

Students Misrepresented At Communist Meeting

Eye-witness account of Communist protest

On Thursday, April 11, some students contacted both Police and Security informing them of a possible student attendance at the coming Communist Party meeting in the Concert Chamber on Sunday night.

Two hundred students duly assembled outside Varsity at 7.30 on the 14th, and marched down to the Town Hall, where they were greeted with boos and jeers — have we a Red Image?

However, these changed to cheers when the Gaudeamus

Igitur rang out, followed by stirring national anthems, British and New Zealand.

The students arrived to find all doors barred by police outside, thickset, overcoated men inside. They became restive, and when some people were ejected, a mass of students

and assorted anti-Communists surged angrily around the doors. Police called for reinforcements.

The anti-Communist chairman asked his followers to disperse quietly — 'make it a peaceful demonstration'. This had little effect.

David Wright asked the police if he could speak to the students — they agreed; so he suggested, to alternating cheers and silence, that the students regroup further down Queen Street away from the doors. They moved. Police then cleared the footpath in front of the glass doors.

It was evident at that stage that no more bodies would be allowed into the meeting, so they decided to wait 'to the finish', make their presence felt by singing and chanting under the concert chamber windows. To ensure all was 'above board', David spoke to Inspector Anderson, who said that such action was perfectly legal. Later in the evening he was heard to say, 'You're not making much noise!'

At the same time David asked if he could arrange for six representatives to be admitted. This the inspector tried to do, but the organisers would not agree — 'quoting fire regulations.

So the two-hour vigil of singing, chanting and marching began. Singing ranged from 'Harry was a Commo', to 'Lloyd George knew my father'. The number in the group varied from 200 to 400. TV cameras captured every new development. At 9 o'clock the group was encouraged by the weather forecast and news.

By 9.15 morale had dropped with light drizzle and perhaps a lack of novelty, so a march was started down one side of Queen Street and up the other, crossing below the Town Hall, once again with police sanction. Many non-students followed this, to clapping from bystanders. A bugler blew nobly from shoulders that often formed seats that night. From time to time information was relayed from 'inside' to expelled hecklers.

The problem then occurred to the leaders of what plan to follow when the Communists appeared, for up till then the students had been dignified and law-abiding — while maintaining a vigorous vocal protest.

Meanwhile scouts posted around the building noticed about a dozen police and three grey cars with engines running on the Greys Avenue side of the hall. Fifty students moved

—Continued col. 5, page 2



BUILDING FUND

The Government has announced a £220,000 subsidy for the new student building — to be given on a pound-for-pound basis, on the money raised by the students.

The student funds accumulated by the time that the building opens are estimated at £140,000.

This means that £80,000 needs to be raised by public appeal.

Students asked to help — see page 3

Govt. grant £22,000 Public appeal £80,000
Student money £140,000

Cost of building £440,000

Varsity part in anti-Communist demonstration was blatantly misrepresented.

The paragraph which contained the major misrepresentation was the last.

Inspector S. M. Anderson confirmed the arrests and said: "A lot of stupid students." The inference here is too obvious to have been a mere printing mistake.

And why was Inspector Anderson published so obviously out of context? This misrepresentation has been confirmed by the Inspector.

As can be seen by the letter printed in the Herald by the Public Relations Officer, the students co-operated with the police throughout the demon-

stration, asking permission to move or act at all times.

The letter sent by the appropriate Executive representative to the Herald explained the situation ably, but was hardly strong enough in the circumstances. The demand for an apology in the Herald was evidently deleted, either by Executive pressure or by the Herald.

It is unfortunate that an opportunity to put an end to this was not taken.

However, — perhaps it was thought that a Horton donation to the building fund was a possibility, and as we all know the Building Fund comes first.

Editor.

Professor J. Rutherford

The late Professor James Rutherford was born at Dunston-on-Tyne in 1906, and his sudden death at the relatively early age of 67 has come as a shock to all.

He was brought up in the hard schooling of bleak Northumberland, where he early learnt that progress and success only came from hard work and steady application, and the professional distinction he achieved undoubtedly stemmed in fact from this early lesson.

Professor at 28

Graduating BA and then MA from Durham University, he took his doctorate at the University of Michigan. From 1928 to 1933 he was lecturer in history at Southampton University College. In 1934 he was appointed at the age of 28 — extremely young for a professor in those days, indeed, at any time time — to the chair of history at Auckland.

He occupied this chair for nearly 30 years, during the last seven of which he suffered greatly from ill health.

Historian

Professor Rutherford was first and foremost an historian, and during the occupancy of the chair he published a number of

scholarly books that culminated in his authoritative work on Sir George Grey.

For this work alone his name will surely live on in historical circles.

St. John's

In the early years of his professorship he took a leading part in administration and served his time as chairman of the Professorial Board. He also served for 21 years on the St. John's College Board of Governors, where he undoubtedly exercised considerable influence.

During the last war he went as captain with NZ forces to the Pacific Islands, and this was a period of service that meant much to him.

Music

He had a love and talent for good music and often sought relaxation in this outlet from writing, concentrated thought or the hard grind of examining. He enjoyed singing, and in its early years he was an active member of the Dorian Choir.

He leaves behind him a record of achievement in the fields of scholarship, writing and teaching of which any University graduate could be proud.

—V. J. Chapman.

F. J. L.

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MAJOR ISSUES IN SINO-INDIAN WAR

The Sino-Indian conflict about India's Northern frontier, resulting in open war in October, 1962 has far greater international significance than the remote location or limited violence of the clash might seem to warrant.

The issues involved are nothing less than the survival of the contestants as major powers and the realignment of world power groups.

When India and Pakistan became independent in August, 1947 they fell heirs to the frontier problems of the British Raj and the agreement made by it with contiguous states.

Initially Pakistan had more dangerous problems since its North-West frontier included all the historic invasion routes into the subcontinent. Also it had a turbulent neighbour in Afghanistan, and after the Kashmir crisis had settled into the existing stalemate common borders with China and Tibet. By contrast Indian frontiers with Tibet, Nepal, Sikkim, Bhutan, Burma and China were regarded as being clearly defined, mutually acceptable, and in any case impregnable and therefore likely to be peaceful. So Indian relations with all these states was friendly and this attitude was quickly extended to the People's Republic of China when it came into existence. Even after the Chinese 'liberation' of Tibet which was effective by 1954 the Indian view was that Tibet had traditionally been under Chinese suzerainty and a strong central government in Peking was merely reasserting a limited authority. All this was emphasised when China and India publicly announced that the basis of their friendly relations was to be the Five Principles (of peace co-existence) or Panchsheel. On close examination these appear to be high-sounding but amorphous nothings.

BEGINNINGS

The major Tibetan revolt of 1958 and the closing of the Indo-Tibetan frontier marked the end of India's apparent unconcern about her Northern approaches. Relations with China steadily deteriorated during 1959 and 1960 during which period frontier clashes between Chinese and Indian patrols occurred several times and led to the exchange of literally hundreds of notes between the Governments and their heads, and the publication, in 1960, of an Indian White Paper on the entire situation.

Finally, in October, 1962, the Chinese launched simultaneous attacks on poorly prepared and lightly manned Indian outposts in the North (Ladakh) and the North-East (Longju). The numbers, fire power and equipment of the Chinese indicated careful preparation. Indian resistance,

though determined, was steadily overcome until, in mid-November, the Chinese forces were within reach of the plains of Assam. At this stage they unilaterally proposed a cease-fire and withdrawal of the forces of both sides to positions 12 miles behind the lines held on 7th November, 1959.

By W. T. ROY, MA (Lucknow)
Lecturer in History, University of Auckland

This still meant that Chinese troops were well within Indian territory. It is not clear whether this move was made in anticipation of the onset of a Himalayan winter, or to demonstrate that the Chinese had the ability to nominate a military objective and take it at will, or yet again to put on a flamboyant demonstration of sweet reasonableness. There is no evidence that any pressure exerted by the U.S.S.R. was behind the withdrawal.

At the same time as this offensive was in progress talks were being held in Peking to demarcate a Sino-Pakistani frontier. The settlement reached in December, 1962, provided for further adjustments when India and Pakistan settled the Kashmir question.

REJECTION

The repercussions of these events on the Indian scene were varied and violent. The Congress Government and its leader Nehru came under severe criticism from opposition parties, there were changes in the Defence Ministry and the Military High Command, and the economy of the country was put on a war footing. The only comfort the shaken Government got was that the major opposition party — the Communist Party of India — was deeply divided on the issue and, though a majority manifesto protested loyalty, the Party has lost much prestige.

In its external relations India has had to make a reappraisal of its policy based on the realisation that 'neutrality' has failed to protect it in the harsh world of 'realpolitik' as practised by the Chinese.

It has had to modify its pacific policy while clinging to the shreds of 'non-alignment' to the extent that it has accepted arms and aid from any quarter including the U.S.S.R.

The anomalous position of a Communist power supplying arms to an anti-Communist government for use against

another Communist power can only be explained by assuming that the U.S.S.R. wants to check its over-ambitious Oriental prestige, or it has adopted the much abused capitalist practice of selling its goods on any available market regardless of ideological considerations.

Indo-Pakistan relations habitually strained since 1947, have deteriorated further after Pakistan's rejection of an Indian note of protest, on the grounds that the portion of Kashmir involved cannot be claimed by India as no plebiscite has been held to decide its fate.

REPERCUSSIONS

A similar rejection by China gives as its ground that it does not recognise the accession of Kashmir to India. This is a complete reversal of Chou En-lai's statement of March, 1956 accepting the Indian claim. India therefore accuses both China and Pakistan of exploiting India's differences with them to keep or seize Indian territory. It also regards Pakistan's action in the face of a common threat not only treacherous but suicidal. Pakistan, on the other hand, always wary of India, is perturbed about the flow of arms into India, and is coming to terms with China (probably with private reservations about its reliability as a signatory of agreements) is attempting to neutralize at least one of its many troubled borders.

There remains the unsolved problem of Chinese motives for launching this offensive on one of its few friends, when it is already involved in major ideological conflict with its only powerful supporters so far — the U.S.S.R..

CLAIM

It cannot possibly be that China seriously believes that the territories it has invaded do actually belong to it. After all when the frontiers were drawn in 1842 (Ladakh) and 1914 (the McMahon line from Bhutan to Burma) Chinese representatives of the then existing Central Governments were present. Chinese maps of 1893 show the disputed

areas to be in India, and finally Chou En-lai in 1956 agreed with Nehru that the so-called 'McMahon Line' (as both habitually called it!) should be the basis of friendly relations on the frontier, though he now flatly denies making this statement.

Further, the disputed areas being of small economic value but of considerable strategic significance, it can only be assumed that the latter consideration is the motivating factor. But here again strategic gains are desired only by those who fear aggression or plan it themselves. Since it is ridiculous to suggest that India plans to invade and conquer China, the reverse must be regarded as being the explanation for the acquisition of strategic areas by China. However, for China to conquer India is valueless unless it can literally exterminate its already teeming population and this it cannot hope to do without provoking massive military and probably nuclear aid to India. So the only remaining alternative seems to be that domestic considerations are behind China's moves.

Three years of bad harvests, the reported failure to achieve industrial targets, unrest in the communes, and a soaring increase of population are problems that may well make even a ruthless totalitarian regime fear for its continued existence. The solution may well be to regain and hold proper support by foreign adventures appealing to the traditionally xenophobic Chinese peasantry. If the victim can be regarded as being certain not to turn the tables, then China can count on a war of attrition whenever she chooses to reopen the quarrel, and continue to do this until discontents at home settle down.

If the victim is a former diplomatic ally the loss is seen as a calculated price to be paid for remaining in power at home. Finally, the Chinese have probably calculated on keeping the conflict localised thus preventing wholesome nuclear retaliation; but it must not be forgotten that even were this to happen Mao-tse-tung has repeatedly declared that China alone does not need to fear nuclear war. The reason is simple—any such war would nearly exterminate the nuclear powers but merely solve the Chinese population problem, leaving a large enough number of survivors to guarantee China's domination over all remaining powers.

RENEWALS

On balance therefore, the Chinese risk little (in their

Communist Protest—continued from page 1

around to 'send off' the speakers, who appeared about 9.45. Their terrified expressions and hurried moves to the cars showed the demonstration was having some success. They met controlled hostility.

Immediately these students returned to the main doors where fighting had begun, as some of the crowd, who were obviously 'along for the fight' mistook the audience, including some students, for Communist leaders. Eggs, onions and policemen's hats flew.

The students watched while forming up once more outside the concert chamber to march off. They left to the cheers and clapping of police and crowd. Inspector Anderson signalled approval to David Wright — the national anthem was sung with conviction and dignity.

estimation at any rate) and stand to gain much.

We may therefore anticipate periodic renewals of the border conflict, and in consequence of India's new foreign policy changes in the composition of the world's power blocs as they exist at present.

The eventual pattern cannot possibly be forecast because of the many imponderables in the form of new nations in Africa and Asia, the desire of the U.S.S.R. to avoid war and reach Western living standards, and above all the spread of nuclear weapons, but its starting point may well be the world's reappraisal of the importance of India's freedom.

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STUDENT VISITING FORM

Students are asked to volunteer to visit graduates and tell them about the new building. A printed pamphlet will be distributed to each student offering to visit: this pamphlet will answer all possible questions.

Please fill in this form and hand it in at the Students' Association office.

Name	Sex
Address during term	Phone
Address during May vacation	Phone
Area in which you are able to visit (please state suburb in Auckland; town or country area in the province).	Times in which you are able to visit
	First week of vacation
	Second week of vacation
Faculty	Third week of vacation
Clubs	
Interests	Beginning of Term II

CUT ALONG LINE

STUDENT WORK VACATION

Students are asked to volunteer to give a day's pay or a day's work to the Building Fund Appeal.

Full-timers: We can arrange work for you; or if you would prefer to give a day's wages from your holiday job, then please fill in the second form.

Part-timers: You, too, can do something to help.

Please fill in this form and hand it in at the Students' Association office.

Name	Sex
Address during term	Phone
Address during May vacation	Phone
Auckland suburb in which you would prefer to work	Times in which you are able to work—
	First week of vacation
	Second week of vacation
	Third week of vacation
Type of work preferred	Beginning of Term II

CUT ALONG LINE

Name	
Address	Phone

I am willing to donate to the Student Building Appeal Fund the equivalent money from one day's work.

(signed).....

(date).....

YOU CAN HELP!

The public appeal for £80,000 will open on Capping Day, May 10. Chairman of the Appeal Committee, Sir John Allum, will launch the appeal — which will be supported by a committee on which the University administration,

Auckland businessmen and the Students' Association are represented.

With a concerted effort from the student body as a whole, we believe that the Auckland public and graduates will contribute the needed £80,000. But if this amount is not met, the extra money will be paid off from student levies after the first stage of the building is opened.

Mr N. M. Speer has been appointed by the University Council as the organiser of the appeal. His work will be mainly concerned with the business community of Auckland. It is intended that all Auckland businessmen will be contacted by members of the Appeal Committee — working under Mr Speer.

The Students' Association is contacting — by mail and personally — every available AU graduate.

STUDENTS

The way to make the appeal a success is to show the enormous amount that the students are doing for the building —

1. £140,000 in student money.
2. Helping with the appeal.

It cannot be stressed too highly that the only way to make the appeal succeed is to have students publicly involved in raising money. It is more than public knowledge that this present generation of students gives generously to a building to be used by the next generation of students— BUT we ask for more.

STUDENTS

You are asked to help the appeal in two immediate ways:

1. Volunteer to visit graduates and tell them about the building.
2. Give the new building one day's work (this makes,



DAVID WRIGHT

David Wright, debater, walker and anti-communist (Maths student) has undertaken organisation and control of work week. He feels that this is a great opportunity for students to show the public yet again (remember Commo's and 50-mile walks and things) they are willing to knuckle down and produce more than smut and immorality — as well as degrees.

He looks forward to working with all the Auckland 'Varsity students over the Vac, so don't disappoint the poor innocent.

remember, two days' work — with the Government subsidy.)

Students are urged, nay begged, to help the appeal. If you are willing to help, please fill in one/both (preferably) of these forms and return them to the Students' Association office.

In the past work days have not always been successful. This time we hope to achieve better results by spreading the work days over three weeks and giving students the option of contributing a day's pay in place of 'work in kind'.

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New Student Block

On February 26, 1962, the University Council, on the recommendation of the Executive of the Students' Association, appointed Messrs. Warren and Mahoney architects for the new Students' Association building. At the time, an area bounded by Princes Street, O'Rorke Street and Alfred Street had been set aside on the block plan for the future University development as a site for this building.

After fourteen months of detailed discussions between the University's Building Committee, the Architect, Mr Warren and representatives of the Students' Association Building Committee, the University Council agreed to a defined site in the same area. This site is shown in the accompanying sketch.

The site, which is somewhat larger than that provisionally allocated in the general block plan prepared some years ago as a tentative guide, is more than adequate for our immediate needs and allows for some measure of expansion in the future.

The prolonged discussion over the site was a result of the Students' Committee's conviction that the Students' Association Building should not consist of a single office storey block, but rather should be composed of a number of two or possibly three storey blocks, thus rendering all facilities easily accessible and providing much greater scope for an interesting design including outside spaces as an integral part of the function of the building.

Type of Building

On the plan is sketched one suggested ground plan for the building showing the area available. The cafeteria block will be two storeys, the common room and meeting room block three with a basement. The buildings surround a large courtyard and the main rooms will face on the courtyard and across to Albert Park.

The blocks will be linked by covered ways at each level; staircases will rise through these to the higher levels which will connect with open balconies on the upper floors. In this type of design much use can be made of open circulation space; all parts of the building can be kept readily accessible and the building is kept open with good access for each room to sun and air.

How it will work

In relation to the site layout two important factors need to be considered: circulation of the students through and from the building and the provision of suitable places in the vicinity of this circulation for students to stop and sit, lean on a rail or just stand and talk.

The open design encourages students to walk through the

building complex; it will form a link between the Science Building and the rest of the site. The more students 'we have passing through the building, the more alive it will become, and the more students will tend to use the common rooms and the cafeteria. Lying as it will between the Science Building, the Library and Art Block, the Engineering School and the Social Sciences Building, it should become the focal point of the University.

Stages of Building

One of the problems confronting the designer of the building is the existence of temporary Science Lecture Theatres extending onto the site for the Student Building. Although most of the building can be started as soon as working drawings are completed about the middle of 1965, construction of the central common-room will have to be delayed until temporary Lecture Theatres can be shifted. These will be needed until the completion of Block B. of the new Science Building which is not expected to be ready until 1967.

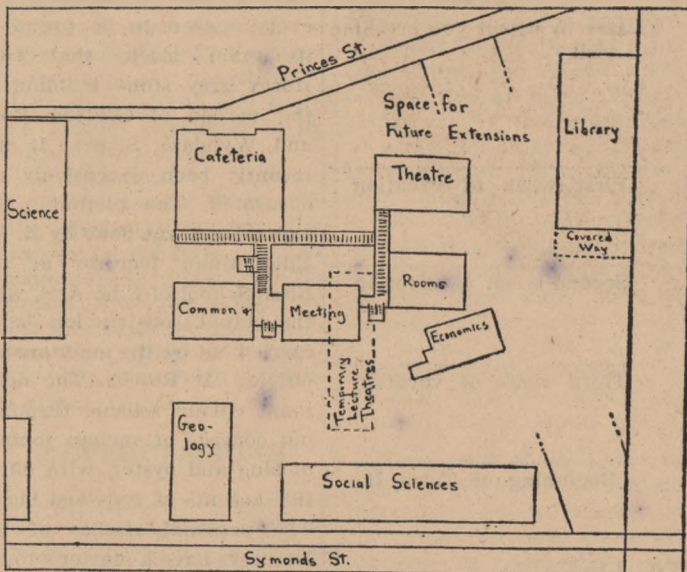
Contents of Building

In the box is shown the list of areas in the building as decided upon by the Buildings Committee and approved by the University Council. This list of areas formed the basis for the application to Government for the subsidy.

The list was formulated following a study of specific requirements at Auckland and of the facilities provided in the other New Zealand Universities. A questionnaire sent to a number of overseas universities resulted in the accumulation of much valuable information. It must be remembered that this building is regarded as a minimal first stage.

Provision has been made for future extensions on the site. These will contain facilities arising from new needs when the University roll rises towards the 10,000 mark in the 1970's and will allow for extension of some of the facilities provided in the first stage should these in fact prove insufficient. Further sporting facilities will become available when a gymnasium is built on a separate part of the University site.

Now that the good news of



Plan of New Student Union

a pound-for-pound subsidy of £220,000 has been announced, it is clear that £80,000 must be raised by public appeal, which can begin without further delay. The fund-raising committee does not want to see a series of raffles or Queen Carnivals, and believes that with wholehearted support from the student body, we can do without such methods and raise the full £80,000 in one effort.

The main task of the fund-raising committee recently has been to compile a list of AU graduates from sources such as the mailing lists of University clubs and societies, Craccum files, membership rolls of graduate societies, and the Court of Convocation roll.

At present the information held is being filed on separate cards which indicate the faculty, years at University, and interests of each graduate. This file, which will contain 12,000 cards, will provide the basis needed for the appeal to graduates. A letter and brochure will be sent to each graduate, and then followed up if possible by a personal visit from a student who has as far as possible the same faculty and interests as the graduate he is visiting. Visits made and donations received

will be marked off on the cards.

Help from the whole student body is needed now, in two main ways: by visiting the graduates, and by giving up one day, or one day's wages, for the 'Work Vacation'. Details of these are on page 3.

Any inquiries or offers of help concerning fund-raising should be directed to the chairman of the committee, Neil Wilson.

BRENDA BRACEWELL,
for Fund-raising Committee

NEXT STEPS

Mr Warren is at present working on sketch plans for consideration by the Buildings Committee. At this stage the Buildings Committee starts on a programme of detailed study of each room, its function and relationship to other rooms. When the sketch plans are completed in approximately six months' time, they will go to the University and Government for approval. Working drawings can commence once this approval has been obtained. At this stage it is hoped to commence construction in mid-1965.

JOHN STREVS,
For Buildings Committee

LIST OF AREAS

Administration	
Public Office	1000
Managing Secretary	150
President	200
Council Room	700
Executive Workroom	400
Executive and sub-committee common room	500
Workroom for sub-committees	1000
Total	3850

Eating Space	
Main Cafeteria	3700
Small Cafeteria	1600
Chop House	1000
Kitchens	3000
Snack Bar	3000
Coffee Bar	1000
Total	13300

Common Rooms	
Main Common Room	3000
Men's Common Room	1000
Women's Common Room	1000
Small Common Rooms—2 @ 500	1000
Graduate and Senior Student Common Room	3000
Total	9000

Clubs and Societies	
Meeting Rooms	4000
Small Meeting Rooms	800
Workrooms, Records, Duplicating	1050
Societies Storage	750
Sports Club Lockers	250
Men's House Com.	350
Women's House Com. and Sick Bay	400
Student Newspaper	1000
Total	8600

Recreation	
Table Tennis	1800
Billiards	1800
TV	600
Music (2 rooms)	800
Total	5000

Theatre	Total 6000
Sundry	
Caretaker	800
Shop	1000
Utility Space	1200
Toilets	2500
Lockers	2500
Total	8000

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(1) DISCOVERY

Joe Bloggs, City Council sewerage worker—DISCOVERED by 'Varsity talent scouts' giving an impromptu lunch-hour recital to fellow workers — sings 'Ole Man River' and plays the Harry Lime theme on home-made zither.



(2) TRIUMPH

Given leading role in revue. His rustic wit charms all. To avoid nasty criticism and keep all above board he enrolls for Slavic History, Music, Folklore and Mating Customs. Salary of £750 paid from Stud. Ass. funds.



(3) TEMPTATION

La Dolce Vita — Revue parties — casual sex — and discovers Jean-Paul Sartre, explosive sculpture and Boccaccio 70. President of the Dissemination of Henry Miller Society. Meets the Intellectual Woman.



(4) DOWNFALL

Lubris, etc. The curtain rung down on revue, returns to shovelling. Poisoned by his pseudo-intellectual pretensions he scorns his mates. Drowns himself in sewer pipe after being rubbished for his setting of 'Eskimo Nell' to Webertone rows.

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VON MEIER STATES DEFECTS

The finishing touches are just being applied to the first project of the University's ambitious £26,000,000 building programme. Land is being purchased and ground cleared for the new science block; drawings for the arts block and the library, also to be built by the firm of Massey, Beatson, Rix-Trott, Carter and Co., are being studied currently.

It is a crucial time to invite serious architectural criticism of the newly completed Fine Arts building and to examine the implications it might have for the entire programme.

In fact, the term 'architectural criticism' may be anomalous. The Fine Arts building has such serious shortcomings that the term 'architecture' can be applied to it only problematically at best. It is a masquerade of architecture. It is devoid of human warmth, puerile in a design sense, and if only a joke or a sporting diversion, then expensive enough to make a very bad joke indeed.

But there is no protest or criticism. Among professional architects there exists a mutual praise and self-preserving sentiment that virtually excludes any possibility for sound and honest criticism of another architect's work. The average citizen, who always pays most and suffers most from bad design, whether in architecture, furniture or motor cars, is too ignorant or too apathetic to propose solid objections to the way his tax money is being spent.

SET FOR A KAFKA NOVEL

There is one hope: that the students most directly affected by the current debacle of bungled building and those scheduled to suffer soon in new academic abodes, take a long, thoughtful look at these architectural problems and at their implications.

To take a long look at the Fine Arts building, one must cross to the other side of Grafton Gully. There is a pleasant slope of grass in the Domain, or a vantage point near the hospital, or a bench in Blandford Park. Perhaps from the cockpit of Captain Ladd's aeroplane the building would look its best, set in thick trees on the side of the bank, partially hidden.

From a distance there are no clear architectural masses to assert themselves, just bits of brick, white panel and glass windows: fragments that are untroublesome, and easy to forget. From any distance the looming monstrosity of the government flats, a white shadow of Big Brother hovers over the Fine Arts building, harsh and white like a set for a Kafka novel, compelling the vision, usurping the critical eye. A distant view and a long,

thoughtful look are incompatible. We must go closer.

PROJECTOR

The room I know best, and the room I use most, is the lecture hall. It is on the ground floor, and is the first part of the building complex one comes to following the road in from Wynyard Street. It forms with the library above, a short two-storeyed wing, on one side facing a small concrete courtyard in which pieces of sculpture have been set. This hall is now being used for lectures for the BA unit, History and Theory of Fine Arts I, and for lectures in the same field that form part of the programme for Diploma of Fine Arts students. It will seat about a hundred people and has been used or other assemblies and, with the chairs removed, for receptions.

Most of the lectures in art history require the projection of slides, hence there is a large white plaster-surfaced screen at one end of the room and a projection booth suspended from the ceiling at the other end. The screen is built into the wall, and is immobile, as is obviously the booth.

There is a fixed distance between them which can be varied only about six inches by moving the projector itself forward and backward in the projection booth. The size of the projected image varies according to the distance between the projector and the screen, in this case about 30 feet. Another way of controlling the size of the projected image is to vary the size of the lens on the projector. But there are only a limited number of standard lens sizes. Since the projection distance is fixed, only the lens sizes may be altered. But with a 120mm lens the projected 35mm slide overlaps the screen by an annoying six or eight inches. If a 150mm lens is used, the slide 'fits' on to the screen, but about six or eight inches of screen space is wasted along each edge.

The optimum use cannot be derived from the screen, and one suspects that the architectural solution was arrived at arbitrarily, without cognisance

Building: Faculty of Fine Arts, the University of Auckland. (Elam School of Fine Arts.)

Location: 58 Wynyard St. (just behind St. Paul's Church, corner Symonds and Wellesley Streets).

Architect: A. H. Curtis.

Architectural Firm: Massey, Beatson, Rix-Trott, Carter and Co.

Contractors: Calder Construction Co. Ltd.

of the operative factors involved.

This suspicion tends to be confirmed, if anything, by an examination of detailing in the room. When not in use, the screen is covered by four large sliding wooden panels, two on each side 'telescoped'. These are heavy, somewhat cumbersome, and certainly an expensive solution to a fairly simple problem of protection. The panels are constructed out of two types of timber in contrasting light and dark tones that I find rather garish. Nor is this questionable taste much improved by the highly varnished surface finish.

CONTROL OF LIGHT

Unfortunately, this same criticism applies throughout the building. Where native timbers are used, in every case their natural beauty is cheapened by an indiscriminate coat of varnish. Not only is the screen panelling particularly offensive in this respect, neither does it work very well. There are no stops for the sliding panels so that they might be centred easily. When closed, their patterning, slightly askew, upsets the visual equilibrium of the entire room. This can be psychologically subtly disturbing in a class whose attention is directed towards the panels for an hour at a time.

A corollary to the problem of slide projection is that of lighting. The room must be darkened enough for the slides to be visible; for colour slides this means that the screen must receive as little incidental light as possible. But at the same time, students need a certain amount of light by which to take notes in reference to the slides. The problem is not adequately solved by compromising on the total light available in the room. It should be obvious that the solution lies in controlling and directing light and light sources.

The control of light is attempted by hanging blackout curtains in front of all window areas. But these curtains hang in folds and the light streams in. Some sort of box-

ing arrangement should be attempted to control the direct and reflected light that spills in over the suspension rods of the curtains, but this seems to be very much of an afterthought and will be a stopgap measure at best. An added inconvenience is that the curtains are difficult to draw and are suspended on such flimsy rods that their weight (probably abetted by a lusty pull at the recalcitrant draw cords) has already caused one rod to give way. No attempt whatsoever is made to direct the interior lighting, which is supplied by nine fluorescent fixtures, arranged in a parallel rows of three. Clearly this should be supplemented by lighting directed so as to avoid washing out the image on the screen, but still providing adequate illumination for taking of notes.

Another factor which, for no excuse, affects the lighting, is that the two sets of double doors leading into the lecture hall from the corridor have panes of pebbled glass. These will require curtaining, and for the time being are covered by posterboard. A solid door would have been more reasonable. But this same type of door recurs throughout the entire building. It gives one a dull, stuffy, institutional feeling.

LADDER

The door handles are particularly unappealing bits of hardware, in general very badly installed: more than one set of knuckles have been scraped by crooked screw heads. One of these doors was in place at the entrance to the photography darkroom during construction, however; the glass pane was removed and a panel of plywood substituted. A great deal more sensitive thought might have been given to such questions of detailing.

Within the lecture hall itself, however, there are just three other things that deserve particular mention. The first of these is the ladder leading up to the projection booth. It is no doubt costly, made of aluminium, and is conspicuously ugly. I do not know if the architect has calculated the possibility that the steps of this ladder could snap as a result of metal fatigue (aluminium is particularly brittle). The ladder itself appears badly made, with projecting bits of metal here and there, and a dangerously impossible hand-rail set much too close to the wall.

RESPONSIBILITY

But even having our sympathy, the architect must, in the end, assume the responsibility for the finished (or unfinished) result. The con-

crete base of the floor was not properly laid. Only a cursory attempt was made to correct it, and it is still not level, but punctuated by swells and hollows. Covered with undulating cork tile, one of these waves crested under a set of the double entrance doors, which remained partially opened for a few weeks until the door could be planed down. How long the cork will stay glued down is anybody's guess.

Next, the booth itself is ill-conceived: a box stuck up on the ceiling. Shelves were overlooked and supplied by the contractor at the last minute. The architect was unaware of or unconcerned with, the specific type of equipment to be used in the booth (movie projector, tape recorder, turntable and amplifier in addition to the slide projector) or storage space (for tapes, records, slides, films, etc.). The points and light switches are badly placed and such a simple thing as co-ordinating the on/off positions of three switches was botched.

Ventilation in the booth will almost certainly prove to be inadequate, and the projection apertures are narrow and badly placed. A good design for this space would have demanded careful investigation of its function and meticulous planning. The result here is unfortunately a nasty, cramped and inadequate space.

Finally, our attention will have come to rest on the floor itself. There were many problems over the construction of the floor, involving differences of opinion between contractors, sub-contractors and other parties. Something like this probably happens on most jobs, and indeed, will be virtually impossible for the architect to avoid, if only because architecture is the creation of human beings.

To sum up all these specific points of criticism, the lecture hall as it stands today is a failure. It does provide shelter from the elements and it is, to be sure, a package of lecture-hall things. One can give lectures in it. But strictly speaking this fact gives it little superiority over a cow barn. Functionally it is not truly adequate (mostly because of

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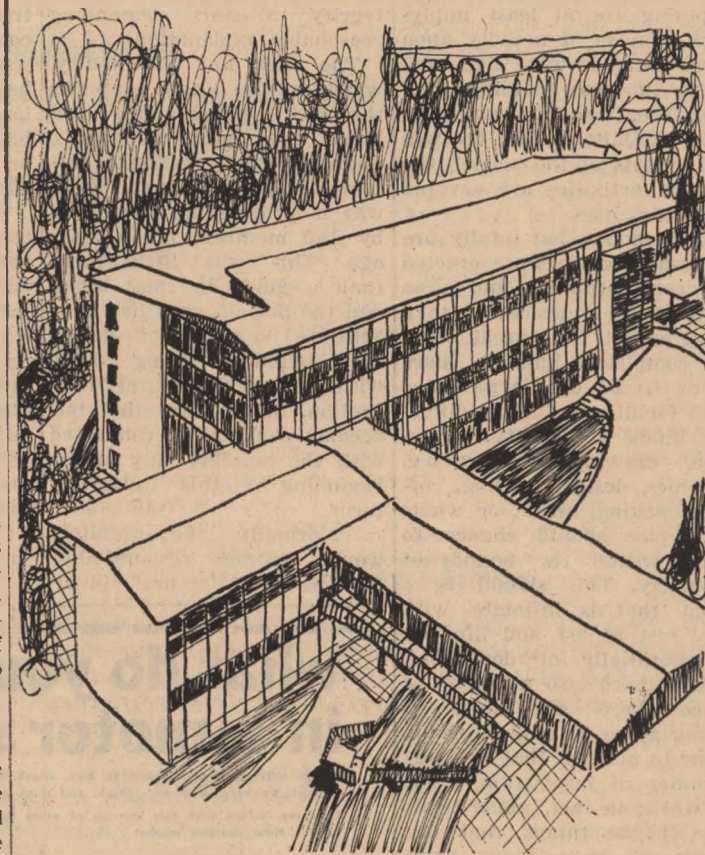
lighting). Architecturally a dead loss. The architectural possibility might have been exploited just one — is the relation- of the lecture hall space to the exterior courtyard we- tioned before. This was the opportunity for an archi- tural expression of the fact that the lectures inside the building bear some fundamental relation to the pieces of sculp- ture outside, in the courtyard. The heavily proportioned white window and door frames rather give one the sense of being in a cage; they symbolically divide two realities of the school which seek an intimate vital inter-relationship. There are a series of large architectural planning issues that must be raised. The first of these is concerned with obsolescence. Any large building planned for the University should take into consideration the problem of growth and expansion. If this is not done, the building as a whole is threatened with premature obsolescence. In the new Fine Arts building, it seems that there was very little thought given to this. It would perhaps require the professional judgment of a practising architect or engineer to tell whether — if so, what kind — of modifications could be made to the building. FLEXIBLE ROOM SPACE There seems to be only one thing that suggests it could be done on to: the two-storeyed reinforced concrete wall at the end of the library and lecture hall. Roadway and parking facilities are now being con- sidered outside this wall. Apart from this possibility all further additions will probably have to be separate or semi- separate structures. An equally serious situation exists internally. The room spaces are quite inflex- ible, and possibilities of growth and change seem to have been largely neglected. An example of this is the problem of office space. The BA unit in the library and Theory of Fine Arts which was introduced just this year required an imme- diate addition to the staff of other art historians. The University was fortun- ate enough to be able to appoint Mr Arthur Lawrence as Visiting Lecturer for 1963. As an art historian, it was, of course, desirable that he have an office near both the library and the lecture hall. But the only space available was the remaining staff studio, located on the top storey of the building. Other University lecturers face far greater in- conveniences but none of them in a brand new building. What happens when the Faculty of Arts appoints yet another member of staff? A number of studios were designed for use by Honours students. In the first year of operation, already it is neces- sary to 'double up'. Some

honours students without studios of their own now share part of lecture rooms, but what happens when rising enrolment prevents this, prob- ably within the next very few years? The limited availability of space also creates a problem for storage. Apart from the cloakroom, no significant space is provided for storage (a traditionally important prob- lem for schools of fine arts). There exists a gallery in one of the sculpture rooms, but of Elam some years ago, but they are manifestly false in the face of what has been happening here in Auckland in the fine arts in the last few years. A narrow, dogmatic, aca- demic-in-the-worst-sense atti- tude has been superseded almost entirely by a new, liberal, healthy, anti-authori- tarian attitude. Results are already apparent. There are some young fine arts students who could hold their own with

any students in the world of comparable age and experi- ence. Three or four (which is a very satisfactory average) have true and exciting promise. Throughout the whole school there is a spark in the air, a sense of subtle urgency that something is happening, and that this something is very close to the core or to the well spring of all true art. It is sad that the new building enfolds all this in a lie. It is not only a lie in the realm of the spirit, admittedly a difficult area in which to achieve consensus or agree- ment about what is happen- ing. The building is a physical lie. What does it mean, phys- ically, in Grafton Gully? What is there about it of relevance to the magnificent site? De- spite all the glass, there is but a single place from which one can enjoy a view of the harbour and Rangitoto beyond and that is at the head of the northern stair well. This space could have been a wonderful lounge area. The architect filled it with two custodian's closets and, as usual, destroyed the sweep of the view by split- ting up the window area into cage-like series of separate panes. Apart from the fact that the administration wing rests on the hillside, the whole building might just as well be erected on the plains of Cen- tral Otago.

The approach from Wynyard Street is down a long drive, under some grand trees: an oak, a cypress, some Norfolk pines and, on the left, down hill, a bamboo grove. The drive, when finished, promises to neuter some of the charm. A consolation is that it could have been much worse. With one or two other individuals, I claim credit for personally making certain that the larg- est of the big oaks was not destroyed during road building operations. Even so, the trunk was grazed by the tumbling stump of a redwood that "had to be" cleared. Much earlier a rimu tree was carelessly killed when it was scraped by a bulldozer blade. MYSTERIOUS SPACE Lining the drive is a kerb. How much an insignificant thing as a kerb can have a character! Out of the many possibilities for making a kerb, if indeed a kerb was needed at all, how well this choice fits in with the character of the whole building. It is a fair warning. (Judge its character for yourselves). The curb becomes a bluestone wall. It is handsome, as well it might be for the expense. I would prefer something less preten- tious, like a wall of scoria boulders, such as the one on Gillies Avenue near Mortimer Pass. There is an upper and lower parking area. Behind the lower bluestone wall there is buried a beautiful old wall of brick, worn and warm and weathered, but still basically sound. I wonder if there was any way that wall could be incorporated into the land- scape? Probably the plan- ning mentality was as inflex- ible as the architectural forms suggest. A bluestone wall, somewhat cold, to be sure, now covers the buried brick one built by some unknown but not insensitive early Aucklanders. There is not room here to question the conception and the detailing of every space in the building. In almost every area there are things that are just quite simply wrong. A random and by no means exhaustive sampling fol- lows. My office has a wretched carpet, salvaged from the old school on Great North Road because there was no more money left when it came time to put in things like carpets. (The bluestone walls were in though). There is also a curious double- paned frosted glass window in the middle of one of the in- terior walls. It has no latch, it is about seven feet above floor level and it fronts onto a Mysterious Space. On the other side of this Mysterious Space is yet another pair of frosted glass panes which can be seen from the interior cor- ridor. Your guess is as good as mine. The staff common room has one full glass wall (sub-divi- ded of course) facing the main entry of the school. This is not conducive to privacy.

Another wall has a string of mean little windows near the top of a bleak expanse where one would like to see a glass wall. The students' common room has partitioned glass panes that cry to be opened onto the small adjoining courtyard. In front of the lower glass win- dows are radiators (a debat- able solution, even though Mies van der Rohe can be cited as a precedent). Neither common room possesses so much as a single gas ring or hot plate. If one should pre- chance, choose to fry an egg, there is an electric plate in the graphics studio, at the risk of having etching ink in lieu of tomato sauce. The stu- dents Common Room has in- stead a Mysterious Column. This Column is free standing and runs from floor to ceiling. It is rumoured that the Mys- terious Column continued through rooms on the floors above and below the common room. There are various theories about this Column. Some say it is hollow, and that just after the contractors left, there was still an aroma of amontillado clinging to the vicinity. Students visiting from the School of Architecture are in disagreement. Some hold that this Column represents an en- tirely new Order; others that it was intended to be Tuscan but that the contractor forgot the base and the capital. Offices in the administrative wing are all located on the shady side of the building. A few crisp mornings toward the end of March already made them uncomfortably cold. The main school office is another reminder of primary school days in its layout and materi- als. The library is one of the least unsuccessful rooms on the main floor but there are annoying things like an elec- tric point right by the en- trance doors and none behind the librarian's desk. A small electric heater just to take the chill off during the first hours of the morning means a dangerous cord dangling in front of the doors and the stairway to the mezzanine. The sprinkler system which accounts for the string of pipes in most rooms is in- stalled without apparent re- gard for what is being protect- ed from fire, here the books. One of the sprinklers set off accidentally could do a famous amount of damage in the two minutes' time it theoretically takes to have the valve shut off. By the way, this master valve is located in the techni- cian's workshop, which is usually kept locked; how much more reasonable it would have been to put the valve on the other side of the wall, in a corridor and easily available in case of emergency. In the first weeks of opera- tion, the sculpture studios, all located on the ground floor, have presented a serious main- tenance problem. One of the principal activities is plaster casting, which means that the



MORE ON THE NEW ELAM BUILDING

Floors are covered with plaster chips and powder. They cannot be cleaned or hosed down quickly and efficiently, so the plaster is tracked all over the building. Mats and a grating are just not the answer, while it is also unreasonable to require students to make a complete change of clothing when leaving their sculpture for a cup of tea in the common room or, more importantly, to work out some idea arrived while sculpting, in a different medium. Such essential pieces of furniture as bins for storing clay were added as afterthoughts, to meet the objections and requests of people who were to use the rooms.

The graphic studio, like the sculpture studios and one of the design rooms, suffers from high, prison-like sills. There is an impersonal sense of space, made less comfortable by sporadic pillars (actually steel girders, sheathed in that ubiquitous varnished wood). The main design studio and the photography studio are probably the best conceived working spaces in the building. This is primarily due to the personal efforts of the two lecturers immediately concerned, each of whom supplied detailed and well thought out programmes to the architect. Even so, it is now necessary to use the photography studio as a seminar room three days of the week for the history and theory classes.

The design of the staff studios, located on the top floor of the building, derives probably from a mistaken notion of the ideal 19th century artist's garret. There is south lighting (southern hemisphere, you know) and sills high enough to block out any view of greenery in Grafton Gully. The resulting light is an incredibly harsh glare. The floors are covered with a repulsive blue linoleum. Two storage cabinets for each studio are located outside the doors, on the other side of the corridor, and have unlocked sliding panels.

Studio doors have the recurrent pebbled glass panels that need a piece of tapa cloth or cardboard tacked up inside to preserve some degree of privacy. Any piece of work done in the studio must be carried down the stairs by hand from the fourth floor, as there is no lift in the building.

Hazarding a rough guess, the amount of floor space saved by installing a lift in place of one of the two stairwells would probably have paid for the lift itself. The north stairwell would be the one to replace if only because of its nasty little rectangular windows poked in the phoney brick facade (another costly bit of icing on the stale cake). Apart from this brickwork,

however, the whole building looks like it might be toppled by the first strong breeze. Actually, one small schoolboy with a cricket bat could do an incredible amount of damage. Against more natural elements, the structure should survive quite well, which is likely a damnation in disguise.

It is a pity that the building will probably never fall down. This is partly due to the vast quantity of steel used in its construction. I should like to have an engineer's opinion about the degree to which the building is overstructured. And steel in New Zealand is not cheap. This is the first of the University's new buildings 'meant to last', but it is impossible to escape the visual impression that it is just another 'temporary' expediency.

Just how inexpedient the building is, though, is summed up by the failure of the painting studios, located on the first or main floor. There is one large room and two smaller, but still fairly good sized studios. The level of the window sills is again about five feet six inches from the floor: just enough to shut out the magnificent view, but not enough to exclude the glare. Supposedly students are intended to concentrate on forms of Ideal Beauty and not to be aware of the forms of nature and the restless, changing natural light of the world about them.

Well, an interesting thing has happened in two of the painting studios. The rooms were at first bare and inhospitable, and students stayed there to paint only grudgingly, having nowhere else to go. Then, with the staff's permission, but quite on their own initiative, they parcelled out areas of the room, like medieval fiefs.

Each student used pieces of discarded furniture, timber, or some of their own old paintings with which to build a wall around his 'land'. These walls usually rise to shoulder height and some of them are little more than symbolic. However, they are also a type of symbolic architectural criticism: students were forced to do what the architect failed to do, to provide for themselves places in which they could work. It is unremediated, necessity-driven criticism like this that I find almost heart-breakingly eloquent.

In fact, this specific example points up a fundamental criticism of the whole architectural conception of the new Fine Arts building, the importance of which far transcends any particular criticisms of detail or material. The building is conceived as a series of boxes, or box-like spaces. The administrative structure of the school is 'expressed' architecturally by locating the activities of sculpture, painting and design on three different floor levels. The administration has one wing and the library, with the history and theory lecture hall, another. The staff common room and the student common room are at opposite ends of the building. Staff studios are on an Olympian level.

Now this is all very neat, but the kindest critic could not really call it imaginative. It is the sort of thing that looks impressive only on the drawing board. As an expression of what the Faculty of Fine Arts is, it is an outright lie. This does not keep it from imposing (or at least implying) a mode of activity upon those people who live and work in the building, and therefore, it simply cannot be ignored. Quite against the will and efforts of the school, the various activities are severed into categories.

Tremendous, but totally unnecessary barriers are erected between activities, and cross fertilisation is precluded to a large extent. Two great needs are completely ignored. There needs to be one large space with facilities for many different kinds of activity: sculpture, drawing, painting, graphics, design, reading, coffee, smoking, music, or whatever else should chance to occur within the bounds of propriety. This should be a room that is intimate with life, just as art and life are so essentially interdependent.

And there also needs to be space where one may be alone: alone to read or think, alone to nurture that first shy glimmer of inspiration, alone to work: in fact, alone to do any of the things that one might do in a large room with other people, but would just rather do alone. Pigeon hole architecture prevents this as much as it prevents the other. No pigeon hole is ever truly private, and artistic creativity may consider some

privacy essential.

I am not interested in examining here the excuses for the new Fine Arts building. Anyway they tend to follow a pattern common not only to architecture or to the other fine arts. Excuses become very tedious: New Zealand is a small country; there were only limited funds available; there were import restrictions; people do not like 'modern' architecture here, et cetera. I find it very unfunny that otherwise intelligent people persist in kidding themselves along with the weak alibis, and think it is high time those intelligent people muster enough common sense and integrity to start demanding reasonable explanations.

The first line of enquiry, which is also likely to prove the most embarrassing and hence the most dangerous, might be the question of responsibility. Of course, there was a programme submitted by staff members many years ago. This was little more than a guide in most cases and the present staff had very little to do with the design and virtually nothing to do with the architectural conception. In any case the staff became officially connected with the building only at the beginning of this University term.

Normally the architect would assume responsibility for the "architecture" involved.

But who is responsible for the architect? These intricate issues are, however closely they ibpinge upon architecture, outside the scope of an architectural critique. There seems to be a clear need for further types of criticism. I would like to read statements by people who live and work in the building, by professional architects who dare brave the "club rules" enough to make a straightforward assessment of the building as architecture, or by engineers, librarians, aestheticians, artists, gardeners, by anyone who has looked carefully and who has something to say. The most trenchant criticism could well come from students in the school of architecture who have acquired some professional background but who have not yet become stultified or members of the mutual admiration society.

It is frustrating in the extreme to think of the maximum possibilities: what the building could have been, with the exciting program of a school of fine arts, with rich natural materials and with an incomparable site. It makes one angry to think of the minimum that the building should have been, and all that we have is a grim and sterile forbidding of things to come.

Kurt von Meier, Senior Lecturer, History and Theory of Fine Arts.

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LIT. SOCIETY AGM

Literary Society, a formerly defunct club, held a promising AGM on April 4. Thirty enthusiastic students elected as president, Tyme Curnow; secretary, Gary Waller; treasurer, Terry Snow; and a committee of eight — Pam Horne, John Herbert, Anne Matthews, David Williams, Ian Pringle, Robert Nola, Graham Lord, John Keene.

Literary Society proposes this year to hold lectures, poetry readings, literature discussions and jazz and poetry evenings. Mr G. Waller (secretary) comments: 'Literary Society this year will not only be reinstated, it will be revitalised. It aims to be intelligent, not necessarily "intellectual", literate as well as literary.'

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OTAGO TAKES SHIELD

Auckland Third

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AUCKLAND	30
CANTERBURY	27
MASSEY	2
LINCOLN	0

Weather prevented play in the final and the semi-finals of the tennis. The last day of the cricket was also called off. Points for these sports were computed on the results as they stood.

Auckland Loses Easter Tournament Shield

Reminding readers that there is a different shield for Easter than Winter, which will be in Dunedin this year.

SWIMMING

Otago streaked away to win the Swimming Shield from Victoria and Auckland in second place.

Hatch, swimming for Auckland this year, broke his 1960 records in the 110 yards freestyle and 220 yards individual medley. In the heats of the 220 yards freestyle he broke the previous record by .9s, but did not come up to this in the final.

The diving was most unexpected. In the women's events, Andrews of Auckland beat the titleholder, Setchell of Otago, by .05 points, with Taylor of Canterbury in third place.

Detailed results were as follows:—

Women:—110 yards breaststroke: Dunlop (O) 1, King (O) 2, Bagley (A) 3; time, 22.2s (record). Diving: An-

draws (A) 1, Setchell (O) 2, Taylor (C) 3. Medley relay: Otago 1, Canterbury 2, Auckland 3.

Men:—110 yards freestyle: Hatch (A) 1, Thomson (V) 2, Gerrard (O) 3; time, 59.9s (record). 220 yards freestyle: Hatch (A) 1, Thomson (V) 2, Demsey (O) 3; time, 2m 20.3s. 220 yards ind. medley: Hatch (A) 1, Gerrard (O) 2, Jack (O) 3; time, 2m 39s (record). Medley relay: Otago 1, Victoria 2, Auckland 3.

NZUPA Release

YACHTING

Victoria won the yachting easily. But there were some unsatisfactory features about the whole series. Some comment has been raised as to whether the rules of the Yachting Constitution should be changed.

At present the competition takes place over a series of four races in Cherub class boats.

This year at Port Nicholson many of the boats failed to start or failed to finish in many of the races. Otago was the only crew to finish every race.

The final placings and points were: Victoria 2437.6; Otago 2312.7; Canterbury 1483.3; Massey 881.2; Auckland 604.1; Lincoln 281.2.

WATER POLO

Victoria showed its superiority in water polo by beating all other Varsity teams.

Griffiths, Sladden and Crowder, who played with an injured shoulder, starred in the Victoria team, whereas Hatch pulled the Auckland team through to its two victories.

Jack, Broughton and Sinclair, all selected for the NZU team, served Otago well, as did McPhail playing for Canterbury.

The most interesting match was played between the NZU team and Wellington. This resulted in a win for University 6-4.

—NZUPA Release

WUS REPORT

Last year NZUSA sent \$1140 to the World University Service, reported NZ's WUS delegate, David Moore, of Otago, at the Easter meeting of NZUSA.

CRICKET

Massey v Auckland

After retiring hurt, Collinge came back for Auckland to hit a powerful 81, and Auckland declared after assuring a first-innings lead. For Massey, Jarvis started the innings off well, but Gibson and Delatour cleaned up the tail efficiently.

Auckland 153 for 7 (Collinge 81, Gunson 32; Shortt 3 for 34) beat Massey 149 (Jarvis 41, O'Dwyer 35, Shortt 29) on the first innings.

Auckland v Lincoln

Auckland 161 for 8 (Smalley 49, Blacktop 22, Gibson 20; Wright 3 for 34) beat Lincoln 159 (Allison 70; Laing 6 for 51, Winterbourne 2 for 29) on the first innings.

Auckland v Otago

Auckland 192 for 9 (Armstrong 36, Winterbourne 29, Collinge 26; Coughlan 4 for 83, Matatumua 2 for 27) beat Otago (Morris 54, Kitson 32; Harper 5 for 23).

Canterbury v Auckland

Canterbury 163 for 7 (Hopkins 50, Mikhelson 35; Harper 3 for 34) beat Auckland 159 (Smalley 37, Armstrong 36; Beban 4 for 46) on the first innings.

Places when rain stopped play: Auckland and Victoria 1 equal, Canterbury 3, Lincoln 4, Massey 5, Otago 6.

NZUPA Release

ROWING

Canterbury romped home in the rowing with a win in every race except the ladies' fours.

In the Universities Eights race Canterbury went for an early lead, gained it, and then had to withstand strong challenges from Victoria, then Auckland. It was a close race until half a mile to go, when Canterbury drew away to win by about 30 yards. They were striking 32/34 per minute.

Mr McLochlan, publicity officer for the New Zealand Rowing Council, said after the regatta that university and schoolboy rowing was the backbone of New Zealand rowing. He mentioned, though, and was backed up by Noel Lynch, Victoria rowing coach, that for university rowing to be successful, students would need to row throughout the summer vacation.

He said that the standard of university rowing was going up.

NZUPA Release

Horn to Vic

The drinking horn was won by Victoria at the Midland Hotel. They beat Auckland in the final with a time of 6.4 seconds. Auckland had previously held the record of 7.1 seconds.

However, a Special Challenge was issued after the final, and the six Auckland architects who constituted the team managed a 6-second drink. This was a fantastically smooth and well-executed drink — the epitome of teamwork. The best individual drink was awarded to Barry Dacombe of Auckland. This was a new record at 0.7.

The Auckland team, trained by Norman Legerwood, consisted of John Sinclair, Murray Cockburn, Jeff Feast, Barry Dacombe, Ivan Tarlevicz.

—Craccum Reporter.



Aucklander Tarulevicz drinks

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Defence Rifles

Otago gained a narrow victory over Canterbury in the Haslam Shield shoot at the Somerville Range, Trentham.

The final points were: Otago 1181, Canterbury 1179, Massey 1168, Victoria 1058, Lincoln 869, Auckland 786.

In the other shoot, South Island beat North Island. This second day's shooting was followed in the evening by a dinner at the VUW Student Union Building.

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MONDAY TO SATURDAY

TENNIS

No one university dominated Tournament tennis, but Victoria and Otago scored decisive wins in the men's and women's sections respectively.

The Victoria combination romped through Auckland six matches to nil in the men's final. In 18 matches during the teams' event Victoria dropped only one set.

The Otago women, after rounding Canterbury in the early round, beat Auckland four matches to two in the other teams' final.

Play on the asphalt courts in Wellington's hilly suburb, Khandallah, was a mixture of good and bad. A disappointing feature was the standard of the women's tennis. Victoria and Canterbury fielded poor teams.

Women's Basketball

Superior fitness gained the Otago women's basketball team a convincing over-all victory. They won all the games they played.

Classified Results

Winner's names first):

Auckland v Canterbury 20-16; Otago v Victoria 25-6; Canterbury v Victoria 25-12; Otago v Auckland 21-16; Otago v Canterbury 30-8; Auckland v Victoria 19-18.

North v South 22-16; NZU v WE OG 24-16.

Athletics

Otago and Auckland dominated the Tournament athletics, held at the Basin Reserve on Saturday and Monday.



Alison Long (Auckland) winning the long jump

Otago's R. Johnson and Sylvia Oxenham were the outstanding competitors. Johnson won the three hurdle events, the long jump, and gained third place in the high jump.

Miss J. Loneley (Auckland) won the women's 100 yards in 11.5 seconds, one-tenth of a second under the previous record.

Auckland's Alison Long retained her women's high jump title and set a new mark of 17ft 9in in the long jump.

Sylvia Oxenham defeated all comers in the 80 metres hurdles, 440 yards, 220 yards, and the high jump. She was third in the record-breaking 100 yards, and was the final runner in the record-breaking Otago women's relay team.

Five records were broken over the two days.

LAW MOOT

Closely reasoned argument on a bizarre case gave Otago's moot team the F. B. Adams Cup for the first time in nine years.

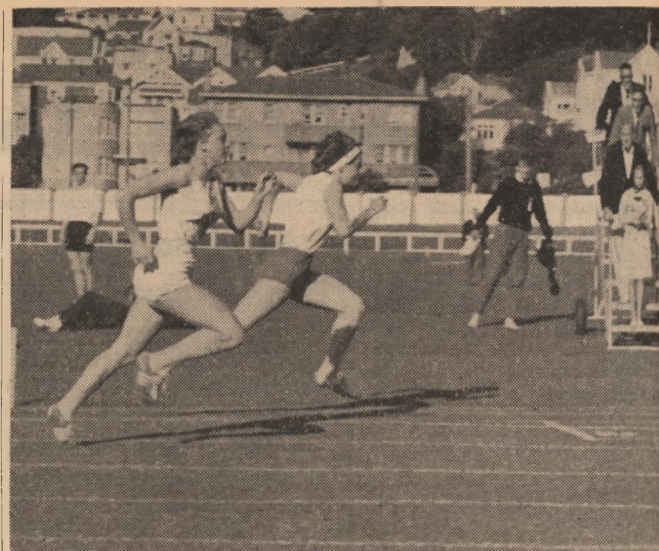
of McDell at the tape. His time was 4m 18.7s.

The men's 880 yards proved to be Monday's most exciting race. Almost from the start, Auckland's Rae was in front, followed by P. Hewlett from Canterbury and Victoria's Cam Murray. At the bell Murray took over the lead with a strong burst and held his place until the 300-yard mark. Then McDell of Auckland, who had made second place in the mile on Saturday, and Otago's Ibbotson, the new mile titleholder, streamed past with McDell two yards in front. At the 220 mark McDell was still hanging on to his slender lead, but Ibbotson was running more strongly, and in a punishing final sprint overcame the tiring McDell to win by two yards with a time of 1m 55.9s.

The three miles developed into a struggle between J. Farmer and L. Walker from Auckland, P. Welsh of Otago and B. Jones of Canterbury. These four soon spread the field and swapped the lead until Welch and Jones took off halfway down the back straight in the final lap and fought it out for first place. Welch finished very powerfully about twenty yards clear from Jones, with Walker coming up hard to tip Farmer for third.

Victoria were top dogs in the men's relays. Slick baton changes and consistent running got them clear firsts in both the 4 x 440 and the 4 x 110.

Auckland were the outstanding team in the field events. They won both the men's and women's shot put, discus and



J. Loneley (Auckland) winning in the 100 yards

javelin, the women's long jump and the hammer throw.

Final championship points were:—

Men: Auckland 46, Otago 45, Canterbury 43, Victoria 82, Massey 9.

Women: Otago 37, Auckland 13, Canterbury 4.

Classified results where Auckland people were involved:—

Mile: R. Ibbotson (O) 1, K. McDell (A) 2, B. Jones (C) 3; time, 4m 18.7s.

100 yards, women: J. Longley (A) 1, P. Trowbridge (O) 2, S. Oxenham (O) 3; time, 11.5s (record).

4 x 110 yards relay, men: Victoria 1, Auckland 2, Otago 3; time, 43.8s.

Hammer throw, men: D. Monds (A) 1, B. Parsons (C) 2, R. Tait (C) 3; distance, 141ft 9in.

Discus, men: P. Norris (A) 1, P. Crawford (C) 2, R. Syme (C) 3; distance, 152ft 3in.

Javelin, women: P. Cameron (A) 1; distance, 69ft 3in.

Shot put, women: M. Barclay (A) 1, G. Davies (V) 2, J. Clark (C) 3; distance, 36ft 2in.

Long jump, women: A. Long (A) 1, S. Oxenham (O) 2, G.

Davies (V) 3; distance, 17ft 9in.

220 yards, women: S. Oxenham (O) 1, J. Loneley (A) 2, P. Mason (O) 3; time, 26.5s.

880 yards: R. Ibbotson (C) 1, N. McDell (A) 2, P. Hewlett (C) 3; time, 1m 55s.

Javelin, men: L. Clarke (A) 1, K. Sharkey (A) 2, D. Cosh (V) 3; distance, 183ft 3in.

Hop, step and jump: R. Syme (C) 1, J. Bourke (M) 2, P. Morgan (A) 3; distance, 44ft.

Discus, women: M. Barclay (A) 1, L. Pennington (O) 2, J. Corry (V) 3; distance, 95ft 6in.

High jump: Drummond (A) 1, Howard (A) 2, Johnson (O) 3; height, 6ft.

Shot put, men: P. Norris (A) 1, R. Hargreaves (M) 2, C. Calcina (O) 3; distance, 44ft 1in.

Three miles championship: P. Welch (O) 1, B. Jones (C) 2, L. Walker (A) 3; time, 14m 26s (record).

440 yards, men: A. Osborne (V) 1, B. Fox (O) 2, A. Martin (A) 3; time, 49.2s.

4 x 110 yards relay, women: Otago 1, Auckland 2, Victoria 3; time, 51.8s (record).

Vault: R. Syme (C) 1, A. Howard (A) 2, B. Carver (C) 3; height, 11ft.

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NZUSA Meeting Reappraises

NZUSA used to be considered a small clique. This is all to be resolved in far-reaching changes, the president said at the Easter meeting of Council.

Mitchell went on to say that while much of the 'undue ill-formed emphasis' on international politics had been removed, that 'we would certainly be deceiving ourselves if we were satisfied with the present situation.'

Asking what NZUSA meant to the average student, Mitchell outlined a three-point programme for developing NZUSA. He called for:

A change in emphasis of Association activities.

An improvement in internal communications.

More vigorous public relations.

Michael J. Moriarty, President of Victoria's Executive, is NZUSA President for 1963-64. Moriarty was elected in the Council meeting on Monday morning.

Six other Victoria students succeeded in the elections for

NZUSA's executive body. Results were:

International Vice-President: Canterbury's Juliet Fulton.

Administrative Vice-President: former NZUSA Secretary, Bill Falconer, of Victoria.

Travel Vice-President: Lincoln's Neil Gow.

Secretary: Victoria's Exec. secretary, Roger Pitchforth.

Treasurer: Victoria's Treasurer, Mark Harris.

Cultural Affairs Officer: Victoria's Vice-President, Keren Clark.

Press Officer: NZUPA President and former Salient editor, Murray White.

Sports Officer: NZUSU President Tony Gault.

Moriarty succeeds Armour Mitchell, who was also Victoria's president before him.

Answering recent criticisms, Council undertook a re-vamp

of its Executive body. Constitutional amendments were decided on in a meeting of the presidents during Council and presented to the full session by President Mitchell.

Most drastic move was the scrapping of delegates. The presidents advocated nine officers: President, four vice-presidents, secretary, treasurer, cultural affairs officer, sports officer and press officer.

The four vice-presidents' portfolios were designated as External Affairs, Internal Affairs, Travel and Administrative. President Mitchell pointed out that these were merely tag names and that the duties could be divided up by the Executive.

The new administration also includes as press officer the president of NZUPA under the new rPress Association constitution.

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VICTOR BORGE

British-born humorist Victor Borge, who became famous in the 1930's for his satirical attacks on the Nazis, doesn't belong to any political party.

I have the same feeling about democracy as I have for my system which isn't entirely right," he said. "I don't lampoon communists because I don't need them. They are doing very well by themselves."

With the outbreak of World War II, Mr Borge had to escape the Gestapo, and fled to America. "Churchill and I were right a long time ago," he recalled. "I said the Germans would invade Denmark, and nobody believed me."

Mr Borge performed in the Rock just after racial troubles there. He was asked to say anything about the situation, but did not like being told how to run his show. His opening comment was: "Governor Faubus was supposed to be here, but he changed his mind when I refused to change the piano's keyboard."

The colour problem is a disgrace, he feels. "It has been shown in a wrong light by the press," he said. "Those who are causing the disturbances are only a small section of the population."

On American politics: "Americans don't vote for the candidate they want — they vote against the one they don't want. This is a very dangerous thing."

Sick humour? "I have one wish — that they would all get well again."

"Humour is a medium with which you create a situation. You can make people laugh or cry. I prefer to make them happy. I feel obliged to make my audience smile. I get nervous when I see a person in the audience who is not smiling."

Audiences are not just a 'sea of faces' to Victor Borge. Each person is an individual, even in the balcony. "Little do they know they are being observed," he said.

Life is not completely frivolous in the Borge household in Connecticut. Mr Borge, who was a concert pianist at 13, has a Kentucky-born wife, and five children, from 18 to seven years old.

"Children must learn what discipline is," he said. "They must be taught honesty, punctuality, respect and consideration."

Mr Borge's humour is drawn from life as he has met it, and as it has affected him. He does not search for subjects, or study the characteristics of each country before he visits it.

"I could do a scene on my journey by train from Wellington to Auckland," he said. "But I don't think there will be time on the programme."

—Gropo's Baby

DECAMERRONEOUS

Boccaccio 70, directed by Fellini (of *Dolce Vita* fame) is a highly coloured, American-dubbed attempt to render if not the letter at least the spirit of **Boccaccio** in a modern setting. As such it fails, but the failure makes up a diverting two and a bit hours.

This version has only three other features common to the original four stories. The one cut, we are informed, was not censored but deleted to cut the length of an already long film.

The three stories have little in common save sex — but few would quibble at this. The

only other feature common to them all is the presence of three interesting young ladies — Misses Ekberg, Romy Schneider and Loren.

The first story — 'The Temptation of Doctor Antonio' — is the best of the three. It concerns itself with the history

BOOK REVIEW

LAUNDERED LIMERICKS

Peter Pauper Press, NY

This new anthology contains a reasonably large number of new works in a growing art form. Some, perhaps most of them, have, we are told in the foreword, been changed from their original state of pristine ebullience to a more refined form.

Sometimes this Bowdlerisation results in an anaemic product, but often this process of refinement adds a certain touch of elegance which is beneficial.

Limericks, it would seem, have always been devoted singlemindedly to the subject of sex. Recent research on the apparently innocent father of the genre, Edward Lear, has revealed that there is a dark cess-pool of symbolism beneath the apparent sexlessness of his lines. Dr. Schneider of Illinois has convincingly argued that Lear's inability to produce a fifth line independent of the first is a clear sign of the writer's preoccupation with his impotence. Going back even further, the one extant version from classic antiquity, Didorus Siculus made himself ridiculous by maintaining that the thimble was a phallic symbol.

While irregular in form, is eminently regular in sentiment. As a didactically inclined limerick in this new selection puts the matter.

The limerick is an art form complex and usually inclines to the subject of sex with stories of virgins and masculine urgins with vulgar erotic effects.

One of the best significant points about this new selection is that many of the authors are women. Up until the present day the form has been dominated by the male, but a rapid change is now apparently taking place.

This revolution seems to be entirely beneficial, and has given the limerick a long-awaited touch of elegance and elevated wit—look at, for example, two of the more recent creations.

Oh damn, said the Duke of Buccleugh, I've been struck from the rolls of Who's Who, Just because I was seen, Making love on the green With my Granny—and very nice too!

Is it too much to see the influence of Miss Compton-Burnett here?

and

There was a young lady named Gloria who was goosed by Sir Oswald du Maurier, by thirty-five men then Sir Oswald again, and the band at the Waldorf Astoria.

Definitely in the tradition of acute feminine wit and observance, running from Jane Austen through to the present day Misses Murdoch, Compton-Burnett and McCarthy.

The Bishop of Birmingham is too well-known to bear repetition, (unexpectedly rhymed masterpiece though it is) but a newer typical example of this genre is:—

There was a young lady of Devon Who was goosed in the garden by seven High Anglican priests, The lascivious beasts, Of such is the Kingdom of Heaven.

Professor Woolf traces this school of limerick writing to an Irish-American source, and produces a considerable amount of documentary evidence in support.

However, it must be added that a rival school, featuring mainly the redoubtable Father O'Flynn has emerged on the other side of the Atlantic.

The final noteworthy feature of this book is the small number of that genre broadly classified as medical which are present. This, one suspects, is due less to a decrease in popularity than to the propriety spoken of in the foreword.

At least in New Zealand the popularity of such amazing young women as Brenda, the Maid of Bangkok, and assorted females from Dallas, Belize, the Azores, etc. is as strong as ever.

The art limerick has not as yet gained widespread support, but it is here that the highest form of limerick writing is present:

While Titian was mixing rose madder His model was perched on a ladder.

—continued in next column

CRACCUM 11

MONDAY MAY 6 1963

of a zealously puritanical doctor who objects to a monster poster, featuring Miss Ekberg partially draped in black, recumbent, advertising—milk! This poster is planted right in the middle of the park and within range of his apartment.

The film has some witty things to say about the advertising cult, and the banal milk-jingle that accompanies the poster in stereophonic sound is delightful.

Anita, continuing her role as Rome's sex-symbol from *La Dolce*, eventually comes to life (all fifty feet of her) and comes to terms with her persecutor.

The second story concerns a rich playboy with a passion for call-girls. Romy Schneider, playing his wife, gives a fine performance, probably the best of the whole film, though out-gunned in other departments. She eventually reaches an ambiguous compromise with her husband by charging four hundred thousand lire for her favours, which arrangement is eminently satisfactory to him but perhaps not to her.

The final story stars Sophia Loren in an affair called 'The Wager', in which she is the prize of an illegal lottery. This is her last lottery, as she has almost saved up enough money to get out of her present circumstances.

The resulting confusions as she meets the man she really does love on the night she has to pay off her debt finally resolve. The production in this case (Vittoria de Sica, surprisingly) is rather less than first-class.

High spot of the film is Miss Loren's rendering of another banal melody—'Money, money, money'.

Boccaccio 70 is hardly meant to be taken seriously. It is mildly satirical of the Church, sex, advertising, money, the European set, etc., but is in the main calculatedly aimed at a Cincingondolanatti market. The film is worth seeing, however, for 'The Temptation of Doctor Antonio' alone. Here Fellini is more subtle, and the initiates will find him using with tongue in cheek part of his amazingly successful 20th century Roman mythology in what amounts to a parody of a parody.

Her position to Titian Suggested fruition, So he climbed up the ladder and had her.

Certainly, to misquote Hamlet, not a case of more madder with less art.

The limerick, let it be said, is a genuine artistic form, and is slowly being recognised as such — largely due to the efforts of that great critic William Empson, who brought the form to the notice of the intellectual world in his great book 'Seven Types of Ambiguity'. In this work he compared parts of the oeuvre of the great poet Richard Crashaw with the effect of some of the more exotic limericks.

High praise indeed.

WHAT PEOPLE ARE SAYING

Bobby Kennedy says: "Every Attorney-General should read Craccum before he turns sixteen".

Brigitte Bardot says: "Après moi — Craccum!"

Christine Keeler says: "I read the Spanish edition of Craccum".

Gerald Profumo, MP, says: "Craccum and I are just good friends".

Pravda warns: "Craccum is a filthy, decadent, lousy by-product of capitalist, fascist pigs".

NY Times reports: "Craccum is subversive. It is a communist - infiltrated paper run by a certain foreign power. It should be banned".

Jackie Kennedy enthuses: "Next to the Mona Lisa, Craccum is my very favourite thing".

What are you saying?

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OPINIONS ON COMMUNIST PROTEST

Dear Sir,

The Communist protest was a mild success. We made our point that we do not like Communists. The New Zealand party is such a pack of ignorant yobs that they do not matter much anyway. The childish sensationalism of the Herald only proves that 'a lot of stupid students' do much less harm than one irresponsible newspaper that distorts facts.

However, the vicious and unwarranted sentence of one month's imprisonment imposed by Mr A. A. Coates, SM, on the unfortunate young man who was arrested at the rally is a disgrace. He was charged with disorderly conduct. He was not charged with obstructing the police, a more serious offence; he was a first offender; his act was in the heat of the moment when men were striking police with their fists. Accused's act was foolish and irresponsible but not seriously criminal.

Mr Coates' high-handed action could be accounted for in a number of ways. He said that such behaviour led to serious consequences, particularly in a large crowd when emotions were running high.

Perhaps the man is being punished for the acts of the crowd, a sort of whipping boy. Perhaps the learned magistrate is trying to discourage public protest meetings, an admitted constitutional right of New Zealand.

The sentence could be intended to be a deterrent, in which case Mr Coates chose to ignore the principle stated by Lord Parker that 'reform comes first—certainly in the case of young offenders.' Personally, I think Mr Coates had read his Herald that morning and acted in the heat of the moment without thought or care as to what would be reasonable in the circumstances.

But Justice must be done, dressed in coats of many shades.

Yours sincerely,

Mother of Ten.

Dear Sir,

As one of the organisers, I would like to point out to Mr Dickson that the student demonstration was organised with the full knowledge of the police. As another group had also organised a demonstration, I fail to see how the illegal acts can be attributed to our group, especially as none of our group was among those arrested.

The general public opinion is not against our action. Numerous responsible businessmen have stated that they are glad to see the students making a public protest in such a matter of world importance. The police, all bar one or two, were very happy with our behaviour.

I agree that everyone has a democratic right to hold a meeting without disturbance. I do not, however, agree that the Communist Party, whose avowed intent is to take over this country along with the rest of the world, should be allowed to hold an important conference in this country during the Easter season. I consider it an insult to our ideals that a public meeting of this group was held on Easter Sunday.

The Communists are quite happy to go unnoticed as it allows them to infiltrate into the country. Complete exclusion of the Communists from this country may not be democratic, but then neither are the methods used by that body in the accomplishment of their ideals.

The students of this and all other NZ universities should make their views on Communism publicly known. If it does nothing else, it will at least keep the public aware of the very great potential danger of this doctrine.

I can assure Mr Dickson that none of the organisers of the student demonstration has any Communist leanings whatsoever.

Yours, etc.,

GEOFF ALLAN

Dear Sir,

The natural consequences of the organised demonstration by students at the Communist Party's Town Hall meeting recently was to produce illegal acts, for which one man received a prison sentence.

Furthermore, this disturbance of the peace resulted in the student body as a whole being discredited in the opinion of the general public, and caused bad feeling with the police, who have the duty to prevent apprehended breaches of that peace.

However wrong their policy may be, the Communists had a democratic right to carry on the meeting without interference or disturbance. If there is one thing that Communists cannot stand, it is to be ignored, and they no doubt welcomed the demonstration as giving publicity of great propaganda value. So much so that some of the agitators in the mob outside the Town Hall were probably Communists themselves.

One wonders what a witch hunt among the student organisers would reveal?

Yours faithfully,

NEV DICKSON.

AGM

Dear Sir,

The Studass half AGM ended in chaos. It has been alleged that my motion was the direct cause of the final uproar. I moved 'that the chairman express on behalf of the meeting its disapproval of the deplorable

lack of responsibility and maturity of certain students in throwing paper darts, pellets and similar childish missiles'.

Mr David Williams, immediately following the closure of the meeting, admonished me for moving a childish motion, although he admitted that dart and toilet roll throwing was childish. His attitude was that we should ignore them and they would tire of their game in time. Attitudes of other responsible students were: that the moment was inopportune, the meeting being in such a state of volatility; that I had already incurred the wrath of the meeting (by protesting the carrying of the motion 'that the Executive shall officially recognise sex as the fittest subject for student humour') and that my motion would only incite the already rowdy masses; that a large section of the students present were already so intent on having the meeting end in a shambles, that such a motion would be either defeated and/or worse than useless.

Sir, I submit, indeed I assert that all these cowardly complaints are illustrative of the fear of Auckland students to disagree with the majority. Not one student, not one Executive member, dared to protest against the continual barrage of paper darts. Many people joined the throwers, including a past president of Stud. Ass.

Verbal jousting, controversial issues, unpopular motions, differences of opinion, are all in order at an AGM. But physical violence of any kind and however slight is intolerable.

Are we to be intimidated by mass violence? Are we to be cowed into silence because our words might annoy the majority? Are we to suffer the indignity of being the object of misguided missiles and remarks whenever we speak? Are we social failures because we ask for orderliness in what had commenced as an entertaining, stimulating and, at times, useful meeting?

I would point out to the unenlightened that the above questions are rhetorical, and are intended to be answered in the negative.

Sir, my motion was reasonable.

Yours sincerely,

KEITH BERMAN.

ON BILLIARDS

Dear Sir,

Apparently this university, which is supposed to be an institute of learning and higher thought, houses more frivolous and time-wasting no-hopers and no-gooders than I thought.

I am prompted to this conclusion, sir, by your correspondent in Craccum of April 9, 1963, who signs himself as "Quills" — I take it this is a nom-de-plume as no initials are appended. Could it be that the 'student' who conceived such a 'far-sighted and brilliant

scheme' lacks the courage of his convictions to sign his name?

As is well-known, this university is grossly overcrowded — by now to the point of exclusion of students. If the sort of scheme that 'Quills' proposes was to come about, one of the obvious repercussions would be that overcrowding would increase, and even more students would have to be excluded. Perhaps this would be a good thing — if the gamblers and suchlike were the ones kept away, and thus prevented from cluttering up the facilities required by more serious-minded bona fide students.

I suppose that before long we shall see 'Quills' or one of his cronies burst into print, advocating the installation of a liquor bar in the university — probably with a special licence to open seven days a week with extended hours (or perhaps not even closing at all). Thus he would not go thirsty while playing billiards.

If there are so many students with so much money that 'initial expenses would be covered in about a week', perhaps they would be good enough to club together and donate it to Studass Building Fund (for use in providing legitimate facilities), or some other worthy cause.

Yours faithfully,

WEE QUILLS.

Dear Sir,

The Capping spirit is with us again, and the letter by Quills in the last issue of Craccum has set the standard for this year's frivolities. Such idiotic trash is not what we expect from Quills considering his former pregnant efforts, and we are surprised that he should lower the quality of his production in favour of quantity.

We were, etc.,

Members of the

—Quills' Fan Club

To prevent confusion among your readers, I would like to indicate that the photograph accompanying your fine article on Patrick Hanly, in the last issue of Craccum, showed 'Stripper with Stole', from Hanly's 'Showgirl Series'. This series was painted in Florence in 1960, while he was on an Italian Government scholarship, and reflected the distractions created in Europe to give relief from 'the pressures and tensions created by the Nuclear Power Clubs'. Notably intimate revue, showgirls, and stripper joints. 'Stripper with Stole' was shown in Mr Hanly's 1962 retrospective show at The Gallery 64 Symonds Street (now the Ikon Gallery), and not, of course, in his recent 'New Order' show. The painting is now in the collection of Mr Otto Groen of the Gourmet Restaurant.

Don Wood,

Ikon Gallery.

Dear Sir,

Mr Shand should not be blamed for the expressions I used to describe my impressions of his discussion with the 'idealists'. He did not refer to 'the intractability... etc.' — I used the inverted commas because I think that this is a quotation from A. N. Whitehead.

As I had expected, none of the replies has been able to indicate just what are the ideals which our politicians ought to be pursuing, unless Mr Nola's mention of worker participation was intended in this light. Unfortunately, however, none of the 'idealists' at Congress had any reply to Mr Shand's practical extensions of this idea and Mr Nordmeyer himself said that complete lack of union support made the idea unworkable.

What Mr Dane said seemed to me to have little relevance to what I was trying to say. But it was, I thought, quite a good poem, so perhaps this doesn't matter.

—Les Holborow.

STATIONERY SALES

Dear Sir,

I apologise humbly for having to write to you on scrap paper, but my recent attempts to buy stationery from the Stud. Assn. bookshop having been thwarted, I am forced to.

Last Thursday when I attempted to buy stationery at the shop between 4.30 and 5.30 pm, when the place was advertised as being open, there was a notice on the door saying, 'Closed till 3.15 tomorrow'. Discouraged by this, I borrowed paper to complete the work which had to be handed in before the shop reopened.

On approaching the shop — now shifted to the office — on a Tuesday morning, I discovered that the place was closed till 12. This is an inconvenience which I feel could now be overcome. As there is presumably always somebody present during office hours, surely stationery sales could be made at any time within these hours?

Yours,

CHEESED OFF.

BROADWAY MOTORS LTD.

Licensed Motor Vehicle Dealers

New Scooters and Motor-cycles

1963 Jawa NZ 350 Twin	£232
1963 Jawa NZ 250 sgle.	£219
1963 Jawa 175 cc.	£180
1963 Jawa 125 cc.	£159
1963 NZetta 175 from £209/10/-	
1963 Puch 150 cc.	from £209
1963 Rabbit 125 from £205/10/-	
1963 Honda Super Cub 50	£131
1963 Yamaha Scooter 55 cc.	£143/17/6

Inspection invited

1/3 deposit — 18 months
to pay

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THE FESTIVAL ISSUE

As my poor father used to say
In 1863,
Once people start on all this art
Goodbye, moralitee!
And what my father used to say
Is good enough for me.

—Sir A. P. Herbert
(Lines for a Worthy Person)
At the recent AGM a motion was passed to the effect that the Executive should write a strong letter protesting at the mercenary attitude of the Auckland Festival Committee. This letter should have the support of the whole thinking student body.

It is unfortunate that the climax to years of frustrating philistinism had to come over Donleavy's play 'Fairy Tales of New York'. The play is not worth the attention or the notoriety it has received. It is neither particularly meritorious nor particularly shocking.

It is a play roughly on the level of University Orientation week productions, which have sadly lacked fundamental seriousness. Ironically, the University Drama Society, which has seldom shown itself interested in serious drama, now appears as the cultural saviour of Auckland.

However, from the wider point of view, there are far more serious issues at stake.

Three members of the Festival Committee, Messrs. Beadle, Tomory and Colgan, have resigned over the committee's policy. Although the rejection of Donleavy's play was the spark that set the explosion off, the real reason lies in the attitude of the committee over recent years.

A large number of people with influence on the planning of the Festival have that influence either through money or social position. Some of them are plainly ignorant.

It has been the boast of the Festival planners that it is

one of the few festivals in the world that makes a profit. If this was only incidental to the main purpose of the festival there would be no complaints. But the Festival seems to be geared only to the making of a profit.

Therefore, any artistic piece that does not have a chance of coming out even or better is dismissed.

So it was that until the recent controversy, that showpiece of American culture, the Ziegfeld Follies, was apparently on the list of official Festival items. There has been



MR HOGBEN

no denial of this from Mr Hogben, whose lips seem to be permanently sewn up.

The committee has also set itself up as the protector of public morality. Any work of art that might possibly offend the sensibilities of the average audience is taboo. Strangely enough, Puccini's La Boheme, a portrayal of immoral student life in Bohemian Paris, is considered suitable. But opera is stylised, and Puccini's pleasant sentimentality evidently washes away the taste of guilt

from the public mouth.

Canon Blackwood Moore has denounced the University as 'an unweeded garden', and denounced immoral art right and left. His uninformed views hold his species of narrow bigotry up to ridicule from outside and, one sincerely hopes, from inside. Auckland is in danger of becoming the little Dublin of the South Pacific.

Christianity, while it must concern itself with the vital problems as art, politics, etc., should view these problems from a wide and liberal angle. Uninformed bigotry will damage the Church even more than the cultural life of Auckland. It is very sad that no clergyman has spoken out against the canon's puerilities, because it leaves the impression that Christianity is of necessity a narrow, bigotted, puritanical dogma.

If the canon had criticised the play as being a bad play, and then gone on to show that its artistic lack of merit was being compensated for by the author's deliberate use of sensational sex, he might be on firmer ground.

This apparently did not occur to any of the accusers. It is unfortunate that the play is of little worth, but the point at issue is that plays or operas of greater worth will receive the same treatment in the future. What would happen if the NZ Opera Co. wished to present Alban Berg's 'Lulu' or a drama club to put on Tennessee Williams or some such sordid fare?

From the moral point of view, it is not by avoiding reference to immoral acts, unnatural sexual acts, etc., etc., that these things are to be understood. Plays with such subject matter as themes are not for little children. But there is a time when most people stop thinking as little children, and it is then that

Official (?) Sex

Totalitarian States have from time to time partially attempted systems of State-controlled sexuality, and even non-totalitarian societies take an official line on sex as represented in certain works of literature. In China there is an official party line ('Look at me, I'm senile before my time') against early marriages.

But it took the students of Auckland University at the recent AGM to add the last word in this line by passing a motion presented by the leader of the engineering delegation—

'That sex be officially recognised as the fittest subject for university humour'.

Such a grave and unprecedented blow against freedom of thought should not be allowed to go unrescinded. The subject of sex has not been recognised as a fit subject, but as officially 'the fittest' subject for university humour.

Next, we can expect a motion at the autumn AGM defining sex as the only subject for university humour.

And, from the literary viewpoint, do those who so earnestly feel for the cause of volkfilth in New Zealand and await the coming of the first great New Zealand effort in that field, feel that their cause will be helped by the creation of an official sexual party line?

Could Boccaccio and Rabelais and even Will Shakespeare have flourished in a society that regarded impropriety as proper?

Never!

such things can and should be presented to them.

'A society can only be healthy, spiritually and morally, when it begins to try to understand itself.

So perverted is the present outlook that a sophisticated peepshow was reckoned morally superior enough to be sponsored officially.

And so we have 'The Reluctant Debutante' as an official Festival production. It will shock no old ladies, and little children will be able to see it without peril. It will raise no problems and the tills will click and the Finance Committee will smile.

And we shall all join in a rousing chorus (Mr Osborne will, I hope, forgive us)—

I want to hear of beautiful things,
Beautiful things like love.
I don't want to hear of emotional wrecks,
Of people who practice peculiar sex.
I want my love to be pure,
MY INCOME SECURE,
I don't wish to wallow in a spiritual sewer.

I want to hear about beautiful things,
Beautiful things like love.
I don't want to know about fornication,
But only of people who still keep their station.

ETC., ETC.

Restrictions In Syllabus

Judging from the amount of petty opposition that the new unit of History and Theory of Fine Arts for BA has caused among reputedly responsible university personnel, it seems that we will have to wait for a considerable time for even the most minor of additions to our restricted syllabus.

The situation as regards the teaching of Russian was commented on in the last issue. It illustrates the torpor of the bureaucratic corpse that rules from above.

And now, with the shut-down on the taking of extra-mural units, the situation is worsened. Whereas before a student could, at a certain amount of disadvantage, pursue the study of Russian, Asian Studies, etc., this is now no longer possible.

The student body should instruct their executive to protest strongly on this matter.

Further, some sort of action should be initiated to show that the student body considers that the courses offered at this university are too restrictive, and that certain new courses should be set up as soon as possible.

Something upon the lines of Victoria's Asian Studies course is a necessity, and a widespread change of attitude is needed in the History Department, which deals only briefly with Asian history, and only then in restricted contexts. It is not suggested that these changes in the department be made compulsory for the history student, but that at least the option be offered of a course of study which all but the few can see is of the utmost importance.

It would also appear that the creation of a Department of Oriental Languages is overdue.

EUROPEAN LITERATURE. HISTORY OF MUSIC

Auckland University might be able to set a worthwhile precedent in New Zealand by the setting up of a course in European Literature. Though this could tend to become too wide and rather superficial, it could serve a valuable function in furthering the cause of 'true' education so piously espoused by those up there.

Another suggestion is that the Music Department follow the example of the Elam school and initiate a course in the History of Music at least as a Stage I unit.

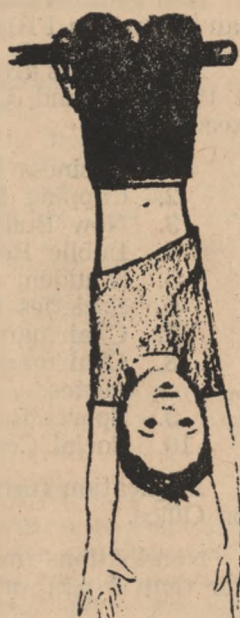
Finally, the hope has been expressed by many students that some positive action is going to be taken as regards the inclusion of arts units in a science degree. Surely no one in a position of authority will argue that any move to break down the artificial dichotomy between the 'two cultures' is a good thing? At least as regards this, may we expect some action?

EDITORS.

PAUL'S

Stand on
their heads

49 High Street
Auckland



BOOK
ARCADE

to give
Service

79 Victoria Street
HAMILTON

Ten members of the Executive arrived for the meeting on April 10. Apologies were received from two others, but **David Williams, John Clarke and John Collinge** were absent without apologising. Perhaps these worthy gentlemen were prevented by ill health from attending, but surely some form of apology could have been sent. Come to think about it, **Mr Clarke's** earlier enthusiasm appears to have waned somewhat. His attendance is not too good at the moment.

A donation of £5 was received from Men's House Committee. The chairman, **Peter Curson**, requested the Craccum reporter to note this kindly gesture. This sum was overshadowed by **Brenda Bracewell's** announcement that the Government had granted £220,000 towards the cost of the new Student Building.

It was announced that the Public Relations Committee's Schools Tour to secondary schools in the south of the Auckland province had over-spent its budget by almost £9. **Denis Browne**, who reported that the tour had been successful, explained that extra trips had to be made to some schools because the secondary departments had not been aware that the University students were coming. He put this down to bad liaison between headmasters and heads of secondary departments at these schools.

A motion was moved Nuttall-Smith/Mandeno: 'That any persons caught entering or leaving the coffee bar by any other means than by the door shall be brought before the

Executive, disciplined, and their names forwarded to the Dean's Committee of the Senate where necessary'. Despite the fact that this sort of behaviour is obviously wrong, the Executive defeated the motion four votes to five.

Herb Romaniuk commented: 'This motion is a type of police-State motion'. **Brenda Bracewell** supported Mr Romaniuk, saying: 'I don't see any reason why people should not step through the window occasionally'. **Pamela Meeking** spoke for the motion. She said that students would not do this in a coffee bar downtown, so why should they do it at University. **Miss Meeking** pointed out that the next step is clomping on to the tables to make the exit easier, with resultant damage to the tables. **Denis Browne** made the sane comment, 'I don't think that it's childish to expect people

to act as adults in a place provided for adults'.

It would appear that the Exec will turn a blind eye to this form of behaviour. However, should any students be caught using a window as a door, there is a good chance that they will be called before the Exec to explain their behaviour, as the Exec has this power by the Constitution. So if you want to be fined, just try climbing through the coffee bar windows.

Jill Mandeno reported that some artistic rubbish tins are being obtained for the coffee bar. Exec authorised the purchase of a coffee-making machine to replace the Cona units at present. This should make coffee available at all times without having to wait in the queue for 15 minutes or longer.

Mr Romaniuk made quite a lengthy report on matters Capping, including plans for a tricycle race. 'Have tricycle,

will travel'. At one stage he proposed the plan that a jazz band perform in the coffee bar each evening during Capping week. This was referred back to Capping committee to report back to the Executive. At the time of going to press no definite decision had been reached by Exec.

APOLOGY

Craccum would like to apologise for an unfortunate and unintended misrepresentation in the article, 'Fine Arts for the Masses' in last issue.

Mr von Meier has stated to us subsequently that in no way did he mean to suggest that the Auckland Art Gallery was treating its collection in a 'criminal' way. The adjective was applied to other parties.

In fact, the gallery has been one of the few responsible bodies over the last few years.

Notes from M.H.C.

Welcome to University for 1963. It may seem somewhat late for a welcome, but as this is the first Men's House Committee report in Craccum this year, we hope you will at least forgive us for this undoubted crime.

For those who don't know, MHC (Men's House Committee) is the body which has the duty, as laid down by the Constitution, of controlling the Student Block and in general of looking after the welfare (1) of men students. A member of the committee will be found on duty each weekday between the hours of 1-2 pm and 5-6 pm in MHC room. That's just by the new coffee bar.

At present the personnel of the committee is as follows:

Chairman: Peter Curson.
Vice-chairman, student facilities, Bruce White.
Secretary: Rod Sara.
Treasurer: Mauri Hill.
Bookings: Ray Offen.
Lost Property: Pete Metcalfe.
Communications: John Matheson.
Lockers: Toni Gavin.
Sales and Publicity: Noel Archer.
Repairs and Renewals: Vacant.

The duties of the committee will be fairly obvious from these portfolios, but some of those which will be of more interest to students are outlined below:

Chairman

An Executive member, responsible for the formation of the committee and also responsible to Executive for its actions.

Bookings

In control of all bookings of the Student Block by clubs, societies, etc. Rooms available are the Men's Common Room (MCR); Cafeteria; Cafeteria Extension; Committee's Meeting Room (CMR); Women's Reading Room (WRR); Women's Common Room (WCR). The WCR will not be available until the end of the first term, but a very small temporary WCR is available till then.

Lost Property

Most lost property eventually turns up in MHC. A surprising amount of it is unclaimed, most has little or no identification (especially books). If you lose something come to MHC; if we haven't got it come back again — some things take a few days to reach us.

Lockers

MHC is responsible for hiring out Student Block lockers to

men students and Arts Block lockers to both men and women students. Unfortunately there is a shortage of lockers, but there may be a few more available in the near future. We'll let you know when. Those students who had their name taken at the beginning of term but did not get a locker should contact MHC again as some more lockers are available. Only those people who had their name taken will get one.

Any other enquiries about MHC will gladly be answered by any member of Men's House. Meetings are held every two or three weeks and any complaints, suggestions or congratulations (?) will be gratefully discussed.

The first meeting this year was a routine one to welcome several new members and deal with business from the long vacation.

Men's House Committee regrets the general lack of facilities in the way of common room space and areas for club meetings and get-togethers. This shortage has been particularly evident this term with Revue requiring large areas for rehearsals and costume production. But at the best we do admit that facilities are limited and are therefore glad to announce that the St. Paul's Church authorities have offered the University the use of their hall. We are at present investigating what best use may be made of this most generous offer. We are also investigating the possibility of using rooms in the new Elam block, and suggestions of any other possible ways of easing congestion in the student block will be considered. (No; we think banning students a little too drastic.)

APPLICATIONS ARE CALLED FOR THE POSITIONS OF RETURNING OFFICER

and

ASSISTANT RETURNING OFFICER

ALL APPLICATIONS TO THE SECRETARY BEFORE THE MAY VACATION PLEASE

Nominations are called for the following positions on the Executive of the Auckland University Students' Association—

1. President.
2. Man Vice-President.
3. Woman Vice-President.
4. Treasurer.

Forms are available at the Association Office.

Nominations must be with the Secretary no later than 5 p.m. on FRIDAY, MAY 10, 1963.

Nominations are called for the following positions on the Auckland University Students' Association Executive—

1. Business Manager.
2. Capping Controller.
3. New Buildings Officer.
4. Public Relations Officer.
5. Student Liaison Officer.
6. Societies Representative.
7. Chairman of the Men's House Committee.
8. Chairman of the Women's House Committee.
9. Sports Representative.
10. Social Controller.

Application forms are available at the Association Office.

Nominations must be with the Secretary no later than 5 p.m. on FRIDAY, JUNE 7, 1963.

Student Liaison Officer

B. K. SHENKIN,

IT'S TIME WE GRADUATED — TO A NEW GALLERY

Young John Leech first hung out his art dealer's shingle in Auckland in 1855. That makes us 108! More than eighty of those years have been spent in Shortland Street. Soon we are leaving the hill, not without nostalgia. It's to be Leech's of Lorne Street, John, a fine new gallery, where the arts course is easy to take.

JOHN LEECH GALLERY

Now at 50 SHORTLAND ST. :: Soon at 10 LORNE ST.



Monday
8 a.m. Wake martini (2) and take o Week.
Raise right WILL NOT LECTURES
2pm - 4 pm.
4 pm - 6 pm GRAND' with mittee of 6: Note: Bar to Tap beer 62 Brandy.
8 pm. CAPPI THE PETER UNDERGRA
8 pm. Revue GO QUIET! MAY'. At Theatre.
8 pm. Coffee a University Coffee Bar.
TUESDAY, MAY
5 am. Attempt fail miserabl
10 am. Wake u friend to ap
1 pm - 2 pm.
2 pm. Alcohol, Change hair
3 pm. — — —
4 pm. Venue, K some membe mittee of 64 Note: Bar to Tap beer 6 BRANDY . .
8 pm. STAFF ING. Directe Prof. Beadle. In the Univ REVUE: 'N His Majesty
4 pm - ?? Cof the Coffee I
WEDNESDAY
8 am. Wake u be monotono
112 am. Train Albert Park at 10 am.)
10 am - 12 n cycle for 14.
12 noon - 2 PARK ALBE CYCLE). (Events inclu du park, maidensprint maidenform, Jocky and lap consists Occidental, C Cross, Civic,
5 pm. JAZZ UNIVERSITY sored by AU REVUE '63. His Majesty's
5 pm - ?? Cof the AU Coff



CAPPING '63

CRACCUM 15
MONDAY MAY 6 1963

PROGRAMME

Monday 6th

8 am. Wake up . . . Dash martini (2) for breakfast and take off for Capping Week.
Raise right hand and say, 'I WILL NOT ATTEND ANY LECTURES THIS WEEK'.

4 pm - 4 pm. Thinks.

4 pm - 6 pm. Venue 'THE GRAND' with Capping Committee of 64.
Note: Bar temp. 84.67 degs. F. Tap beer 62.22 degs. F. Brandy.

8 pm. CAPPING BALL AT THE PETER PAN FOR ALL UNDERGRADS.

8 pm. Revue '63. **HERE WE GO QUIETLY NUTS IN MAY**. At His Majesty's Theatre.

8 pm. Coffee and jazz at the University of Auckland Coffee Bar.

TUESDAY, MAY 7

8 am. Attempt to wake up — fail miserably.

10 am. Wake up — phone girl-friend to apologise.

1 pm - 2 pm. Lunch — ough! 1 pm. Alcohol, optional. Shave? Change hair oil.

3 pm. — — —

4 pm. Venue, Kiwi Hotel, with some members of the committee of 64.
Note: Bar temp. 85.22° F. Tap beer 62.23° F. BRANDY . . . BRANDY . . . BREBDJ.

8 pm. STAFF PLAY READING. Directed by Inscrutable Prof. Beadle. In the University Hall. REVUE: 'Nuts in May' at His Majesty's.

8 pm - ?? Coffee and jazz at the Coffee Bar.

WEDNESDAY, MAY 8

8 am. Wake up — this could be monotonous.

12 am. Train for Tour de Albert Park rally. (Finish at 10 am.)

12 am - 12 noon. Build tri-cycle for 14.

12 noon - 2 pm. TOUR DE PARK ALBERT (MIT TRI-CYCLE).

(Events include: Grand prix du park, formula libre, maidensprint to determine maidenform, supported by Jocky and Burly. Victory lap consists of De Bretts, Occidental, Coburg, Southern Cross, Civic, Kiwi, etc., etc.)

8 pm. JAZZ CONCERT — UNIVERSITY HALL. Sponsored by AU Jazz Club. REVUE '63. 'Nuts in May' at His Majesty's.

8 pm - ?? Coffee and Jazz at the AU Coffee Bar.

THURSDAY MAY 9

8 am. Go to bed.

8.01 am. Get up and build float for Procesh and hic . . .

9 am - 10 am. For float build a procesh — hic . . .

11.15 am. - Float procesh for build a — hic . . .

11.16 am. Float hic . . .

11.30 am. hic . . .

11.45 am - 2 pm. UNIVERSITY OF AUCKLAND STUDENTS' CAPPING PROCESSION — Colour by Technicolor.

2.15 pm. Unbuild procesh.

2.59 pm. Swot for terms test.

3.0 pm. Terms test.

3.02 pm. Ask for glass of water.

4 pm. WC please.

5.0 pm. Get friend to ring fire department. Released from WC. Transported to nearest unspecified . . . boozier.

8 pm. REVUE '63, 'Nuts in May', at His Majesty's.

8 pm - ?? Coffee and Jazz at AU Coffee Club.

8 pm. Film. A Classic Comedy. Lower Lecture Theatre.

FRIDAY, MAY 10

8 am. Alka-Seltzer, don't fizz. Thank Police Inspector Anderson for accommodation. Thinks . . . Fish Day. . . Oh God! Remove fishbones.

1 pm. Drink skim milk (homogenised).

1.15 pm. Sing 'Skim Milk' (harmonised).

2 pm. Venue De Bretts etc., etc., etc., etc.

4 pm. Etc., etc., etc., etc., etc.

5 pm. Wake up, ring girl friend to apologise.

5.02 pm. Oh damn.

5.03 pm. Ring other girl friend to apologise.

5.04 pm. Oh hell, this could be ugly.

6 pm. Complain to Inspector Anderson about early closing.

6.15 pm. Write letter to MP complaining about early closing.

6.30 pm. Demonstrate outside Town Hall. Intimate wrestling with young, friendly policemen and sergeants, when presumably mistaken for George Wilder, Esq.

8 pm. GRADUATES' BALL at THE MANHATTAN. For the Elite only. REVUE, 'Nuts in May' at Hamilton. (Long walk home.) Jazz and coffee at AU Coffee Bar.

SATURDAY MAY 11

8 am. Thank Inspector Anderson for accommodation.

8.30 am. Morning tea with Mr Coates, SM (Stipendiary Magistrate).

9.30 am. CAPPING CAR RALLY.



THE END Go Nuts, Man IS NIGH!

Capping days are here again
The skies above are clear again,

And we sing this song of cheer again,

Capping days are here again.

Capping days are here again!

To you, the University Student.

Why not go Quietly Nuts this May? The Capping Committee of 64 have toiled to present to you the greatest Capping Festival this 'Varsity has known.

As you read this issue you will have seen the end of the serious side of Capping and you can now look forward to the more informal side. Our publicity boards and the programme in this supplement will give you details of the widest variety of functions arranged for you by the Committee.

Capping Festival embodies the true University spirit of joviality and good fellowship. This is the finest opportunity in the year for you to identify yourself as a University Student and participate in the festivities to the full.

Always remember you are celebrating the graduation of those students who have passed through the same atmosphere of study and intellectual stimulation in this University since 1883.

Capping Committee wishes you a time to remember . . . in other words . . . have yourselves a ball.



THE CULPRITS

'Dance and sing, we are eternal;

Let us still be mad with drinking:

'Tis a madness less infernal

Than the madness caused by thinking'.

They wrecked their brains so we might live it up. They laboured, deep into the nights . . . worried about the previous night's labours deep into the day. Why?

'Twas to maintain the slightly tainted image of our glorious institution through the chaos of Capping Week.

The following words stand as a tribute to the Capping Executive. The few. Unrewarded, unthanked, unbalanced and certified.

(In this space hum or whistle quietly to yourself the moving strains of 'Star-spangled Banner'.)

A few of the few . . . the writer ran out of wit — there are only 60 more subjects.

Herb Romaniuk: Student, philosopher, philanthropist.

'Of mild manner, soft speech and athlete's foot. Last seen wearing a hunted look and a wig hat. We'll miss you, Herb.'

Peter Quennell: Student, public speaker, lecher.

'Of strident speech, broad back and yachtsman's yaws. Last seen pursuing various odd profs waving a slightly tatty uncensored copy of the Capping Book. Rest in Pete'.

Tony Steemson: Student, huckster, alcoholic.

'Of wondrous wit, pardonable puns and erythema inter-grigo. Last seen walking 50 miles to Maramarua being haunted by a white limousine from which a voice is shouting: 'You've got to get up steam son!' All mail c/- Maramarua State Home for the Bewildered'.

Colin Broadley: Dance hall proprietor, entrepreneur, teenage idle.

'Of vibrant voice, hirsute head and wild eye. Last heard saying: "It's a date, great! It's a great date; It's a drate gate! It's aaaaaaaahhhh!" All flowers to the Lido Theatre.

Seriously though, have you ever considered just how much work and worry is necessary to make Capping the success it is? Why not just pause for a moment and pay silent homage to the few. It won't help them much materially, but I'm sure they would appreciate it . . . if they were capable.

History of Capping in Auckland

1891 — 1963

One of the first things that strikes you as you look back over the history of Capping at Auckland University is the similarity between days gone by and present times.

An early record mentions one of those spasmodic outbreaks of public disapproval of student behaviour and censure of the students by the University Council, complete with the usual cries of "modern generation of louts," and so on. But this, behold, was in 1891! It is not on record what actually happened that year, but it must have been impressive.

The University was at this stage situated in the Old District Court House and the Parliament Buildings. It was the old story—insufficient buildings, poor conditions and such. It was not until the nineteen-twenties that the University got its present site, and the two decades of talking that it took to get it were marked by the same continuous pandemonium that plagues us nowadays. Outspoken public opposition, for example. Even in those times it was suggested that Government House be taken over by the University, with the same results of late. Here is a quote from a letter to the Star in May, 1910, from an indignant "Mother of Eight."

"How much longer are we to tolerate this riding roughshod over us?" Sounds familiar, doesn't it?

It was against this kind of background that Capping Week first developed, and over the years it has grown to become the festival we know today.

The Revue tradition originated before the turn of the century with the presentation of a play during Capping Week. The first original student-written presentation on record was "Sappho" by H. Dean Bamford, in 1902. Nothing more is known about this effort, but it was followed the next year by "A Proxi(y) Mating" written by L. T. Pickmere and T. P. Hull, and in 1904 by "Love and Law" by A. E. Mulgan, who later achieved eminence as a writer. There is no trace of these early scripts, unfortunately.

There was an institution known as Grad. Social, which involved singing of Varsity songs and whatnot, and here is the beginning of the tradition of Procesh, for Grad. Social was started with a procession on foot through the City. In 1901 there was a memorable procession, which

was attacked by a mass of local hooligans, and dissolved in a shambles, which discouraged processions for the next few years. The next record of a procession is in 1912, when the first Capping Carnival took place, complete with a Capping Programme, in colour, and a Variety Show at the Town Hall, Grad. Ball and Grad. Ceremony. More lengthy correspondence with the Professorial Board about behaviour at Capping!

Shemozzle

Capping Ceremony in 1908 was the beginning of another public shemozzle. On this occasion, the students were seated behind a platform, facing the main audience, with all the erudite speakers in front of them. Thus the students could not hear what was being said, and amused themselves by performing antics and generally playing to the crowd. This ruined the ceremony absolutely, the audience being more interested in the students doing handstands on the seats than in the solemn ceremony. The affair was covered editorially by the newspapers who, as usual, blew it up out of all proportion, and the usual hard words were bandied about.

Farce

The year was notable for another event. The Chancellor of the University gave the students a Greek play, in Greek, on the basis that it was a nice cultural piece for a Capping play. After a little thought, the play was put on, in Greek, preceded by a learned discourse on the virtues of Greek culture by the said Chancellor. When the curtain went up, the audience was treated to a spectacle of a Greek tragedy played tongue-in-cheek, wringing out every last ounce of dripping emotion, farce-wise. The result was a continuous hilarity which threatened to stop the show, and ultimately the play was a big financial success, probably for the first time since Euripides wrote it.

The year 1913 saw the presentation of a show written by Ted Kavanagh, later famous as script-writer for Tommy Handley's famous radio show, ITMA. The Capping show was called "The Legend of Kapinga-Ra and the Ngati-Phois," and seems to have been a success, both as a show and financially. After "Pan-Demonium" in 1914, no more shows were presented

until 1920, due to the war.

In 1920 came the first of the famous trilogy of shows by L. P. Leary, now Q.C. It was received with acclamation, and for the next two years Revue was the big event of the Varsity year, with "Bill Stokey" in 1921, and "The 'Bulgarian Bug'" in 1922. Some pieces of the scripts of these shows are still in existence, and the style of humour is remarkably modern by our standards, having a definite suggestion of Goon Show, satirizing international politics.

A sidelight on the times:—about this time, a Building Fund was inaugurated for the Student Block. Subscription £1 per student. This is the block into which we are now squeezed.

Immoral

Somewhere around this time Procesh was banned by the University authorities, because of the "immoral nature" of the celebration. One can only speculate, but it seems to be a case of "then as now." In any case, it was not until 1936 that Procesh was to wend its way up Queen Street once more. During these years Capping Carnival was virtually non-existent, so it seems. The authorities refused to hold a Capping Ceremony for some years, due to the shambles to which it was habitually reduced. The student body countered this move by holding a mock ceremony of their own, the nature of which is not on record, which is a pity.

Doldrums

During the next decade, Revue was an annual event, but the Capping Carnival appears to have fallen into the doldrums. The Twenties saw the "Tilly" series of Revues, and the early Thirties three Revues by J. A. S. Coppard, now a local playwright of some note. They were "Frenzy," "Goat's Train" and "Dudless Debit." Also, in 1932 "Jubilade" by John Mulgan, son of A. E. Mulgan mentioned earlier. This period, particularly the later years, was marked by much agitation among the student body for the reinstatement of Procesh. Craccum in 1930 front-paged an editorial, "Wake up, A.U.C.," advocating a resumption of Capping Festivities. This editorial was immediately savaged by local papers, which denounced it as inciting public insult, exhibitionism, etc., etc., this

starting another of the usual witch-hunts. Craccum, by way of reply, published accounts of Capping festivities in Wellington and Canterbury, pointing out how the local populace in those centres turned out en masse to be insulted and disgusted.

Return

Still, it was not until 1936 that Capping really got going again, and it came back with a bang, featuring a tremendous Procesh based on a Roman Triumphal procession and featuring Mussolini and the Abyssinian campaign. Revue also bounced back after a two year absence, with a powerful writer in the person of John Reid, now Professor Reid, and possibly known to you as a one-time film critic for the Auckland Star. John Reid emerged as a colossus in student affairs. He wrote the complete Revue in '36, '37, and '38, repeating the achievement of L. P. Leary, the show being received with the same acclaim. Craccum of the times is filled with praises for John Reid, who seems to have carried Revue on his shoulders for those three years. Revue '37 was a general rubbishing of Hitler and of Mussolini and Procesh of that year was called Olympia 1937, (more rubbishing). In this year also the first "Carnival Book," so-called, was published, which followed the long-established example of the Southern Varsity, which was reasonably successful. This publication was a fore-runner of the Capping Book that we know.

From 1938, Revue was written by one Charles Zambucka, who virtually ran the show from then until 1946, with a break during the grimmer years of the war. The names of these shows are worth looking at just for themselves. In 1938 was 'Bled White and the Seven Wharfies', the following year 'Hell Hath no Fuehrer', and in 1940 'East of Sewers'.

Hongi's Club

The next great event at Auckland University College was the 1940 Grad. Ceremony. A group of inspired idiots known as Hongi's Club, whose avowed aim was to rubbish everything they could lay hands on, introduced to the Capping Ceremony a drunken duck, liberally filled with alcohol. The antics of the duck, as it waddled intoxicated about the Town Hall being pursued by various dignified and learned professors, reduced the assembled company to a hys-

terical pulp in a very short time, and the ceremony was thus duly wrecked. Much time may and ringing of hands by the Professorial Board, but the press, strangely, was a little admiring. Encouraged by this, the Hongis outdid themselves the following year, and the 1941 Grad. Ceremony appeared under a storm of toilet paper, corsets, bras, sieres, paper darts, hakas and chamber pots. It must have been quite a show, but it is noticeable that little is seen of the Hongi Club since this incident. Absolute pandemonium followed,—screams from the public, from the Professorial Board, the newspapers, and even censure of the affair by Craccum. In short, universal disapprobation.

Post-war

In 1941 there was no Procesh, as most of the trucks in New Zealand were being used by the Army, and from then on Procesh was in recession until it started again in 1947. Also in 1947 Revue went to Rotorua, the show significantly being called "Smellbound." Capping Week in its present form took shape round the time, and has been going ever since, although with various ups and downs.

In 1948 there was a fine internal political battle over the cost of Revue parties, which apparently had set the Association back some £50, all of which is a little comic in the light of the money spent on this worthy cause nowadays. Another significant change in recent years is emphasised by an advertisement in a 1950 Craccum for Capping Booksellers. The prizes offered were ten free beers for each of the ten first people to sell one hundred books!!! Compared with this year's commission and incentive plan.

Since the early post-war years Capping Week has been beset by apathy among the student body. This complaint appears over and over again in Craccum from about 1948 onwards. Presumably, it is part of the general world-wide change in social attitudes since the war; the prevailing trend is hell-with-it feeling (though abounds. There was no mention of the word "apathy" in any prewar records. Yet in spite of this, Capping Week takes place every year, kichen along by a dedicated few. Revue has gone from strength to strength, developing into an "art-form" exclusive to Auckland University.

Nuts In May More Mature

CRACCUM 17
MONDAY MAY 6 1963

With this year's revue returning to His Majesty's Theatre after an absence of some years it is a fair indication that the standard is worthy of Auckland's best theatre.

has been apparent for some time that the aspect of the varsity revue has changed from the light-hearted romp to one in keeping with a glorified Sunday school concert, to the production of a more professional standard.

Five weeks is the maximum time that can be devoted to the preparation of the capping and streamlined organisation is required to co-ordinate the talent in all fields of production.

This year will see probably the best productions of recent years. A great deal of thought has gone into the casting so that the principals double as chorus when necessary.

The set has been designed to take the tour in mind and is a cleverly constructed affair that it can be easily transported.

The tour manager assures that not even "My Fair Lady" needed two trucks for transportation, one of them the largest articulator in the country, but we do.

Scripts have changed in their own particular way too. There seems to be a more sophisticated yet clinical approach. And there have been heartrending sessions when the script committee decided their favourite lines and well-bound in preference, one of its presenters. By the way, have you noticed that no matter how much the students get blamed for writing "satirical" humour, the audience always laughs loudest at the kind?

Inspired

Thinking up new ideas for a script is a turgid occupation and this year it was hoped that an interest would be stimulated by offering a prize for any useful material, contributed from anyone in the university. The two contributions which did appear, however, were not inspiring.

Revue has always abounded with interesting personalities and this year's "Nuts in May" is no exception. Many old faces are present but so too are many new ones. This is a very gratifying. If only the same were true of the technical staff!

Among this year's star-studded cast are such famous names as Geoff Quills Rennie, renowned for his performances in Ban Hurlingham (bath), and Butterfat Nine Darling, may I kiss your cheek? "I!" is again featured as the foreman of a somewhat motley gang of construction workers. It is understood that this is a guest performance!

Remember "Moon," the man with such wonderful facial expressions, almost a plastic face!

Moon's M.G.M. Lion and his "new style" television advertisements for PHEW Detergent and POW coffee are classics which will be remembered for many moons. This year he is not only the star of such epics as "The Larches," and "I Spy with my private eye," but he is also a member of our illustrious gang of script writers.

Mick Brown has returned shiek to shiek after an absence of several years. His stories were repeated for months after!

Paul Harrop has been a tireless pianist at rehearsals for the last three years at least. If only there were more people

who would give us their time in this fashion. Here I must make mention of our rehearsals manager—Malcolm Frith, who has the unenviable job of attending every rehearsal and trying to get to every one at the proper time.

One noticeable feature is the lack of female parts in Revue. We have had such notable songs as "Femininity" sung by Helen Smith and Carol Scott (nee Baker), and the "Plantagenet" sung by Ligita Maulics. Helen and Carol are again singing this year. However, apart from these there are very few parts written particularly for women.

Past Proceshes

Procesh 1950 featured a special "Hadies Rest Room," complete with porcelain toilets and female devils.

April 4, 1952—A pink parasol appeared on the Tower gently shading the topmost spire. It stayed for three weeks until blown down by a squall. An evening on Queen St., same month. Six students paraded up and down inside an 8ft. long cat, painted bright marmalade. Later it started to rain, and the students left the cat on the pavement outside a shop, where it slowly dissolved into marmalade papier-mache.

May, 1953—a gang of fifty students invaded the Regent Theatre. The Varsity Capping Band, clad in tramping boots, yellow socks, green shirts, blue jersey and red bow ties, paraded around the stage, while four gowned men carried a model harbour bridge about the theatre.

Procesh, 1953—A float featuring an operating theatre, with strings of sausages being pulled from patients screaming in agony, while "blood" spilled in torrents onto the road. Some people fainted.

April, 1954—A 6ft. x 2ft. cardboard replica of a bow tie was placed over gates of the then Mayor of Auckland, Mr J. H. Luxford.

May, 1955—A small statue in Albert Park—"The Fisher Girl"—was chipped from its pedestal and disappeared. This happened just before Capping Week and at a moment when the daily papers were short of headline news. The resulting anti-student outcry covered more area in the papers than a first-class murder. Just as the panic simmered down, the statue was found, dumped in the mud at Hobson Bay, with the head broken off. Another outcry and witch hunt,

covering further acres of newsprint, and brought to light an incredible quantity of "Mothers of Six" and "Disgusteds," advocating flogging, whipping and other subtle sadisms.

There were no prosecutions, but Capping Book sales fell considerably, and the police threatened to ban Procesh. This was probably an all time record panic. Certainly it is a remarkable study in the anatomy of public hysteria.

May 2, 1957—Milkbar Indians on motor bikes, complete with squaws and war paint, invaded Queen St. and milled in a circle outside the Majestic Theatre in Queen St., uttering war cries and challenging milkbar cowboys parked outside the Majestic to war. Serious young men wearing top hats and beards moved among the resulting crowd distributing handbills advertising Revue Cornucopia. This stunt drew a tremendous crowd, and disrupted traffic for half an hour.

May, 1958—A gang of five students, posing as P & T men, strung a thirty-six foot banner across Queen St. at the Quay St. corner at 3 p.m. on a Friday afternoon, holding up traffic. The banner lettered Triptomania, 1958 Revue, and stayed up for the whole weekend.

In the same month, a simulated pay-roll grab outside a Queen St. bank took place. Trouble was, it was well rehearsed, and happened so fast that hardly anyone noticed.

All effect was ruined by a bright nit who immediately afterwards told everyone present that it was only a stunt, but not before a public-spirited citizen had run and taken the number of the get away car. Moral:—next time you commit a robbery, just tell everyone it is a stunt, and you will be in the clear.

REVUE GOES TO HAMILTON

Revue this year has made history. For the first time Revue is going on tour... to Hamilton. If, as we hope, this proves to be a success, it will probably become an annual event. In point of fact, we need to go to Hamilton in order to recoup our losses on the Auckland season!

Touring manager for Hamilton is Murray Smith, husband of the producer. He has spent a great deal of time liaising with the Hamiltonians and is most highly organised. There should be no hitches whatsoever in our move on May 14.

Modern Setting

Theatres in New Zealand are notoriously dilapidated and depressing to work in. Imagine our pleasure in being able to perform in Hamilton's new Founders' Hall.

This is the most up-to-date theatre in NZ and one of the most modern in the southern hemisphere. It is reputed to be the equal of any of the best theatres in London. As this includes the

Old Vic and the Theatre Royal, Drury Lane, it can be seen that Hamilton has come out tops with this effort. The result of many years of planning, it is a tribute to those farsighted people who fostered the original idea.

Bar Provision

Every aspect of stage production has been considered, and the result is a stage with all modern facilities and an acoustically perfect auditorium.

The elaborate planning did not stop with the stage. A divisible auditorium and artistically designed entrance, complete with provision for a bar, are among the many details which have been implemented. Not only is the theatre acoustically perfect, but the audience also has an unhindered view from any position.

What a far cry this is from the best that Auckland can offer!

Emp. Ch. V.

I speak Spanish to God, Italian to women, French to men, and German to horses.

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Who's Who In Revue

REVUE DIRECTOR COLIN BROADLEY

Colin has had a wide and varied career. He has reported for various newspapers, among them the Waikato Times, Truth, Joy, Standard, Dominion and the Herald. He has been connected with broadcasting and is at present compere for the television programme 'In the Groove'. On the theatrical side of his career he is manager of the 'Lido'. He has acted with the NZ Players, but is more interested in designing. Sets for Grafton Theatre, Hamilton Playbox, Whangarei Operatic Society and Revue are among his works. At the present time he is designing sets for Whangarei's 'Showboat', as well as directing the Revue. Publicity is another of his many talents which has proved most useful this year.

Colin will vouch for the fact that directing a revue of the size and standard of 'Nuts in

Following three years' tuition he won the Cassel Silver Medal of the London Worshipful Company of Musicians. After graduation, his naval duties have taken him to Singapore, Hongkong, Mainland, and many places in England, where he took part in a wide range of recitals. Eventually he was made solo pianist to the Royal Marine School of Music Orchestra. During this period he studied under Cyril Smith and Phyllis Sellick.

Patrick gave his first recital in Auckland in May 1959, and in the following year he toured the North Island under the sponsorship of the Community Arts Service, giving about 30 concerts in 30 days.

This year Patrick has 'turned' composer and has scored the whole of the show. It involved the composing of six songs, dance arrangements, as well as the arrangements for the 13-piece band.

He's been bashing hell out



other societies, among them four Gilbert and Sullivan operas for Titirangi Players, and several pantomimes for Prospect Players. She was also responsible for the set of Dick Johnstone's successful 'Zoo Story'.

This year's Revue involves some seven backdrops and about 14 different scenes. As can be imagined this involves a large amount of work, and the final result is a great credit to Brenda, especially when it is considered that she had only five weeks in which to design the sets.

IAN McMINN — Revue Director (Stage)

Ian is the person who does the job nobody else wants to do. He has performed his task faithfully and well, and has killed no fewer than seven bodies by ordering large drops to be lowered from the flies at the wrong time.

Ian is in great demand whenever nasty work needs to be done. Never has he been known to rage; swear quietly and competently, yes, but rage, never.

Great was Ian's glee after building sets for a fortnight, as he thought he had built enough for next year, too, but to his dismay he was informed that he had built only one-third of the required rostra, etc. He is still swearing (not so quietly). His favourite expression to those who only stand and stare is, 'All right, do it better yourself'. During the course of the year, Ian is usually to be consulted as lighting and sound expert for no fewer than 15 or 16 productions.

BILL KILLEN

Bill was, surprisingly enough, born at a very early age, of poor but honest parents. He tells us that he is a natural genius unhampered by any form of talent. At school, Bill was taught English . . . this subject touched on the theatre. Bill progressed no further. He avidly attended every performance he could — 11, 2, 5 and 8 pm, all inclusive. Mr Killen was responsible for the lighting of the recent production of Hamlet and is well known in Auckland theatrical circles



May' is definitely a full-time job. Still, with his wide experience, he is a most suitable person for this job. Those who have seen Revue will certainly bear testimony to his directing ability.

REVUE PRODUCER — HELEN SMITH

This is the first time that Revue has been produced by a woman. Not only is Helen producing Revue, but she is also studying Italian III and Anthropology II towards her BA degree, and working part-time in a bookshop. She has been interested in the theatre for as long as she can remember. She started with roles as a child in the Orakei Drama Club and has since had roles with WEA, Henderson Little Theatre, and the University Drama Club. This year she is playing in the University's production of 'Oh Dad, Poor Dad'.

She finds that Revue is hard work, but very satisfying to see the final result.

PATRICK FLYNN — The Magnificent

Patrick began his musical career in England at the age of 14, when he entered the Royal Marine School of Music.

of the chorus master as well, but they all love him.

CHOREOGRAPHER — DICK JOHNSTONE

This year's spectacular dances have been arranged by Dick Johnstone. Dick has danced in Revue himself and is also well known to Auckland viewers as a most competent dancer on the 'In the Groove' programme. He has acted in University Drama Society productions, among them Othello, The Caucasian Chalk Circle, and Poison Party. He is well known as a producer, and was responsible for the production of 'Zoo Story'. This year his major production will be the controversial play 'Fairy Tales of New York'.

Dick believes in working his dancers hard, but considers the results worth it. As well as his wide dramatic interests, he is a financial reporter for the NZ Herald.

SET DESIGNER — BRENDA HARTTIL

This year's Revue set was designed by 4th year Fine Arts student, Brenda Harttil.

Brenda has been interested in scene design since she was at school at Kelston HS. She has designed numerous sets for

BOOK REVIEW

Rachel Carson, author of 'The Sea Around Us' and 'The Edge of the Sea', has written a new book, this time on a subject of insecticides and weedkillers.

It is her belief that continuous and indiscriminate use of these toxics will eventually cause a serious and irreparable upset in the balance of nature, as indeed it has already done to a lesser extent in parts of the United States and Great Britain. She then proceeds to cite examples showing the expected effect that the chemicals have had on plant life and animal life. The facts are alarming.

In 1959, in Northamptonshire, 1300 foxes died from a mysterious disease which was finally attributed to poisoning through the constant proximity to chlorinated hydrocarbons so commonly used in the vicinity as 'pest controls'. Several thousand birds in the English countryside have been found dead through the same cause. These facts are causing grave doubts as to the necessity for such wholesale and widespread use of these insecticides.

The author, in spite of being a brilliant biologist, is also a fine and compelling writer. The language of the book is simple and concise, and the scientific principles set forth are put in terms that any layman can understand. This is the book that caused HRH the Duke of Edinburgh to make his rather surprising remarks concerning the desirability of moderation in the use of toxic in this country.

To quote him: 'Miners canaries to warn them of deadly gases. It might not be a bad idea if we took the same warning from the dead birds in our countryside'.

as a lighting expert. Mr Killen gives his occupation as professional tramp, but as yet he has not been apprehended and convicted.

CATHY HELPS

Cath studied set and costume design in London, and since coming to New Zealand has taken a large part in two reviews. This year, as well as the previous two, she has been associated both with the script and the costuming. At the moment she is a freelance journalist.

JAN HELPS

Jan started her career with 'Varsity Revues' while she was still at Epsom Grammar. She worked in the wardrobe and make-up departments for the last two years, but this year is taking an acting role as Sexina and the Fairy Queen, as well as helping in the making of costumes. She is a second year Law student.

CLASSIFIED ADVERTISEMENT

Anyone interested in making an overland trip by jeep from Colombo (Ceylon) through India, Pakistan, Persia, Iraq (assuming the revolution in Baghdad has died down) through Jerusalem, Damascus, Istanbul, in Turkey, Athens, through Yugoslavia, then west through Italy to London (via a route across Europe that has not yet been decided) is invited to apply in writing to the address below.

The party, which will total four, will leave New Zealand in mid-February, 1964, by Sitmar Line (fare £90). Applicants must be prepared to arrive in Colombo with £500 — and it is advised that they also have available their return fare from London (£145 approx.).

Applicants should state name, address, age, school record, University course and interests. At least one applicant must be a reasonably competent mechanic.

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THE UNIVERSITY OF AUCKLAND
16 AUG 1963

CRACCUM BROADSHEET

In our last issue we published an article from Mr. Kurt von Meier relating to the new Elam building. The name of the architect was mentioned and we have received in reply from them the following letter and enclosure :

The Editor,
"Craccum",
University of Auckland,
AUCKLAND C.1.

Dear Sir,

We enclose a copy of a letter which has been sent to Mr Von Meier. As the editorial staff of "Craccum" must also bear responsibility for the publication of the article, we would be pleased to hear your views on the publication of a suitable retraction and apology.

Yours faithfully,
BEATSON RIX-TROTT CARTER & CO.

Signed : G. A. Rix-Trott

Enclosure :-

Mr Kurt Von Meier,
Elam School of Fine Arts,
University of Auckland,
P.O. Box 2175,
AUCKLAND

Dear Sir,

In the issue of "Craccum" of the 6th May there is a lengthy article attributed to you in which you comment on the design and structure of the new Fine Arts building. While nobody can take objection to legitimate criticism, or the expression of differences of opinion in design, this article goes much further and questions the professional competence of Mr Curtis and this firm. The inference from the article as a whole is clearly that the members of this firm were incompetent in the design and supervision of the building, and should not be entrusted with any further work for the University.

Far from being given a 'guide' (as you suggest) the Architects received detailed specifications for the School of Fine Arts. These specifications were precise and specific and determined in detail (inter alia) the size and number of studios, their areas and contents, and stated that the nature and equipment precluded the use for alternative purposes of any of the studios. These detailed specifications

comprised a 'brief', from which the Architects worked, for a definitely restricted number of full-time and an unspecified number of part-time students. It was compiled by the Department of Education, presumably only after close collaboration with the Director of the School of Fine Arts and his staff. Further, the actual type of construction was dictated by the Department of Education and the Architects were instructed accordingly. With such instructions they can hardly be blamed for the functional aspects of the building which you criticise.

Obviously they cannot be expected to have a greater knowledge of the problems of teaching art than the experts for whom the building was intended. Your views differ in many fundamental respects - the question of southern lighting is an example - but the Architects should not be condemned for what you say are deficiencies, when they concern matters deliberately chosen by those formerly in charge of the School and stated so definitely in their instructions.

The following (covering merely a few of your comments), will illustrate that other factors besides the Architects' decision played a material part :-

- (a) Steel construction Your comments on the vast quantity of steel in the building and your suggestion that it is 'overstructured' are without foundation. You may not of course, be aware that in this country seismic forces are often the governing factor in structural design. A check by any reputable engineer would reveal that this building is calculated to the minimum requirements laid down by the Local Authority.
- (b) Studio windows You criticise the height of the sills from the floor, and the lighting. In these matters the Architects were given express instructions in the Brief and by the School staff as to the minimum sill heights and orientation. South light was insisted on, and any direct or reflected natural light was to be avoided.
- (c) Facade and colour of the building You have some comments on the outside appearance and colour of the building. While this is a perfectly legitimate expression of opinion, it is fair to note that the particular window design was approved by the late Director, and in this regard costs were of vital importance, and standardisation was a corollary. The external colour of the building was designated by the present Director.
- (d) Site of staff studios You comment on the fact that these are located on the top floor of the building. This was expressly instructed by the late Director.
- (e) The sprinkler system You state that this appears to have been installed without apparent regard to what is being protected from fire. The number and allocation of sprinklers is dictated by the New Zealand Fire Underwriters Association, and no departure from their requirements is allowed.
- (f) Students' lockers You comment on their size. We were required to provide 75, but just prior to their

being made, the present Director of the school asked that they be doubled in number by being halved in size.

- (g) Curtains, carpets and electric hot plates These matters were not under the Architects' control.

The foregoing examples - taken at random - show that you have ignored many factors which should also be mentioned in fixing the responsibility for the building as it now stands.

There could be no complaint if you had limited your concern to matters of aesthetic taste and judgement, where opinions always differ. But a major part of your article deals with technical questions of structure and function, which are predominantly within an Architect's professional field. His reputation is very sensitive to criticism on these points and it is important that it be fairly expressed.

While we disagree most strongly with many of your statements, it is not our intention to enter into a detailed controversy over them. We do insist, however, that where the functional design and structure of the building is criticised, all the facts should be taken into account, and the blame should not be laid so unhesitatingly on the Architects.

In common fairness, this firm and Mr Curtis are entitled to an apology from you, and a retraction of the charges of professional incompetence made or inferred by your article. We can assure you that we take no exception to legitimate criticism of our work or design, but you have exceeded all reasonable bounds by attributing the faults you discover in the building solely to the Architects, when there were so many other factors involved.

The matter is one of considerable importance to the firm's professional standing, and we wish to make it clear that we insist on publication of an acceptable statement, to be given as wide a circulation as the article we complain of. To be effective, this must be arranged immediately. We are sending copies of this letter to the editors of "Cracun", and to the University authorities.

We look forward to hearing from you in this regard within seven days.

Yours faithfully,
BEATSON RIX-TROTT, CARTER & CO.

We are happy to publish their letter and it is thereby made clear that in respect of the matters they mention the laying of criticism on their shoulders is unjustified. We greatly regret the implication and apologise for any concern they may have been caused.

We are pleased to note that they take the view that "where the functional design and structure of the building is criticised, all the facts should be taken into account, and the blame should not be laid

so unhesitatingly on the Architects". With this passage we are entirely in agreement and are grateful for their pointing out that the brief on which they worked "was compiled by the Department of Education, presumably only after close collaboration with the Director of the School of Fine Arts and his staff."

As "Craccum" has now taken up the matter of the design of the Elam building, we think we should take up the suggestion of the architects. We are therefore preparing an inventory of the matters which have been the object of criticism and propose to present this to the parties concerned for their comments.

It must be remembered that the School of Fine Arts is the first large building to be constructed on the extended site, and the students are contributing a large sum of money to their own building which is in the next phase of the building program.

We think all parties will agree that "Craccum" is entitled to follow up these questions and we hope that the whole matter will be ventilated with decorum and justice.

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