out of the wicket, and, in fact, out of the game itself. The Ponsonby tail-enders held on grimly; Varsity bowled without imagination and the match was abandoned after tea when the last man was dismissed with Ponsonby 108 runs in arrears on the first innings. The most satisfying feature of the game was the harmony, both in batting and bowling, which had been most conspicuously wanting earlier in the season.

of a concert similar to Otago's Cappiade. In 1938 it was again held in the Hall. The following year Charles Zambucka wrote his first Revue for A.U.C., which was produced at the Concert Chamber. Since then every year has seen another Zam. hit—"Bled White and the Seven Wharfies", "East of Sewers", "Hell Has No Fuehrer", "This Slap-Happy Brewed", and last year's "Smell-bound", which moved to the Prince Edward theatre.

REVUE SCRIPTS

This brings us to 1948—so what? To find out we went to Neville Rykers, Chairman of Carnival Committee, and



NEVILLE RYKERS

discovered that a synopsis has been submitted by a panel of anonymous graduates. The choice has not yet been made. Exec. proposes to offer a cash prize for the best Revue of script submitted for next year's Revue.

The date to remember is Saturday 8th May, when Revue 1948 hits the boards at the Prince Edward (The Playhouse) for a season of one week only. Although thousands were turned away last year no extension of season was thought advisable. Why? Mr. Rykers gave the answer as "a tendency" on the part of the cast to turn up drunk more than somewhat—"the ballet will be anyway," he added.

THE 1948 TEAM

The Revue officials have already been chosen, so if you want any information see one of the following:

Chairman: Neville Rykers.

Secretary: Willie Orr.

Stage Managers: Hugh Maslen

Mike Scott, D. Stocks.

Front of the House: Austen Thomas

Advertising: Kathleen Olds.

Committee Members: Alan Griffin

Kins, Van Hodder.

Ballet: Sam Beca.

Make-up: Johnny Clarke.

Orchestration: Ron Dellow.

Costumes: Jean Edgar, June Connor

Notices will soon be posted round the College asking for performers and backstage assistants. Please go along if you are at all interested—no experience required, a good time guaranteed.

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Bored?

Then get into the Procession and Revue!
Work on floats and rehearsals will start
in earnest after Easter.

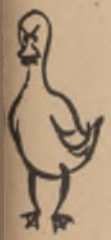


Above: Scene in last year's procession.



Left: The Ballet in the 1947 Revue,
Smellbound.

Below: Foreign Ministers' meeting in
Smellbound.



This year's Revue will be
POLITICAL PENGUINS
or
UP THE POLE
by John Kelly.



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