



Craccum



AUCKLAND UNIVERSITY COLLEGE STUDENTS' PAPER

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Auckland, N.Z., Thursday, July 23rd, 1953

Gratis

FILMS

JOHN FORD'S FAREWELL

Six-Guns, Rhetoric and Social Blarney

Inside the luxurious Oriental amphitheatre all is quiet; the lingering sun, so long in dying, fingers the stars and succumbs as night rushes in; the flashing eyes of the two sacred tigers are still, the Faithful are waiting. Below them the name of the Maker is illuminated and seven maidens, exotically costumed in homespun skirts, hand-knitted sweaters, horn-rimmed spectacles, and bearing bulging satchels, rise and genuflecting three times intone with solemn resonance, "All praise to the Great Maker of Westerns and Creator of the "Grapes of Wrath." They sit, and in tense adulation watch the valedictory work of the Master, fearful lest they laugh or move and are distracted.

In the circle the boorjoes are unimpressed. They lick ice-cream, crunch chocolate. Sticky hands are clasped and there are giggles from the back row. Alfie n' Marge start laughing at the Irish train with the shamrock green carriages, and keep laughing for an hour and a-half; and afterwards when they are having tea and crumpets they laugh again at the funny bits they remember.

They don't notice the maiden at the next table explaining to her six water-priestesses of culture who smoke black Russian cigarettes while they wait for their black coffee that, Of course, Ford is an old man who should retire — his genius has been sadly failing him since that great period between 1939 and 1941. That's why this picture is so popular; it has been a great success and is playing to the gallery. You all know that piece from Jung about the cinema being a detective story, because it makes it possible to experience without danger, all the excitement, passion and desirability which must be expressed in a humanitarian ordering of life. Ford is feeding the people's craving for escape now, because he hasn't any ideas left and he wants to make a lot of money for his old age. They exhaust the topic and start arguing in low tones about McLaughlin's instinctive drives. Alfie n' Marge go out past them, still smiling.

SOCIAL REALITY AND BOX OFFICE

The question of John Ford's resignation since his period of brilliance which was climaxed with "The Grapes of Wrath" is not necessarily abstruse, for it is simply a question of turning from making films which satisfied a creative spirit to making films which are popular and good money-makers. Ford's work has always been good box-office, and his least successful films cinematically, have been the least popular with the public. Ford's work is a rare case of cinema and public being in accordance.

Since the greatness of "Stagecoach," 1939, the "Grapes of Wrath," 1940, and the "Long Voyage Home," 1941, Ford has been the problem director, moving quickly in time to the end of his

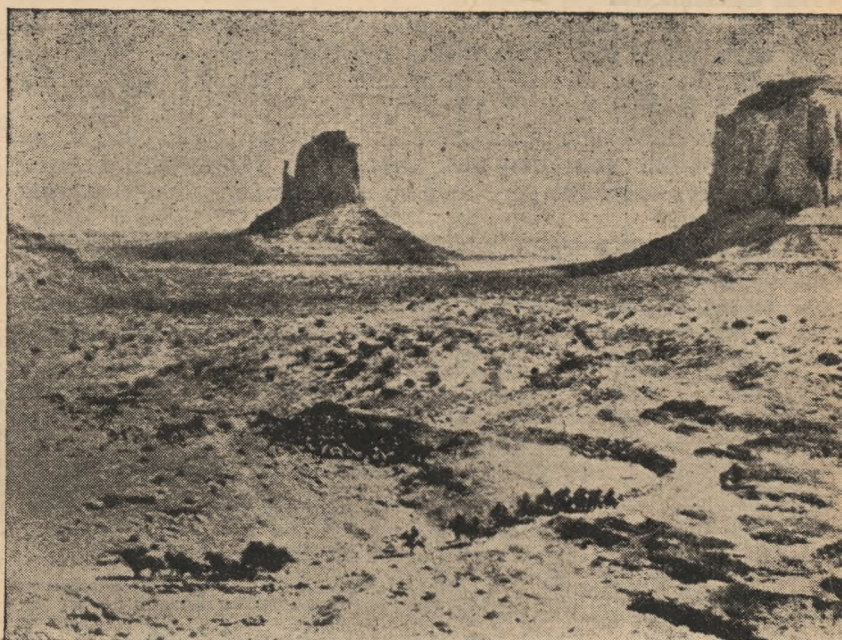
career, and one who is not yet generally recognized as amongst the most notable the cinema has produced. When he turned 13 years ago to an examination of social reality he produced a masterpiece, yet he cannot be identified with any current trend or urgency; his work depends on a wholly personal and isolated appeal.

Ford became famous as a director of Westerns and this part of his career he climaxed with "Stagecoach." All his Westerns have been distinguished by an instinctive feeling for the scope and manners of the period, for the course of heroic adventure and a particular condition of life; their pulse is of an age of leisurely spaciousness and pioneering adventure, with an essential vigour, romance and simplicity that makes its beat exciting to-day.

But this does bring Ford the risk of neglect or only qualified recognition; his work, particularly if it is set in the past, may be received with dutiful compliments, but it is easy to detect an instinctive note of reservation behind them. The basis of this implicit criticism is that to deserve serious consideration a film must seriously consider contemporary problems. And indeed, it was in the field of social reality that Ford was most successful, and it is, according to the critics, since he made the "Grapes of Wrath" that he has declined.

"GRAPES OF WRATH"

The "Grapes of Wrath" is more worthy of consideration than any other of Ford's works when we most courageous, and aesthetically the most satisfying, social film Hollywood has ever produced. His theme is that of Steinbeck's novel (although in a somewhat emasculated



"Stagecoach"—Ford at his greatest.

lated version, man's inhumanity to man, the exploitation of poverty and the crushing of the attempt of labour to unionise.

Those who have seen Ford's treatment, albeit episodic, of the story of the Joad family passing through the valley of despair in a broken-down Ford and their adventures in the Dust Bowl and in California, and of young Tom Joad seeking his future as a union organiser, will not have forgotten the early sequences with their Russian feeling for the roads and the earth, the long nostalgia of Tom Joad's return home from a jail-break in another state and the meeting with Casy, a preacher by the wayside, crazy with anti-religion. The home-coming, the return, the mother's emotion, the grandfather's madness, the sister-in-law's pregnancy, and her husband's empty ambition and final desertion. The land bought up; the eviction; the tractor crushing the shack; the earlier wonderfully-lit shops whilst Mrs. Joad burns her letters and her memories with the fire flashing over her face stricken with emotion.

The journey; its rigours; its difficulties; the death of the grandmother; the deserts; the labour camps; the sense of social security and social duty in the government camp contrasted with the pity and terror of life in the commercial labour camp with its starvation and exploitation; the children frightened by a lavatory which flushes in the well-run govern-

ment camp; Joad's manslaughter of a police deputy on the journey and fear of arrest after escape; the wages racket and under-cutting through excess of labour; the fruit-fields electrically barred and wired; the racketeers' police; the union meeting in the dark by the stream; the raid on the meeting and the death of Casy, preacher turned labour organiser; and Joad's last great scene with his mother whose maternal sense would hold him back from the future she is proud to feel he will adopt.

When this distinguished film was released in 1940 it had pulled too far ahead from the grasp of mass audience comprehension or acceptance, but it held large audiences taken in the aggregate, although requiring for its appreciation rather more resilience of imagination than the average public queueing up after work has been able to acquire.

The dialogue in the "Grapes of Wrath" has a simplicity and directness which has become a form of poetry; its theme is emphasized by an unusual reticence; and the film has a significance beyond its own time, and a permanent distinction in the period to which it belongs.

THE LONG VOYAGE HOME

Ford's next work, "The Long Voyage Home," 1941, has one of the most impressive opening sequences of any film in American cinema. Dark shots emphasize the fragmentary gleam of (Continued on page 8)



Craccum



Auckland University College Students' Paper

The Editors accept as little responsibility as possible for the contents of this paper, and the opinions expressed are not necessarily those of the Editors or of the A.U.C.S.A. Executive.

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ELECTIONS FOR EXECUTIVE

With only a few weeks till the elections, it might pay to examine the election system with a view to correcting some of the more obvious deficiencies.

The first and most obvious deficiency is in the system that allows such large scale resignations during the year. No one should take the job on unless they can stay for the year, but in Auckland it is the date of election, rather than the individual, which is at fault. Executive members who unexpectedly fail exams at the end of the year may find themselves faced with a heavy programme for the next year and be unable to met their commitments on Exec.

If the elections were held in March the number of resignations would be greatly reduced. Furthermore, several valuable people who were not able to stand in the middle of the year owing to uncertainty or whether they would have time, may now be able to offer themselves as candidates. To ensure continuity between the Secretary and Treasurer and their replacements it would be best to elect them and the President in August to take office on 1st of October. They would then sit in on Exec. meetings for two months, during which time they should be able to get the business of the Association at their fingertips. During the vacation they and any other Exec. members present in the city would run the Association business. The Annual General Meeting would then be held in March when proposals for the future would be the main business. Then in August the half Annual General Meeting would give people an opportunity to criticize the administration of Carnival Week, Tournaments, etc.

Another suggestion is that candidates stand for specific positions or portfolios. This would mean that the socialite who is not particularly involved or interested in anything would have to prove his or her right to a particular position. At present those with special aptitudes get appointed and then the remainder of the portfolios are distributed with considerable common sense but not necessarily to the best person.

These are a few ideas which you as the electors may find worthy of consideration. No doubt there are flaws which we will be glad to hear about and perhaps some people will agree with us. These ideas suitably ornamented may be worth bringing up as constitutional amendments at the Annual General Meeting, in order to ensure they are discussed.

As far as the elections themselves are concerned there could be considerable improvement. Up till now the only way in which electors could get information on the candidates was by reading the write-ups of the candidates by the candidates which appear in "Craccum." I feel that this is definitely insufficient. There are several ways in which the candidates can be made better known to the electors. Some of these are being used this year. For instance, a notice board will be erected, upon which candidates should affix a photo of themselves. A further improvement to this would be a write-up of the candidate's career which could be pasted below the photo.

Further, I am amazed that no pre-election meeting is held. A lunch-time meeting the day before the election would give the students an opportunity to hear the candidates' views and to make an estimate of their qualities. If over 200 men students can attend a lunch-time meeting about the state of the common room, surely at least an equal number would turn up to see and hear the election candidates.

As far as "Craccum" is concerned the election issue will have write-ups of the candidates, done preferably by the nominators.

Executive Meeting, 14/7/53

The meeting commenced with some argument as to where the Executive should go after their dinner. As Mr. Fraser said, "The problem is whether we pick anyone up afterwards, and I don't mean at the Post Office."

Mr. Smith, "The motion is that we go to a cabaret and that partners be sort of worked out somehow."

This motion lapsed for want of a seconder.

Mr. Frankovitch then moved "that we hold a party."

Mr. Horton seconded this with great gusto.

Finally the secretary was empowered to arrange the venue for a party following the dinner. Mr. Smith, "a function surely."

Men's Vice-President.

Mr. Connell was appointed to this position.

Clean up Auckland.

A letter was received from the clean-up Auckland campaign. Miss Charleston, "What are we supposed to do about it?"

It was decided that the letter will be displayed on the notice board so that anyone feeling strongly about the matter can do something.

The ski-club applied for permission to enter in a Queen Carnival under the association's name. Mr. McGordon, "This sort of thing is for the plebs, and students should keep out of it."

It was decided to support them but they should enter under their own name.

Annual Report.

One or two minor amendments were made in the reports of various committee chairmen. A sentence in the cafeteria report was changed from "and has fully carried out its obligations to students of the College," to "has endeavoured to carry out." It was felt that in view of criticism of cafeteria meals fully carried out would not be a true statement. Mr. Wiley wished his disagreement with this change noted.

Physical Education.

There is a possibility of a disused Rugby Training shed in Newton Gully becoming available for Mr. Brown's Phys. ed. classes. In the meantime, the table tennis room will probably be used.

B.C.G.

Miss Charleston "Five hundred and sixty-seven people will be done!"

Kiwi.

In view of the lack of copy and the expense of producing a large issue, Craccum was asked to publish a literary issue on much the same lines as Salient last year. This will mean a small book of poems and short stories printed on good paper.

Lamp posts.

In relation to the recent court case involving the pasting of posters on lamp posts, it was moved that the Executive while not taking responsibility for the individual acts of students draw their notice to the dangers of interfering with lamp posts.

Elections.

For this election candidates' names will be drawn from a hat in order to ensure that candidates at the end of the alphabet are not necessarily victimized by having their names last

We feel that if a person nominates another for the Executive should have sound reasons for doing so.

Finally, we appeal to all students to exercise their democratic rights and vote for the Executive. These people are the representatives of the students as a whole, and not of a few hundred.

Carnival Book

Applications are invited for position of editor, Carnival Book 1954.

Applications should be addressed the Secretary, Students' Association not later than 11th August, 1953.

The appointment will be made 13th August.

The appointee will be given every help, will have the use of commodious and up-to-date facilities, and gain valuable and memorable experience.

He, or she, should (for preference) be an active, intelligent and able man or woman with a desire to put fun at our hallowed institutions.

Physical Recreation

With one thing and another, I have decided to commence classes in Table Tennis Room immediately at the Health Department Officers' completed the Tuberculosis examinations and Vaccination, which they are conducting during the week ending the 31st July. By this time I shall have a gramophone and will be holding classes in Square Dance and Folk Dance in addition to the Ke Fit Classes. Class times will be posted on the notice boards.

S. R. BROWN,
Physical Education Officer

Free X-Ray Exams. and Vaccination Against Tuberculosis

Vaccination against Tuberculosis in Metrobold Upper and lower

Students who signed the vaccination forms last month are minded that the tuberculin tests and X-ray examinations or vaccination take place next week in the Table Tennis Room, Students' Block.

Those who did not sign the form are eligible for a free X-Ray examination and are urged to take advantage of the opportunity for a really available health check which will take very little time. X-Ray examinations can be had on Thursday and Friday between the hours of 9 a.m. and 6 p.m. (closed 12-1).

Times and Dates:

Tuberculin Tests: Monday and Tuesday, 27th to 28th July, 9 a.m.-6 p.m.
X-Ray and Vaccination: Thursday and Friday, 30th and 31st July, 9 a.m.-6 p.m.

Place: Table Tennis Room, Students' Block.

on the ballot paper. It has appeared been proved that the last few names get 30 per cent fewer votes than the first few.

Mr. Horton objected on the ground that the new idea interferes with the accident of birth. If a person is born with a name beginning with A, the presumably this has been ordained a higher power. To alter this order is sacrilegious. Further alphabetical order ensures a certain continuity the executive and a charge would mean a decline in standard.

Revue.

Mr. Zambucka was appointed author and producer of the 1954 Revue.

The meeting closed at 10 p.m.

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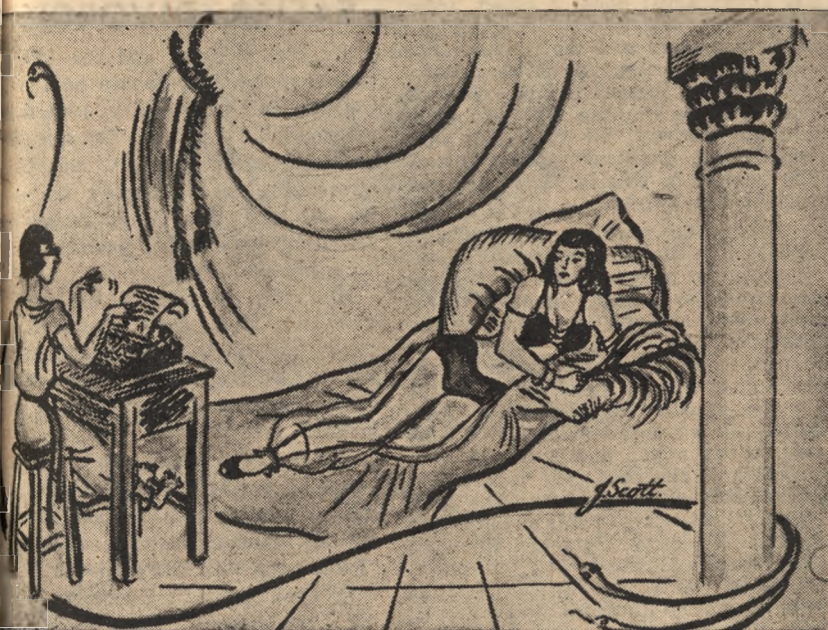
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Executive

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BOOK OF FLIRTS

CHAPTER ONE

1. O! Wondrous are the workings of a man's heart, my daughter.
2. His love is a thing which riseth and falleth like the stock market; yea, like a football that goeth up, it descendeth swiftly.

3. Behold, when a man first meeteth a damsel, she pleaseth his eyes. Moreover, she is different from the girl before and affordeth a pleasant change.

4. He adareth her from afar and indulgeth in foolish pipe-dreams. He loveth in new cravats and is particular concerning his collars.

5. He calleth at first, timidly; he getteth on the good side of the family. He bringeth burnt offerings of expensive flowers and sweets. He readeth the Rubaiyat unto her and inviteth her to meet his sister.

6. And behold, there cometh a day when he kisseth her suddenly and without warning.

7. And another when he kisseth her again—easily.

8. And another when he kisseth her much and often.

9. And another when he kisseth her more casually.

10. And another when he departeth early and kisseth her but once—"Good night."

11. And another when he faileth to call.

12. Then peradventure, she writeth him a letter—which he putteth in his pocket and forgetteth to answer. She summoneth him over the telephone and he goeth into the booth wearily. She reproacheth and revileth him. He picketh a quarrel.

13. She sobbeth: "All is over between us!" He answereth, "Oh, very well! Even as thou sayest!"

14. And in time he meeteth another damsel and doeth it all over again. Yea, the selfsame programme he repeateth unto the letter; yet he never tireth.

15. For lo! though a man hath eaten his full at one meal, why shall he lack appetite for the next?

16. Then, I charge thee, my daughter, when love beginneth, question not any man how it will end; for it is only in the beginning of things that a man is interested; even in the cream off the jug, the bubble of the champagne, the meat on the peach, and—the first kiss of a woman.

17. Yet, what mattereth the end? Is not the end of the cream, skimmed milk; and the end of a cigar, the stub; and the end of a peach, a stone; and the end of champagne, dregs;

and the end of love, a quarrel? And which of these would ye choose?

18. Verily, the flirtations of a man's bachelor days are, in passing, as the courses of the love-feast; but a wife is the black coffee which settlenth him.

CHAPTER TWO

MARVELLOUS, oh, my daughter, is the way of a man with women; for every man hath a method and each his favourite stunt. And the stunt that he hath found to work successfully with one damsel shall be practiced upon each in turn, even unto the finest details thereof.

2. Behold, one man shall come unto thee saying: "How foolish are the sentimentalists! But as for me, my motives are altruistic and disinterested, and a woman's friendship is what I most desire."

3. Yet, I charge thee, seek among his women "friends" and thou shalt not find an homely damsel in all their number.

4. For this is the platonic stunt.

5. Now, another shall try thee by a simpler method.

6. Lo, suddenly and without warning, he shall arise and catch thee in his arms. And when thou smitest him upon the cheek, he shall be overcome with humiliation, crying: "I could not help it!"

7. Yet be not persuaded, but put him down without mercy, lest peradventure, he kiss thee again.

8. For this is the impetuous stunt.

9. Yet observe how still another seeketh to be more subtle.

10. Mark how he sitteth afar off and talketh of love in the abstract; how he calleth three times a week, yet remaineth always impersonal; how he praiseth the shape of thine hand, and admireth thy rings, yet toucheth not so much as the tips of thy fingers.

11. "Lo," he thinketh in his heart, "I shall keep her guessing. Yea, I shall wrack her soul with thoughts of how I may be brought to subjection. And when she can no longer contain her curiosity, then will she seek to lure me, and I shall gather her in my arms."

12. And this is the elusive stunt.

13. But I say unto thee, my daughter, each of these is but as a chains-stitch unto a rose pattern, beside him that playeth the frankly devoted.

14. For all women are unto him as one woman—and that one, putty.

15. Lo, the look of "adoration" in his eyes is like unto the curl in his hair, always there, and he weareth

WE BEG TO DITHER

FINAL ROUND

The Faith that can change a world?

"It is the business of the churches to make my business impossible."—Field-Marshal Earl Haig.

"The present war is a war to uphold the honour of the spurned God and the principles of His Christ in the world."—Archbishop Averill, N.Z.

There is nothing so popular as Christianity with the edge off.

Sincerity

Depth of sincerity is not measured by length of tongue.

Censorship

Is the executive nursing a viper in its bosom? Will their editor turn against them?

Don't fail to read the next issue.

(Ed.: We respect your ideals—you may delete this if you wish).

The Vexed Question:

Are there Chinks in the Iron Curtain?

The Mathematical Joke

Mr. Forder expands a series,
O dear me, my darling dearies;
The last term is equal to the first,
All the little dearies with laughter burst.

Well Informed Sources:

Since 1917 we have seen an endless stream of victims sent to the salt mines. What are the Russians doing with all this salt?

Do they intend to flood world markets and precipitate a trade recession? Let the West beware! Trade is aid to the Soviets.

—P.G.M., J.E.T.

**The Combined
House Committees'
LAST DANCE
of the Year
FRIDAY, AUG. 7th
8 p.m. M.C.R.
Only 2/6 for
TERM'S END
COFFEE EVENING**

**COPY
for the next
"CRACCUM"
closes on
Wednesday, July 29
at 12 Noon**

his "protecting manner" as naturally and as constantly as his linen collar.

16. He is so attentive and the thoughtful thing come unto him as second nature.

17. Yea, though there be 20 damsels in the room, yet shall each be made to think in her heart: "Lo, I am it!"

18. Verily, verily, all the days of his life he shall be waited on and cooed over and coddled by women; and his way shall be as one continuous path of conquests and thornless roses.

19. For this is the Stunt of Stunts!

Campion v. Jefford

My first reaction to Jacques' reply was to let those who have seen "The Young Elizabeth" consider the articles and judge for themselves. Then it occurred to me that Jacques really believes what he writes. Furthermore, although I think it highly improbable, some people might fail to detect his chameleon-like change of attitude.

Rather than repeat my charges against the play and The Players (Jacques conveniently overlooked them), I think it would be best to point out the contradictions in his arguments.

In the first place Jacques wrote and praised "The Young Elizabeth" and the leading actress. He went as far as to compare her with Barbara Jefford. I disagreed and gave my reasons. His reply contained no attempt to defend his views; instead, it was a plaintive attempt to avoid the issue by saying that he liked the play. He admitted, as I maintained, that he is a member of the parochial group who are prepared to praise a local effort even if it smells to high heaven. Here is his confession, "If we did not allow occasional domination by our instinct where would we be..."

If Jacques likes to be "dominated by his instinct" and if that instinct felt itself satiated by the playing of The N.Z. Players, I am quite satisfied to let him enjoy his gluttony. All I objected to was his comparison of The Players with the visiting Shakespeare Memorial Theatre Company. Some people are happy to live in dilapidated hovels and nobody quarrels with them until they say that their shacks are almost as good as a palace.

My article bore fruit as can be observed from the following quotations: In his first article, "Edith Campion's performance would carry over any footlights in the world," and, "Barbara Jefford's ability would need a vast storehouse to give her the sweep of power brought to 'The Young Elizabeth' by Edith Campion. But in the second article Edith Campion merely 'kept the gears in motion.'" A remarkable change.

Even at the risk of being accused of rubbing salt in his wounds, I must draw attention to his statement that he did not say "The Young Elizabeth" was a good play. Referring back to his first article I discover "The Young Elizabeth," New Zealand's offering proved its salt as a play and as a performance." He reminds me of the shifting Goodwin Sands.

His only other remark worthy of attention is that which stated that he and others did not find Edith Campion's acting unnerving nor too artificial. Note his appeal with the term "others." I found many who support me. Therefore, stalemate!

Let me make my stand clear. I as much as anybody else wish to see the development of N.Z. Theatre, but I am not prepared to stomach "ham" performances. The Festival play, "St. Joan," did much to restore the hopes that the N.Z. Players shattered. "St. Joan" possessed the sincerity and restraint that was lacking in "The Young Elizabeth."

The spark of life which Jacques alleges, I concede to The N.Z. Players, presents a good argument for euthanasia.

Should Jacques contemplate another round I suggest that first he should read his two articles on the subject. Then if he still cannot see his own inconsistencies I am sure that any English I. student will be prepared to assist him.—I.J.C.R.

INTERNATIONAL

LABOUR PANGS IN RHODESIA

It was rather unfortunate that little attention was paid in the news columns to the recent discussions on the proposed federation of the two Rhodesias and Nyasaland. From a Commonwealth point of view these discussions are most important indeed, for they epitomise the problems associated with the conferring of self-government on what are essentially plural societies. The British Colonial Office is faced with the problem of effecting a compromise between the claims of vocal self-confident European nationalism on the one hand, and a largely inarticulate but dangerously stirring African majority on the other. That the House of Commons debated the issue on two separate occasions last month, is some indication of the interest and anxiety that these proposals have aroused in Britain. That the tone of recent debates on the subject has been uniformly high is also some indication of the importance attached to the first attempt to deal with the social and political issues associated with the granting of self-government to African territories possessing an indigenous white population. Surely this problem is one of the problems that the Commonwealth must solve if it is to survive.

At the end of March a referendum was held on the scheme among the European inhabitants of Southern Rhodesia, which resulted in an overwhelming majority of votes being cast in its favour. Since that time, however, there has been an ever-increasing African opposition to federation proposals. In spite of this the British Government has decided to push steadily on and implement the scheme. This would be a grave step for any government to take in an age of declining imperialism and growing African political maturity. On the other side of the Continent, Gold Coast and Nigerian Africans are on the brink of fully responsible government. A "Gold Coast Constitution" has become the watchword for African politicians in Northern Rhodesia itself. No British Government to-day should impose anything on the Africans that they do not like unless it is convinced that the alternative is not progress for the Africans but retrogression or chaos. Nothing could justify the over-riding of African wishes unless the measure in question were clearly detrimental to African wishes.

During the long discussions on the federation scheme, attention has been rightly focussed on the provision made in the proposed federal constitution, for the safeguarding of these African interests. African and Left Wing critics of these provisions claim that the safeguards originally proposed have gradually been weakened. The Minister for African Interests in the Federal Cabinet disappeared with the White Paper of June, 1952. Now, in the latest proposals, the African Affairs Board, whose purpose is to examine federal legislation on behalf of the Africans is no longer an outside body, but is to be a standing committee of the Federal Assembly.

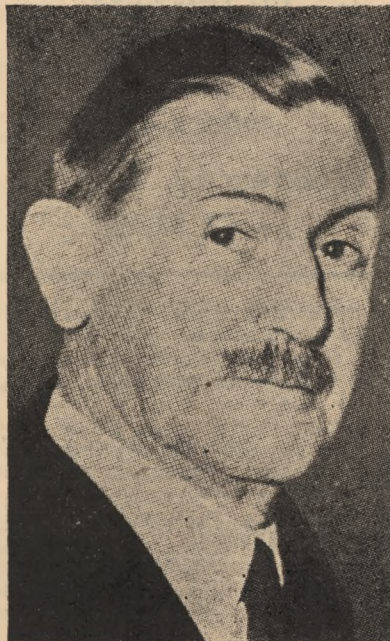
The effect, it is claimed, will be to detract considerably from the Board's independence. It is also claimed that these changes have been made to placate European opinion in Southern Rhodesia. In other words, these critics are of the opinion that the federation has as its object the domination of Central Africa by the white settlers of Southern Rhodesia. This is exactly what the African Chiefs fear most. It is on the grounds that the Conservative Government has deliberately whittled away the safeguards for African interests that the Labour Party is so strenuously opposing the whole scheme.

The new African Affairs Board will consist of three elected African members and three European members for African interests. This will associate the Board more closely with the Africans themselves than previously, when members were nominated by the Governor-General of each territory. It would appear that African

interests are adequately safeguarded by this written constitution for the proposed federation. African political advancement within the federation is made possible and the federal public service is to be open to both black and white. Indeed, as far as any document can go, this constitution appears a reasonable solution to the problem.

LABOUR SAY "NO"

But does all this constitute a complete justification for imposing federation against African wishes; does it really offer the Africans substan-



Sir Godfrey Huggins

tial advantages; does it offset their fears and suspicions? The African political leaders and the British Labour Party answer a most definite "No." Is the present British Government wise to run the risk of losing African goodwill for the sake of a complicated political arrangement? The answer to this is "Yes" and the reasons are twofold.

Firstly, the position of Southern Rhodesia to-day is an anomalous one. It is not yet a dominion and it is not yet strong or wealthy enough to attain that status on its own. But the ultimate goal of the federation as expressed in the constitution is the attainment of full membership of the Commonwealth. In federation Rhodesia has a political future. On its own it has none, and it might well succumb to the economic forces that are already drawing it into the orbit of South Africa. If this danger was to become reality, Northern Rhodesia and Nyasaland might well find themselves in the same exposed position that Southern Rhodesia finds herself to-day, unable to make any further advance except through intimate association with their powerful neighbour to the south. This would be a tragedy not only for the white settlers of these lands, but also for the Africans.

Secondly, it is extremely doubtful that the African political leaders are actually opposing the proposals for federation on grounds of principle. At the moment many African chiefs appear to be in favour of the proposed scheme as it now stands and one can't help feeling that some of the existing African opposition to federation is fomented by the African politicians in their own selfish interest. In any case, it is becoming increasingly difficult to distinguish between opposition based on genuine fears of white domination and that created for the serving of selfish aims.

DEEPER PROBLEMS

But behind these considerations lies a deeper problem. It is impossible for the Europeans in Central Africa not to feel that something is going wrong with the policy of liberalism that the Colonial Office has set; the policy of working towards a state in which all educated men of whatsoever race or colour shall have equality of political and economic rights. These are not doubts as to the moral rights of the policy, but to its practicability and the turn on timing. The white settlers are aware, as the Colonial Office is aware, that the mainspring of these territories' economies and past progress has been due to their efforts, and so it will remain for decades. Consequently they are fearful that complete equality with the African now would lead to the destruction of many of the things that they had so laboriously given to Africa.

One cannot help agreeing with them. The African needs schools, hospitals, irrigation schemes and above all the opportunities to become civilised, and he needs these things urgently. He is not going to get them if the African political leaders are allowed to obstruct the federation plan and foment racial unrest. One can sympathise with these African politicians in so far as the opportunities for their political advancement are limited under the terms of the constitution, but the welfare of African masses must come first. Full equality and a full share in the administration of the Federal community can only come after a period of tutelage under the direction and guidance of the more advanced and politically mature members of the white community. Only in this way can the

EASIER DIVORCE

Mr. Bryce Hart, and the Rev. Lorton spoke in a debate held at College Hall on Tuesday, 14th, in support of the proposition "That the Divorce should be made Easier." Insurance advertising was probably the only reason for the fact that only twenty people attended what promised to be an enjoyable debate.

However, the promise did not come true, and if a show of hands had been called for at the conclusion of the debate, we are unable to present a count, because by that time we were in bed.

Mr. Hart did not live up to his reputation as one of the wits of the town. His only humorous remark was one he made as he entered the hall: "I am sure both the audience and the very enthusiastic." However, the Insurance Club cannot expect speakers to exert themselves to amuse a group of students, when some brisk advertising would bring a large audience and by brisk advertising the speaker meant a hastily scrawled notice chalked on a blackboard in the main entrance. Perhaps there were other evidences of advertising, but they were not obvious.

Debating Club might do well to follow the notices of other Clubs, and follow suit, if they expect to attract reasonably sized audiences for their speakers, who usually deserve

achievements already obtained, consolidated and made secure.

WHITE RESPONSIBILITY

The European cause is now ascendant; it is on them—on their words and on their deeds—that the main responsibility for the racial relations now lies. Indeed, the whole case for proceeding with federation now rests on the fact that the Europeans, now greater powers are to be transferred to them, will show that African and suspicions are largely unfounded. If Sir Godfrey Huggins, Minister of Southern Rhodesia, pressed view that the proposed federation for the three territories should be open to all races on equal terms, is an indication of the attitude of the white settlers to their new responsibilities, the Africans need have no fears for the future. But the British Government cannot escape its obligations to the protected persons of Northern Rhodesia and Nyasaland.

When the federation is accomplished fact, a mission, not merely composed of Members of Parliament only, should visit Africa and listen to the African with patience and sympathy. Furthermore, the constitution must be viewed and subjected to criticism from time to time during the first crucial ten years, and made if necessary. These measures along with safeguards, written into the constitution, should help to bring about a great deal, if not all, of the misunderstandings which at present exist. If these misunderstandings are allowed to persist, then the federation might be blighted from the start. For success the federation needs the full support of all parties. We hope that the Africans will be convinced that these proposals are in their best interests, as indicated in the article.

This is an abridgement of an article by John A. Stewart, originally appeared in "Craccum."



ROUND THE WORLD

From The International Editor

LA BOWS OUT

His job was obviously to counteract the internal chaos and fear resulting from years of purges and executions. Compared with his four neurotic predecessors, Beria seemed to be a sane well-balanced man. He established internal stability with determined efficiency. As a Georgian, he was Stalin's trusted and faithful assistant. His power was enormous, for he was not only an ambitious intriguer, but because power also bred power.

His dismissal comes as a surprise, for it appeared obvious that Malenkov was not trying, through desire or coercion, to gain the personal standing enjoyed by Stalin. It was feasible to attribute this to the machinations of Beria. His proclamations of amnesty and his reversal of the judgment reached in the case against the Jewish doctors indicated his self-confidence in his position in the new administration. They were made in his own name and without endorsement from Malenkov, yet carried the implication of absolute authority.

But Beria has fallen, and the Western world should not be too hasty in interpreting the event as one favouring more peaceful relationships.

Our Friend McCarthy

Americans have often protested vehemently that English critics of their foreign policy have no grounds for their assertions that a war party exists in the United States. It is therefore interesting to note the following statement by Senator McCarthy in a recent speech. . . we can go it alone. This nation has the guts and the strength to win its own battles."

China and a Korean Truce

Says Robert Franklin in the "Observer" . . . "An end to the fighting in Korea is expected to bring China material and political advantages, despite American objections. It appears likely that it will also lead to friction between Britain and the U.S.—and that is a principal objective of Peking's propagandists."

" . . . Although it appears certain that the Chinese are now anxious for an armistice, China will come out of the war immeasurably stronger in every respect than when Mao Tse Tung's armies moved south across the Yalu River in October, 1950. And although China is not expected to embark upon further military adventures in the foreseeable future, a settlement in Korea will not impede in any way the slow but sure march of Communism in Asia. On the other hand, it may bring about some easing in the United States' defence effort."

" . . . Lastly, it will project U.S. into a period of extreme delicacy in the field of diplomacy, for without the binding factor of the Korean war the differences between Britain and Western European nations on the one hand and the U.S. on the other re-



Joseph Stalin
Determined Efficiency.

His successor and pupil was Grigoriy Yagoda, who formed the P.U. But within two years he himself was condemned to death in the purge. Nikolai Yezhov followed with a purge of practically the entire High Command of the Red Army. In 1936-38 he pursued a seemingly endless reign of terror based on fantastic denunciations. In 1938 he called a halt, and Yezhov disappeared. In that year, with war threatening in Europe, the reign of "Crim" Beria began.

EGYPT—Another British Withdrawal?

There is now a republic in Egypt—and there is also strife. An air of expectation prevails. The country is now ruled by a military junta of nine men, who know nothing of politics or economics, but who, under the leadership of a respected senior officer, have set out to liberate Egypt and push through a social revolution. Having established complete control of the army and the police, the group holds all the keys of power. Political parties have been disbanded. Nationalism has been revived in an enthusiastic and militant form—resenting foreign intrusion, and aiming to end British occupation of the Canal Zone.

The continued British occupation of the Canal Zone has undoubtedly offended Egyptian national sentiment, and this is understandable, for the average Egyptian cares nothing for treaties or agreements made between governments. To him the presence of British troops is a foreign intrusion which is resented because it has no justification. The war which necessitated British occupation ended more than seven years ago. The territory the British occupy is Egyptian and that is sufficient justification for its inclusion in the new national state.

But along the West bank of the Suez, from Port Said 90 miles south to Suez, lies the mightiest military base in the Middle East. It contains 37 big military installations—ten fully equipped airfields, docks, dumps, hospitals and radar stations. It has taken 38 years to build a costs millions of pounds. It is a great military bastion against Russian aggression from the north.

Thus the Suez Canal zone is important as a military base, as a depot. But is it such a strategic necessity as is commonly supposed? Is it absolutely vital that strong representatives of the Western world should occupy the area? Admittedly Hitler's aim in World War II was to capture the canal, encircle the Mediterranean, and pursue his wider plan of world Empire further East. Also it is true that Churchill took the enormous risk of sending to Egypt the only armoured division in England at the time. Great value was therefore placed on the canal—yet the Allies managed without it. It was proved dispensable, and in World War II, it could be rightly said that the Cape of Good Hope, and not Suez, was the real lifeline of the Empire.

THE THREAT TODAY

Today the situation is different—the threat of aggression is from the north-east, and not the west. While Russian armies would have a considerable distance to travel, they would meet little real resistance until they reached Suez. The whole group of Middle East states—the Arab states, Israel and Persia, need an integrated defence system. Britain cannot do the job alone, and since the most important group, the Arab states, looks to Egypt for leadership, Naguib and his advisers will bear a heavy responsibility to the whole Arab group if Britain is pushed out of Suez.

Yet, despite the necessities of defence, and the dangers of unweariness, Britain may find herself forced to evacuate the Suez area. No matter at what cost the base was constructed, or what losses Britain may suffer by evacuation, it must be realised that the base is almost useless without Egyptian co-operation. The situation regarding Suez is now very different from that which prevailed during the war. The British are no longer in control of the hinterland. The military area is surrounded by hordes of

garding official U.N. recognition of Communist China will undoubtedly come out into the open. This is a situation which the Communists will no doubt use to full advantage."

hostile excited Egyptian nationalists. Conditions for the British troops are not good—morale is not high, and overcrowding is a serious problem since extra troops were rushed into the area.

The Anglo-Egyptian Treaty of Alliance, signed in 1936 in the face of a common danger from militant Italian Facism, made specific provi-



General Naguib—a
respected senior officer.

sion for the stationing there of British troops, to aid in the defence of the Suez. But, legally or otherwise, the treaty has been abrogated. Britain is now dealing with a group of young officers who are firm in expressing their conviction that Egypt will ally herself to the West as soon as, and not before, the British actually begin to withdraw.

This is all very confusing and perplexing—but behind all the riots, the demands, the notes exchanged by the respective governments, and the military problems, lies the fact that the troops in the Canal zone are trustees of Western liberty. The oil of the Middle East is bound to invite an invader in the event of war. The nations of the Middle East must be prepared, and they cannot be if Egypt ejects British troops too hurriedly, leaving a vacuum which could only become a very tempting dish for Russian Communism. —H.R.C.

LITERARY

MORE FROM THE PLAYERS

This is the second half of the interviews with the members of the Stratford Theatre Company. These interviews were taken just before they left our country, and are valuable for the insight they give into the opinions of some of the foremost of modern actors on some of the pertinent questions affecting the theatre to-day.

"YE FAT-KIDNEYED RASCAL"

Thus Prince Hal describes Sir John Falstaff, the Falstaff of Anthony Quayle. Apart from this wonderful portrayal which came from beneath 50lbs. of padding, and a superb make-up, Mr. Quayle gave us the powerful rendering of the title role in "Othello" and an unusual, but glistering performance as the melancholy Jaques in "As You Like It."

It is not generally known here that Anthony Quayle is also an author. He has written two novels, one, "Eight Hours from England," is based on his war experiences in Albania; and "On Such a Night," a light novel which has a Mediterranean island colony (probably Malta) in the last war as its setting. After reading "On Such a Night," which is notable for its fine, polished drawing of character, I enquired of the possibility of another book in the future, but with his present responsibilities, Mr. Quayle said he had no time to continue with his writing.

One cannot help being impressed by Anthony Quayle, the man—he is more than the actor or the producer. As Director of the Shakespeare Memorial Theatre Company,

he has attacked his task with a great zest that is characteristic of everything he does. He is not one who is content to take things as they come or as he finds them. His unusual breadth and clearness of vision, and his tremendous enthusiasm has made his high ideals, not dreams as it had been alleged, but attainable realities. This tour is an excellent example.

And yet with all this there is a cordial friendliness, and above all, an humility in his nature. His sheer drive and genial personality has made its mark on all who have come into contact with him, and seems to have broadened his vocation so as to include diplomacy, a role which he is attacking as ardently as any on the stage. As one who has met Mr. Quayle, and had the good fortune to have been associated with his company during the few weeks that it was in Auckland, I can not help admiring his spirit, his whole conception of things; there is something quite irresistible about him. In two of his spells during a performance of "As You Like It" I had a discussion with him and a few of his observations, opinions and ideas are recorded here.

"How did you find the reactions of the N.Z. audiences?"

"In that they have had less opportunity to see good theatre, they were in one way more appreciative than English audiences—they devoured our work more eagerly. Similarly, they were more moved, and therefore more rewarding for an actor to play to than audiences at Home. They are a little less critical, but that is neither a merit nor a demerit. They were definitely most delightful and responsive to play to, but if you were to continue to play to such audiences you might tend to become complacent—to be a little too pleased with your acting. An actor must, from time to time, subject himself to the fiercest criticism he can meet."

"What are your ideas on the teaching of Shakespeare in Schools?"

"I think that Shakespeare should not be taught in schools as a subject in which exams are taken. That's a terrible thing! Similarly, I am definitely against it being a compulsory subject. On the whole, there are more people deterred by having Shakespeare rammed down their throats than there are people made to appreciate him. I would like to see Shakespeare as a voluntary subject—it soon becomes apparent at a school as to who are interested in reading, and above all, acting Shakespeare; these children soon come forward. The teaching of it could be kept to acting, and explanation of the more difficult points by a teacher who is interested in this subject. These "lessons" could perhaps be held out of school hours, the ideal being reached when Shakespeare becomes a treat. I think that this new approach would be well worth the experiment."

"And the Relationship between scholarship in Shakespeare and the acting of him?"

"The two things have their own function and each can learn from the other. Although their approaches are different it does not mean to say that they cannot be of use to each other. Scholarship is for scholars—they have contributed much to the understanding of Shakespeare, the establishment of a sound text for example, is most important. But you can get too dreadfully bogged down in scholarship, and, although the work of the scholars is important and we should learn from them, there is a danger for the enjoyment of the play if too much emphasis is put on the text."

"A few ideas on the playwrights in Britain to-day—Christopher Fry? —Terence Rattigan?"

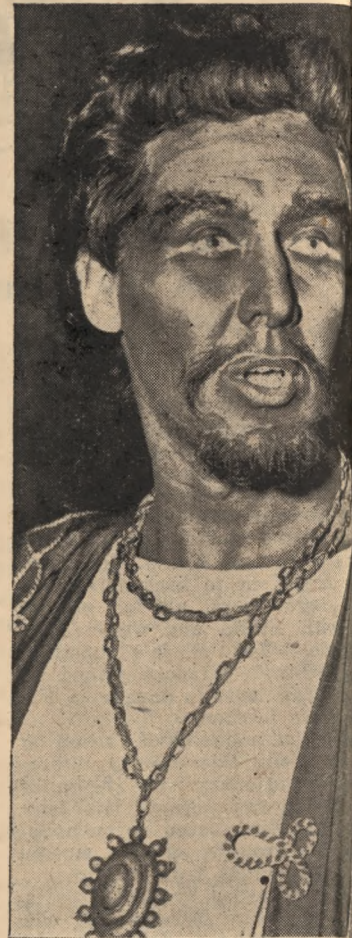
Christopher Fry is a very good dramatist indeed, his expression is beautiful. Terence Rattigan on the other hand has written nothing yet that will live—he writes in very modern prose. But despite the fact that he has no immortality as yet, he is a very subtle and intelligent writer, and I admire him enormously. Peter Ustinov is a dramatist that may write a great play any time."

"And T. S. Eliot?"

"I know very little of his work, but found "The Cocktail Party" pretentious and a bit dull—but that is only my opinion."

"How is the relationship between the Theatre and the Cinema to-day?"

"The relationship is rather uneasy because they are competing not so much for the audience as for the blood-stream. Films can offer so much more financial reward. But I



Anthony Quayle as Othello

do not believe that the cinema will ever supersede the theatre. The great period in English acting is now has every competition. The public's interest now goes to a thousand and one different things that from the point of view of the theatrical industry, there have been greater periods. Nevertheless, there is now a period of great acting, there are some good playwrights.

"What is the state of the American Theatre to-day?"

"There are a great number of fine dramatists, and good actors, actresses, but they all tend to go to Hollywood. This process has reached the point where the American theatre at the moment consists of a wholly of the New York theatre by side with Hollywood is the impossible obstacle of high commercial costs. I think I am right in saying that one-third of the New theatres are closed because of impossible commercial costs. The head expenses and the toll exacted by trade unionism are so great, it is almost impossible to put on unless you are very well capitalized." Of the American writers Arthur Miller and Thornton Wilder both stand out as first-rate dramatists."

"Despite these adverse conditions you are going ahead with the arrangements for your tour of the United States? I take it, then, that your attitude is that you'll 'give it a go'?"

With a smile, Mr. Quayle answered: "Yes, we will give it a go, but they will come to see us, but I know. I think the American people are all right."

"I PRAY THEE—BE MERRY"

And well you may be if you meet Charmian Eyre, who gave



Jack Gwillim as Henry IV. and Terence Longdon as Prince Hal.

enting Celia in "As You Like This young lady has had wide experience both in England and on the continent—her chief, if not only, interest is the theatre. Her scintillating personality and friendliness with infectious laugh rarely fails to leave its mark on all who have met her. Although her bright conversation immediately shows her innate ability, in more serious subjects she has a deep understanding, and a serious nature. Miss Eyre, like most of the company, found New Zealand a surprisingly plentiful. Our discussion took place over the habitually helpfulings of a Chinese meal, and the main points she made are noted

How did you find the reactions of New Zealand audiences?" "I can speak with authority only from the comedy point of view. In New Zealand they were much more ready to laugh than English audiences, though not so subtle in their laughter. They don't catch on quickly, for instance, to a "double entendre." The reason for this, no doubt, is the pace at which we take "As You Like It"—we do take it at an enormous rate."

What are your ideas on the teaching of Shakespeare?" "I am sceptical for such romantic comedies as 'A Midsummer Night's Dream,' Shakespeare should not be taught to children under the age of 16, and then only by people keenly interested in the theatre. Shakespeare, after all, has so much to say about human nature, and I think that a child under 16 is not ready to learn about human nature objectively. At the same time the emphasis should be on the fact that it is drama—about real life and real things."

Shakespeare is to be studied at the University, the study of the text is invaluable, and the poetry should be studied as such. As long as his as a playwright is borne in mind, the study of text for itself is strongly advocated." "Who of the contemporary English dramatists do you think will live?" "This is a difficult question to answer as the world to-day is a rapidly changing world, and it becomes ever less easy to say what people are thinking in a year's time, let alone in ten or twenty years. Looking back from this point of view, I think of the man who cloaks his ideas in the richness of language, such as Christopher Fry, has the most chance of winning appeal for those who understand and speak that language. Fry's as a playwright lies in his sensitivity to word values, his great sense of humour, and his pity for mankind, which attributes he shares with Shakespeare." "And T. S. Eliot?" "I think that he is very limited on account of his strong religious bias, and a bias of any kind is always a handicap to a writer having a universal appeal."

WILL-BE-MIGHTY AND TO BE FEAR'D

This is the attitude of King Henry in Shakespeare's play of that name, and Jack Gwillim, who played the role, brought out in full the character of the Bolingbroke who became the Duke of Brabantio in "Othello," and the Duke in "As You Like It." Mr. Gwillim is very tall and well-built, looking every bit the man who served the Royal Navy as a boy, and retired with the rank of Commander after the war. Some of Mr. Gwillim's statements are indicative of a man keenly interested in, and very proud of, his new vocation. How did you find the reactions of

the New Zealand audiences?"

"Their reactions are always much quicker than English audiences, particularly to the humour. As soon as there is a sign of any fun the reaction is immediate. This spontaneity is a tremendous help to the actor because it doesn't interrupt the play in any way. The warmth of the audience's reception was remarkable. I think it was because they came to the plays fresh. At Home they don't—they are more blasé—they see so many plays and they come with preconceived ideas, which they expect the plays to conform to."

"And their understanding of the plays?"

"I don't think there is any doubt about their understanding of what is offered to them. From what I have gathered from conversations I have had with people who have seen us, they have understood the implications of the characterizations of the actors not always agreeing with them, but their interest is obviously even more stimulated by this."

"What do you think of the contemporary English playwrights?"

"To-day, acting is at a peak when justice could be done to a talented young dramatist, but, unfortunately, there are very few in the offing. It is interesting to note that two people that have made a mark with their first plays are actors—John Whiting and Yvonne Mitchell (the latter is playing at Stratford this season). Two plays of Whiting's which come to mind are "Penny for a Song" and his prize-winning "Saint's Day," while Yvonne Mitchell's "The Same Sky," in which she played on television, won the award of T.V. Play of the Year."

"Christopher Fry, of course, is the one who is breaking new ground with his own particular form. He is written



Miss Charmian Eyre

down as verse, but thought of, I think, as prose, and I would say his plays are thought out as prose."

"And T. S. Eliot?" "As a playgoer I think it's terribly difficult to understand Eliot—but as an actor who has to study the play, one begins to get a glimmer of the deeper meaning in his plays. They should certainly be studied before being seen."

"Have you any comment on the relation of the theatre to the cinema in England to-day?"

"I don't think that cinemas steal audiences from theatres. This is proved by the fact that there are more playgoers now than before the advent of the films (although there were the old music hall patrons of course). If anything, the film has

stimulated the public interest in drama, from which, of course, the theatre has benefited."

"HEREIN WILL I IMITATE THE SUN"

Thus speaks young Prince Hal in the famous first act soliloquy of "Henry IV., Part I."—setting the "young wag" of Eastcheap in contrast to the prince to whom his father was soon to say, "thou hast redeemed thy lost opinion." Apart from this role played with its captivating versatility, Terence Longdon gave us the guileless lieutenant Cassio in "Othello," and the truly fairly-tale character of Oliver in "As You Like It."

Tall, with mop of fair hair, Mr. Longdon is an extremely likeable young man, very friendly and appreciative. In Christchurch he married the leading lady of the company, Miss Barbara Jefford, and this should prove a happy bond between the Longdons and New Zealand. Mr. Longdon is also a top-grade golfer, and played a little at Titirangi while he was here. His wide experience is not restricted to the stage—he has taken part in several films, perhaps the best known to appear in New Zealand being "Angel One Five." His comments are interesting, while his observation about New Zealanders as readers is not only interesting, but rather thought-provoking.

"How did you find the reactions of New Zealand audiences?"

"I found them very good indeed—far better than in England. They are much quicker and certainly more imaginative. I believe that this imaginativeness is due to the fact that they read more—I mean reading in general. You see, in London most people don't have time to read—they are always going somewhere as there is always so much for them to go to."

"What are your ideas about the relationship between the Theatre and the Cinema to-day?"

"I am quite sure that the cinema will never conquer the theatre. It was said that the theatre was finished on the advent of the talking pictures about a quarter of a century ago. There was a temporary lapse in the theatre perhaps, but at present the theatre has never been stronger in England."

(At this point, Mr. Jack Gwillim, who had been listening, remarked that "Nearly all the really good film performances came from experienced stage actors who do films as a sideline.")

"However," Mr. Longdon continued, "you learn a lot in the film studio that you can apply on the stage, especially in the more intimate type of scene. You learn how to be real. You don't have to think about anything but the actual scene that you are doing, and then coming on to the stage, you can build it up—the stage performance is the same, only bigger."

"Whom do you consider to be the best contemporary English playwright?"

"I think that Terence Rattigan is the 'white hope' of the English stage. He seems to be able to write plays extremely varied in scope ranging from 'Adventure Story' concerning Alexander the Great, to 'French Without Tears,' a modern comedy. His genius, I consider, lies in his dialogue."

"And T. S. Eliot?"

"I don't understand him."

"And Christopher Fry?"

"I think he is another very great playwright and that he is an indication of what the English public really wants. Most of his plays are concerned with very real situations, but are written in the most beautiful poetry."

—David Stone.



UNIVERSITIES OF THE WORLD

Queensland May Secede

According to "Honi Soit," Steve Hocking, President of Queensland Union, has indicated that there is a strong possibility that Queensland will disaffiliate from the National Union of Australia University Students (N.U.A.U.S.). There is a strong faction in Queensland which is appalled at the waste of student money by N.U.A.U.S., and unless the National Union agrees to their recommendations this faction will almost certainly force Queensland to secede.

Coronation Mugs for Students . . .

"That this House is of the opinion that the University authorities should provide each member of the Union with a Coronation mug" was a motion proposed at a General meeting of the University of Bristol Union.

Cost of mugs would be defrayed by giving the University staff a day's holiday and reducing their salaries for that week by one-sixth.

The motion was put, with 95 votes for and five against. The President, with some alacrity, then declared the motion defeated.—Nonesuch News.

Challenge Not Accepted.

The Minister for the Army has refused to accept a challenge to debate Sydney University students' grievances on National Service Training.

The challenge had been issued by their President, who stated that the two main grievances were that a greater part of the normal first term lectures for second year courses are not given because students are in camp; and insufficient time and facilities for study are given to students sitting for deferred examinations, thus causing a high rate of failure.

In his reply, the Minister said that it was the policy of the Government that the National Service Act should be applied to all sections of the community without fear or favour. He said also that conferences had been held between departments of the National Service and the army and members of senate of the several universities and the present arrangements were the result of these meetings, and that, accordingly any grievances should go first of all to the governing bodies of the universities.

No I.U.S. Delegates from Australia.

By a narrow margin the National Executive of N.U.A.U.S. has rejected an invitation to send delegates to the world Student Congress in Warsaw later this year. The chief criticism of accepting the invitation issued by the Cominform-controlled International Union of Students was that "N.U.A.U.S. has in the past been adopting a weak, spineless role by tagging along with I.U.S., permitting itself to be insulted at I.U.S. meetings when its motions were defeated, deferred, not put or shelved" and that it was about time a stand were made.

MEN'S HOUSE COMMITTEE MAKES A STAND LETTERS

The Men's House Committee is a Sub-Committee of the Executive of the Students' Association, to which body it is responsible for the upkeep of facilities for men students. First and foremost among its responsibilities comes the Men's Common Room; that is also the main concern of this article.

It should be stated at the outset that M.H.C. has found cause for dissatisfaction in recent student conduct in the Common Room, conduct which would indicate a general attitude of carelessness towards facilities provided. It is against such an attitude that we direct our campaign.

There arises at this point the inevitable question: Just what does M.H.C. really do? In answer to this, we would point out that, in the current Association year, a complete re-organisation of lockers has been undertaken, so that lockers are now available to all who want them; sundry fittings (notice boards, letter boxes) have been installed around the Common Room, a medicine chest is there for the dead and dying, a controversial dart-board fitted whose popularity was equalled only by the abuse made of it by those who thought it was there to be missed.

FORD-Continued

the moonlight on the torsos of the seamen still confined to their ship as they listen with tense impatience to the sounds of the native women preparing to meet them. Here, cutting, photography and sound combine to impress the audience with the sensual need of the men and the warm anticipation of the women. In spite of its initial promise the film does not approach the grand sweep and wide humanistic scope of its predecessor.

WALES TO THE MOHAWK

Since his "Long Voyage Home," Ford has meandered seemingly without any set course — through the green valleys of Wales to the Mohawk and then to the Southern tobacco fields, from propagandising the Stars and Stripes to sympathizing with a dissolute and persecuted priest, and many other excursions. Through all these wanderings however, the root that ties him to the Western remains intact, although it has never been allowed to grow large enough to flower into anything more spectacular than "She Wore a Yellow Ribbon." The master of the western never again caught up with his own "Stage-coach."

THE QUIET MAN

After the social dramas and the epics of the west, Ford's last excursion has the atmosphere of a vacation—as though he wanted no more than to be happy and amusing. To do this he has taken as delightful an Irish fairy-tale as any: Arthur Mason tells, and made from it a charming and unsophisticated comedy of manners, coloured with warmth and humanity and blended with broad humour and sentiment.

Unfortunately the Prince Charming and Princess Beautiful atmosphere is considerably damaged by the intrusion of the Prince's sordid boxing past. If Ford had been content to remain in his whimsical Galway Bay mood, allowing the Good Hero to fight the Black-hearted Villain for the Fair Lady, without unnecessary preamble, the comedy would have been unpolluted and the film warrantably shorter.

This fantasy still communicates of the present age reanimated the spirit of humanity in a simpler, and the temperament of a director, who turning, turning away from the nervous restlessness and brilliance more hopeful climate.—B.J.G.

thus pock-marking the surrounding wall.

And it had been hoped to provide further facilities, including a radio-gram in the Common Room, shove up penny boards, covers for the elusive magazines which are periodically placed in the Reading Room, and so on.

But here the M.H.C. feels its progress blocked; student attitude and behaviour being what it is—little things that strike us; and lighting fires in the middle of the floor, when there is a perfectly good fireplace, for example—then it is obviously pointless to spend money on further embellishments, when everybody is perfectly happy destroying what they already have.

However, M.H.C. does not intend to accept the position, and abandon the programme embarked upon. The aim at this stage is rather to check the attitude that has obviously arisen among men students, and that allows them to create unruly dins during the lunch hour, ill-treat the furniture, and leave the place in a state such as would justify the most rabid criticism of the University that we are wont to hear from outside sources.

It is hoped that this article, and other hints that have been proffered, will suffice—in the words of the Letter to the Editor—"to bring students to their senses," or at least render them aware of their responsibilities with regard to the Common Room block. But sterner and more acrid measures are in the offing should things not improve: the Common Room may be locked, with due notice, as has been done before; or examples may be made of individual cases by recourse to the fine (not exceeding £5) explained below.

Let these be considered unjustifiably dictatorial steps, we would here cite the agreement made (21 x 48) between the College Council and the Students' Association concerning the "use and enjoyment of the Student Building. . .", Article 1 of which runs:

"The Association shall be entitled to continue to occupy and use the said premises including the said fittings, furniture and chattels for the benefit and enjoyment of its members."

And Article 2:

"The Association shall have the right to and shall control the said premises by its members and to make and enforce rules for the use of the said premises and concerning the good conduct of the members or persons using the same and also shall control all meetings and functions held by the Association or with its permission on the said premises."

For disciplinary measures, our authority is the Constitution of the A.U.C. Students' Association, (Clause 44, sub-section ii.):

"The Executive may, subject to a right of appeal to the Association in general meeting, exercise any one of the following disciplinary measures against any member or members of the Association:

DO NOT FORSAKE ME . . .

Sir,—The anonymous review of "High Noon," which appeared in the last issue of "Craccum," seems to have been written by a person sitting in the Civic with one eye fixed on those nauseating artificial stars and one ear cocked to the intestinal deliberations of that even more nauseating organ. However, I do not wish to blame this reviewer for that entirely. From other reviews of the film which have appeared in such chaste publications as the "N.Z. Herald," it seems that most people who attend films at the Civic theatre do spend their time looking at reclusive pieces of tinsel lurking with the rats in the ceiling, and listening to the inaudible savvies drooled by the young man who fights with the organ each night, and loses.

Not once has "Craccum's" reviewer referred to the fact that "High Noon" might be something more than one long drawn-out emotion, ordered by the ticking of a clock, and Gary Cooper's gangling, high-heeled steps through the dust of a hot deserted street. It was not pointed out that Cooper as the Marshal, gave up a life in which he was "hired to kill," to use words of the film, and married a Quaker girl, to whom his past life must have seemed abhorrent. Admittedly the casting in the film may have been partly at fault here. Had the marshal's wife less of the dumb blonde about her, and more conviction in her acting, then probably the principles might have been more clear to those who were hypnotized by a decadent variation upon a fast decaying and noisome tradition of song-writing. In fact, apart from the fact that the film did succeed in creating a tenseness of situation which must be given its due amount of publicity, the question it asked, and one may perhaps take it for granted that a good film is more than mere entertainment—hence the question, was the old one: Is it right for man to kill man. Most people will probably agree with your reviewer, that the marshal, despite his admission of fear, was a "heroic gunfighter, doggedly stalking through the streets. . ." Others perhaps, may agree that the marshal was not fighting with his fears, but over the question of the right way to act.

As a hired assassin, the marshal had lived a life of bloodshed. His marriage to a Quaker was a renouncement of that life. How human though, for a man to make a renouncement of his past life, and then to grasp the first opportunity of justifying what he has just renounced. This is how the marshal acted. Human nature

- The infliction of a fine not exceeding £5 in respect of any misconduct or breach of the Association rules.
- Expulsion from the Association as provided in Clause 8 hereof.
- The payment of compensation for any property damaged."

Thus the position of M.H.C. is quite clear; whereas it is desirable that the Tact and Pleasantness, which, it is written, are to be the keystones of M.H.C. affairs, should be maintained, this would obviously be pointless if present behaviour continues.

This article is in the nature of a warning; it comes under the head of Tact and Pleasantness mentioned above. Should it be entirely ignored, then there can be no Panmunjong. Anyhow, it is up to you.

does not usually change in the short period of time that is taken by the pronunciation of a remark.

The scene in the Church stressed this "underlying" plot. Religion has nothing definite to say upon the killing of men by men. The preacher said, "We hire a man to kill for us . . . but if you are me to tell my people to go out and shoot, and perhaps be shot themselves—I don't know; I just don't know." The question boils down to this: that institutions can make statements, but when the situation faced by the individuals comprising that institution, they act in a different manner than the one which they decided when in the present situation. Thus despite Quaker beliefs, the flesh led the marshal's wife back to aid him in his killings. This is of course no criticism of her acting. It was the human reaction, and as such, able in a representation of life to beings.

This may all seem too abstract from the film itself. But surely "Craccum's" reviewer does not off his thinking processes immediately his seat makes contact with the comfort of a theatre chair. Reviewers will not think, then, of the hoi polloi? There is more film criticism than discussion of actors and the obvious story. In this particular case together the ballad of "High Noon" made appeal to the normal theatre-goer but which, upon reflection, may be realized as only an equal accompaniment, perhaps a secondary plot, the larger human question implied in the film.

—J. M. Lase

ROSENBERGS AND JUSTICE

Sir,—On page three of your issue dated Monday 13th of July, 1953, what is supposed to be a joke perhaps a rather witty play on words. This offending article headed "The Rosenberg Case: A can Justice—just isn't."

Whatever the intention of the author, it is neither clever or funny. The Rosenbergs were found guilty of high treason by a duly constituted and democratic jury of their equals.

The sentence of death by the court is one in accordance with the moral codes of all nations, including our own.

The length of time between the sentence and the execution does not mean that the Rosenbergs made any mistake. Every one of democracy's advocates and despite this, the highest court in the nation, and finally the President himself, found that the sentence was just. I am quite sure that the man who wrote the offending article, if he studies the facts of the case, did not, I have done, and forgets about the court's decision.

In case he does not, I recommend that he study the following cases:

Rex v Casement Rex v Joseph Found in College Library and more important, High Court of Russia (Pub. Proc.)

Sundry Military Leaders 1930 and more important still, pay attention to the forthcoming trial of Public Prosecutor of Russia

Laventy Beria

In conclusion, I would say that the Rosenbergs denied democracy.

—Kevin Francis

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