

Craccum

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No. 8

Higher Duty Mr Hanan!

Dr J. F. Northey, Professor of Public Law at the University of Auckland, described plans by the Committee for Resolute Action against the French Tests to sail a small boat into the area of the tests as "representing a genuine reaction by the ordinary man in the street to a serious situation."

Referring to scathing criticism of the plans by the Minister of Justice, Mr Hanan, Professor Northey said: "I personally would not describe such plans as irresponsible. Knowing some of the members of the committee, I would say the plans were motivated by a high sense of purpose."

"The Nuremberg trials after the war indicated that the individual, as distinct from his government, has certain duties requiring him to act apart from his government in certain circumstances. If he has such higher duties, it is logical to argue that he also has such rights."

Professor Northey said that if the French Government limited the freedom of movement of any vessel in the high seas, it would be breaking the terms of the 1958 Geneva Agreement, which restated the freedom of the high seas.

Other States, including the United States, had created "dan-

ger zones" in the past, to enable them to carry out weapons tests, but this was when there was such testing on both sides of the iron curtain, when no test ban treaty had been signed, and when world opinion had not obviously swung against such activities.

"Agreements that modify the freedom of the high seas within limited areas have sometimes been reached between States over such issues as whaling, but in their dealings with each other, all States have recognised the principle of the freedom of the high seas."

Mr Hanan recently said the government was "most categorically not sympathetic" towards the plans of the committee to sail a small boat into the test area.

Afternote: Dr Northey's son, Mr Richard Northey, is the chairman of the Auckland branch of the Committee for Resolute Action against the French Tests.

FIRST WORK CAMP AT PUKEPOTO

The first international work camp to be held in New Zealand will be at Pukepoto, near Kaitia, between August 19 and 26.

The target is the Pukepoto Play Centre. Already an old school building has been purchased and moved to a desirable site.

The task of the work camp involves painting inside and outside the building, finishing the board flashing, partitioning storage and administrative sections, and generally completing renovations.

The aim of the Play Centre is to prepare Maori children for schooling so that they begin their

primary education as well equipped as the normal European child.

The project was suggested by the Maori Education Foundation who stressed that children, especially Maori children, often lacked the necessary educational and cultural background when they joined a primary school.

As well as working on the project, the students will, through a series of short trips in surrounding areas, observe the community

SPECIAL AGM

A petition has been sent to the secretary of the Students' Association demanding that a Students' General Meeting be held at the end of July. The motions of the proposed meeting are:—

(1) That the Students' Association write to the Prime Minister urging the Government to take the following action against the proposed French nuclear tests:

(a) To institute an embargo on the sending of any more food and supplies from New Zealand to the testing site.

(b) To convene a conference of Southern Hemisphere and Pacific nations to set up a nuclear weapon-free zone in the Southern Hemisphere and plan concerted action against the French tests.

(c) To organise the sending of official NZ Government vessels into the testing zone in an attempt to deter the French from carrying out their proposed series of tests.

(2) Moved: That the Students' Association endorse the aims and objects of the Committee for Resolute Action against French Tests (Auckland branch).

(3) Moved: That the Students' Association donate the sum of one thousand pounds (£1,000) to the Committee for Resolute Action against French Tests (Auckland branch).

life of the Pukepoto settlement.

Students engaged on the project will sleep in the local Maori meeting house.

The camp will be directed by Mr Herb Romaniuk, of Auckland University. Applications are still being received. The cost per student should not exceed £4/10/-.



Dr C. K. Stead

Nuffield Award to Carl Stead

Dr C. K. Stead, senior lecturer in English at the Auckland University, is among those granted Nuffield travelling fellowships for 1964.

The New Zealand Nuffield Advisory Committee announced the awards in Dunedin recently.

to London

Dr Stead will hold his fellowship in London, where he will have the necessary library facilities to continue his study of English poetry and politics through the thirties to the outbreak of the Second World War.

Other awards

Others to receive awards are: Dr P. K. Grant, senior lecturer in chemistry at the University of Otago, Dr R. D. Topsom, senior lecturer in chemistry at Canterbury University and Dr J. K. McKenzie MRACP, a graduate of the Otago University medical school.

to Cambridge

Dr Grant plans to spend a year at Cambridge University, where he will study various aspects of natural products chemistry, particularly the application of physico-chemical methods to structural elucidation.

Dr McKenzie is at present an assistant-lecturer in the department of the Regius professor of medicine at the Radcliffe Infirmary, Oxford, where he is studying renal diseases and hypertension. He will continue these studies during the tenure of his fellowship.

Dr Topsom intends to spend the year of his fellowship at the University of East Anglia, Norwich, where he will work with Professor Katritzky on heterocyclic compounds and the application of infra-red methods to problems in organic chemistry.

Another Libel Alleged

Mr T. Katavich has issued the following statement:—

This Association has received a letter from Messrs. Rudd, Garland and Horrocks purporting that an article that appeared in Craccum No. 6, Vol. 36, constitutes defamation against their client.

The Executive met on Wednesday, July 22, 1964, to consider this letter, and the following motions were passed:—

THAT the authors of the article "The Sexual Psychopathology of the Pop Song or Love is a Four-Letter Word" and Editor of Craccum, Mr J. Sanders, of No. 6, Vol. 36, be directed to prepare a full report on the said article for sub-

mission tot Mr A. Young, solicitor, by Friday, July 25, 1964, midday.

THAT the letter dated July 20, 1964, from Messrs. Rudd, Garland and Horrocks referring to Craccum No. 6, Vol. 36, be acknowledged in the following form:—

"With reference to your letter dated July 20, we regret that an article published in Craccum No. 6, Vol. 36, unwittingly gave offence to your clients and their family. We would assure your clients that no such offence was intended and would confirm that we are fully prepared to publish a statement to this effect in Craccum. In addition we are putting the matter in the hands of our solicitor, Mr A.

Young, of Messrs. Sheffield and Young."

THAT the matter concerning Miss Vera Anne and Mr James Alexander Murphy be referred to Mr A. Young, solicitor, and that he be instructed to conduct negotiations on our behalf for a satisfactory settlement and that he be authorised if necessary to seek the opinion of Mr L. Leary, QC.

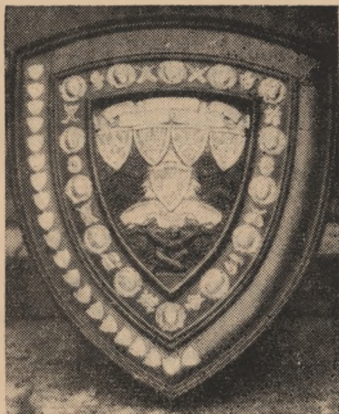
THAT the President be authorised to make a statement to the Student Press.

At present this is the only action being taken.

A. M. KATAVICH,

President.

Tourney and Festival



Day of Enquiry

Over forty interested non-catholic enquirers attended a "Day of Enquiry" held by the university Catholic Society.

The day began with the sacrifice of the Mass celebrated by His Lordship Bishop Delargey, throughout which a commentator highlighted the main points of the liturgical function.

Bishop Delargey also gave a talk on Catholic life, referring particularly to the emphasis laid by the Ecumenical council on the sources and principles of Christian life. He pointed out that the roots of Catholic behaviour lie in a conscious commitments to a person, Christ, and that adherence to a visible society with the power to govern is seen as a part of this commitment.

Later, Monsignor Curran, of St. Patrick's Cathedral, spoke on Catholic worship. He said that worship is based in the heart and mind, but has a feeling for law and order, which is summed up in the liturgy.

A third talk was given by Father D. Sheerin, O.P., on the nature and functions of the Catholic Church.

He said that these were to teach, to govern and to sanctify. Each of these functions he traced to Biblical sources.

In the course of his talk, Father Sheerin also gave particular emphasis to the office of preacher as a mandate from Christ transmitted through the hierarchy.

The service of benediction brought the "Day of Enquiry" to a close.



Fr. Sheerin

The yearly increase in size of the Winter Tournament and Arts Festival has culminated in providing the committee organising this year's event with considerable problems regarding facilities and accommodation.

Doug Arcus, present sports representative on Executive and David Williams have been appointed Tournament Controller and Arts Festival Controller respectively.

Shield to be contested in Auckland this winter

Sporting activities of the Tournament include: soccer, badminton, judo, swords, basketball, harriers, hockey, golf, table tennis, small-bore rifles and squash. On the Arts Festival scene we may expect the following: debating, music, modern languages, bridge, literary discussions, jazz, concerts, drama, films, photography, fine arts, chess and modern dancing.

"Although the pattern of events will follow that of previous years to a certain extent, it is hoped to introduce some characteristic features which will be essentially Auckland," said Mr Arcus.



—Auckland Star Photo

Maestro Arthur Rubenstein relaxing in his dressing room. Mr Rubenstein, with his wife and children (John and Alena), recently visited the Auckland University Coffee Bar, where they met and talked to a number of students. The visit was arranged by the Students' Association.

ORR CASE CONTINUES IN AUSTRALIA

The terms of settlement of the Orr case announced publicly by the University of Tasmania differ substantially from those made known to Professor Orr. This has been revealed in a supplement to the current edition of the Australasian Journal of Philosophy. The dispute has persisted since 1956.

The university's settlement offer came in an attempt to have lifted the ban on the Chair of Philosophy at Tasmania imposed by the Australian Association of Philosophers and the Federal Council of University Staff Associations of Australia.

TERMS NOT OFFICIAL

Contrary to the announcement made by Professor Isles, the Australian Association of Philosophers has at no time agreed to sanction any settlement terms.

So far, the terms of settlement have not been presented officially to either of these two bodies.

Legal advisers of Mr Orr have recently informed him that sections of the settlement, if accepted, would be open to subsequent challenge at law.

BONA FIDE MISTAKE

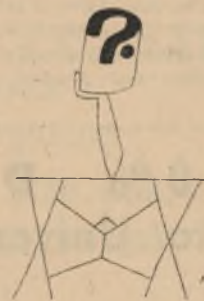
A Sydney philosopher said that as the legal flaw was apparently a bona fide mistake, negotiations will continue towards a settlement of the dispute.

The terms included a sum of £16,000 and were designed to compensate Mr Orr for the loss of his position, and to assist him with his legal costs.

In return, it was required that Orr withdraw his pending defam-

ation suit against Professor Isles, former Vice-Chancellor of the University of Tasmania.

It is understood that Professor Orr will not at this stage withdraw his suit against Professor Isles.



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Site, Building, Staff — When?

The next move to establish a medical school in Auckland is in the hands of the University Grants Committee — and it must be positive and decisive, said Professor D. G. Bonham, professor of obstetrics and gynaecology at Auckland University, in his inaugural address.

"Salary scales, particularly for non-medical scientists and technologists, are far too low to allow us to build up an adequate team of workers, especially when taken with the lack of security," he said.

"We have an immediate need for six workers. We cannot afford to let possible workers slip by while we wait for salaries to be made realistic."

Professor Bonham, who is chairman of a committee planning the basic curriculum for the medical school, said planning must go ahead as a co-ordinated whole, with a guarantee of complete financial support that is not dependent first on buying the site and then waiting for the buildings.

"If we wait . . ."

"If we wait for a site and then for the buildings and then for the staff and then for the curriculum, we shall for years have been buying or trying to buy our doctors and medical research workers from overseas in a sellers' market."

"At the very best, with every short cut — even the piratical seizure of materials and site such as used by Lord Beaverbrook to get planes in the air during the last war — Auckland medical graduates will not be available until 1975."

To develop a great teaching hospital group in Auckland, a close and co-operative relationship with those administering and supplying hospital facilities was needed.

Prof. Bonham on Medical School

"The needs of a teaching hospital are exacting, expensive, persistent and recurring, and cannot always take their place in a large administrative machine designed to effect the greatest economy in the spending of public money."

"For medical advances the public and Parliament must vote adequate finance, to be administered by those who appreciate that national and international medical development cannot be held up by regulations designed to preserve mediocrity," Professor Bonham said.



When indeed, Sir?

"BANTU" IS THE TERM OF ABUSE

The stated policy of the South African Government is to separate the two races and let them develop apart with rights in their own areas, commented a South African in an interview at the 11th International Student Conference.

The government has set aside 13 per cent of the land for 16 million natives, which incidentally is undeveloped, leaving 87 per cent for the 3 million whites. No responsible African leaders have been consulted in the setting up if these so-called "Bantu-stans" (for "Bantu" is the term of abuse), and the chiefs through whom they work have been re-

duced by money and intimidation to the Government's civil servants or "stooges." They are no longer recognised as leaders by the Africans, except for Albert

When asked if a change to multi-racial democracy would lead to an outbreak of racial violence, the African student replied that there are African leaders at the present who are respected enough to be able to curb all but isolated incidents on the part of the Africans, but the longer the change is delayed, the more difficult it is likely to become. He did not believe that blacks will have any difficulty living with whites as one nation. He agreed that there may be whites who will neither submit to partnership with blacks nor agree to leave the country, but if they use force they will be dealt with in due process of law by the government, which will represent all South Africans. In other words it is not a question of black pushing out white as an expression of black nationalism. It is the integration of the two races because that is the right and just thing to do.

ALREADY SUFFERING

Asked about the economic boycott of South Africa he said that it is the South African leaders who partitioned for it, and it is nonsense to say (as Britain is saying) that needless suffering will be caused to black and white alike. The black is already suffering; he is prepared for more to help his cause. The boycott will not solidify opposition behind the S.A. premier, Verwoerd; the businessman will be worried about his markets and how to pay the higher wages of his white employees, who will add in their turn to the white opposition to the government. Thus the boycott is the least bloody way to black freedom. England's attitude appears the more shameful because she has huge commercial interests in South Africa. The average native worker takes home £3 per week and much of the rest goes to England in profits.

No Need for Illusions about Apartheid

Luthuli, who is exceptional in another way; he is under arrest.

If the Government truly meant to give these areas sovereignty, they would include the power to maintain their own army, issue their own passports and administer their own systems of education; but they do not. Africans are not even free to choose their own leaders, because the South African Government has the power to prevent any person from taking part in political meetings for five years at a time, and so they control and limit within the Bantustans.

NO DOMINATION

Even if independent development with full sovereignty were possible, however, it would not be acceptable to the African leaders, who are fundamentally opposed to segregation and can believe that black and white can and should work together as citizens of the same country, on the basis of their common humanity. The allegation that those who are now campaigning for the overthrow of the 'systems' speak the language of absolute control, of domination by black of white is denied in the strongest terms.

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Your Caterers in the Cafeteria

CHRISTA ON RUSSIA

The caretaker interrupted a talk in the cafeteria on the Soviet Union by Professor B. Christa, lecturer in Russian, to ask the audience not to sit on the tables.

"Well," said Professor Christa, "it all helps to keep the Russian atmosphere."

Mr Murray Talks About Food

The criticism about the food queue in the Student Union cafeteria is misplaced, says the new caterer, Mr R. E. Murray.

He says in a statement that he and his wife are serving three times as many customers as previously served in the cafeteria.

The queue remains in spite of the use of two cash registers, an additional cashier at rush times, and additional kitchen staff.

"It must therefore follow that if we can serve three times as many customers in the same period as previously, our methods must be efficient," he says.

"Kitchen Inadequate"

"We have been able to cope with this upsurge in business in spite of a cramped kitchen, which was never designed to handle such numbers, an inadequate hot water supply, and a vegetable room that gives us all a headache every day."

Mr Murray emphasises that he is only answering the critics, and not "grizzling".

He lists the major causes of delay as follows:—

- Indecision by customers about their choice of food.
- Customers buying sandwiches joining the hot food queue instead of going to the second cash register.
- The customer failing to go to the cash register and paying while his meal is being served.
- Screwed-up and folded money.
- Not enough money or a panic to find it in purses and pockets.
- Gossiping in the queue.
- Changing the order after the food is served.
- Finally, there are a few who delay progress with "down-right rudeness".

Customers, says Mr Murray, could help the staff by not putting cigarette ends, matches and pieces of paper on the plates and in the cups.

EXECUTIVE TALKS ABOUT FOOD

In his report to the Social Controller, Mr P. Debrecey, suggested that the staff student tea-party be replaced by a cocktail party in order to intermingle more. He considered that £40 would provide ample liquor for the 350 people invited. After some deliberation, the Executive finally supported the opinion of the treasurer, Mr B. Woolf, that the function was an unnecessary expense.

The Soviet Union is like a Rorschach inkblot: people read into it what they see in it.

This is the opinion of Professor B. Christa, a lecturer in Russian at Auckland University, who spoke to the Languages Club in the cafeteria extension, on his two weeks in Moscow and Leningrad.

Professor Christa said during his spare time from research work in the Lenin Library he went to see the cultural sights.

Only in East Berlin, he said, was he aware of a militant world. In Moscow and Leningrad he often felt very much at home.

"Wedding Castle" Style

Professor Christa illustrated his talk with film slides of the two cities and some songs.

The first slide included a view of one of seven skyscrapers designed in a ponderous style now known as the Wedding Castle, which were built during the Stalinist era as rivals to their American counterparts.

This particular building was almost rambunctious in comparison with the more recent blocks which were comparatively low and functional in design.

He showed several slides of the Moscow Kremlin or Citadel, detailing the cathedrals of the Assumption, the Assension and Archangel, the principal palace built in the 19th century, the 265 foot tower of Ivan the Terrible, the main cathedral where the Czars were crowned and the world's largest cannon (Tzar Puchka).

Crown Jewels

Both the Red Square, where Lenin's remains attracted a constant queue, and the Armory where the Crown Jewels of the emperors and the frock coat of St. Peter are kept, were shown.

A slide showed that the front entrance to the main palace which housed the Supreme Soviet was unostentatious and guarded by a single man in civilian dress.



New Executive in Action:—

This side of table: Debrecey (bearded), Rudman, Jones, Armitage, Other side: Woolf, Jannif, Katavich, Mountain, Mrs McComas.

CATERING

Catering at the Student Union Cafeteria at Auckland University has been taken over by Mr and Mrs R. E. Murray.

The women's vice-president of the Student Association, Miss A. Jannif, said every effort would be made to please the students at the cafeteria.

She has invited written suggestions and complaints to be addressed to her care of the Student Association. She does not want complaints addressed to the cafeteria staff.

MHC APPOINTEES

Two changes have been made in the Men's House Committee of the Auckland University Students' Association.

Messrs L. Cohen and J. Johnson were elected in place of Messrs P. Debrecey and D. Sharp. The officers are:

Chairman, Mr R. Sara; secretary, Mr R. Erskine; treasurer, Mr R. Mackenzie; lost property, Mr J. Field; lockers, Messrs J. Johnson, L. Cohen; bookings, Mr Tony Ivanyshyn; student facilities, repairs and renovations, Mr M. Hobson; publicity and communications, Mr N. Archer; child welfare and social, Mr P. Metcalfe.

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Billie Holiday: An Appreciation

"Anyone can rhapsodise about Billie Holiday, but only a working player appreciates the musical brilliance of a woman who captured, without instrumental training or even literacy, what is otherwise exclusively the possession of a man who spends most of his life weaving instrumental patterns round chord sequences."

with the fact that male singers are inherently more popular. Practically all female singers possess or develop distinct masculine qualities; rather like a cultivated defence mechanism. This mechanism and burning ambition—so apparent in many of her contemporaries — was noticeably absent in Miss Holiday. Her only driving force was a soul which forced through he mis-used psyche one of the most moving voices of the century. Her downfall was the inability to resist the forces surrounding her constantly changing environment. To escape from the things she couldn't face, she steered her life from a nightmare beginning to an agonising conclusion.

BORN IN GHETTO

Billie Holiday's thirteen-year-old Mother spawned her in Baltimore ghetto in 1915. A 14, young, Billie smoked Marijuana, at 15, she served a jail sentence for prostitution, and in her mid-20's she became addicted to heroin. When she appeared with Artie Shaw's band, Miss Holiday became the first coloured girl to sing with a white band. This resulted in many ugly encounters with Jim Crow. These few words alone are enough to convince the listener that her highly charged emotional singing has its roots in

searing personal experience. It is perhaps significant, that although the gradual and pathetic deterioration in voice control reflected an increasing bitterness and gloom, Miss Holiday's repertoire remained almost the same throughout her life.

One of the many misconceptions surrounding Billie Holiday is that she was a Blues singer. She has a poignant feeling for the Blues, but there are hardly more than three or four recorded examples of her actually singing the Blues. There can, however, be little doubt that she had the purest jazz voice ever heard.

HALL OF FAME

The unpretentious use of flat-ted thirds and sevenths the wry and sadonic sense of humour, and the many indefinable qualities, place Miss Holiday in the front rank of her calling. She is the only one to encompass all seven counts in George O. Von Frank's suggested criteria for evaluating jazz singers. Her feeling for a lyric defies imitation, although fragments of her surface qualities are often heard in Anita O'Day, Carmen McRae, and Peggy Lee, all of whom experienced wider public acclaim. Not until after her death — when she won "Downbeat's" Hall of Fame — did she win a popularity poll.

It is, I suppose, understandable that people become aware of something of value after they have been deprived of it, but it is debatable whether Billie Holiday's 1961 poll victory reflected an improvement in public taste or simply a morbid preoccupation with the "Death cult."

Billie Holiday is a quantity rapidly disappearing from jazz and every other art form; that of a completely original talent, pure, simple, and unspoiled by formal training.

—Rhys Jones.

Billie Holiday has become part of that strange twentieth century phenomenon, "The death cult" — the ranks of which include Charlie Parker, Lester Young, Dylan Thomas and James Dean. The popular press has from time to time painted vivid pictures of these tortured geniuses, clutching a half empty bottle or wielding a hypodermic full of heroin, reeling on the brink of total physical destruction.

By reading these ill-placed accounts, the individual finds justification for not being a genius, for it is difficult to acclaim a genius who leads a happier existence than oneself. Examine the newspaper and magazine headlines of recent years; "The creative agony of Arthur Miller," "The tortured mind of Bird" (Charlie Parker), "Body and Soul" (Holiday), "The Burden of genius" (Thomas). More people read "Dylan Thomas in America" than "Collected Poems," and we must all have heard the record collector who gloats over the final Billie Holiday records, perversely drawing attention to the cracking voice and pitiful effects of alcohol and heroin. The engin-

earing of this "Death cult" has done irreparable damage to the public understanding of the people concerned.

SOCIAL RESULT

Many believe that Billie Holiday's death was a direct result of her sordid social environment. This is a gross over-simplification; many singers and musicians have endured equally squalid beginnings, and have avoided the destructive elements responsible for Miss Holiday's death.

Francis Newton points out that to succeed, a female jazz singer requires the qualities of a prize fighter. She must constantly defend herself against inevitable sexual exploitation, and contend



Production of Local Play

"—No moral,
No message"

The production of a locally written play is rare. A comedy is even more a rarity. "Flat Broke," a play by Dave Andrews opens at the Epsom Community Centre on August 1.

Dave feels that too few plays supply sufficient opportunities for young actors. This must be particularly apparent to city producers who are constantly forced to cast young men in older parts.

A comedy in three acts, "Flat Broke," provides parts for six young people, all involved in the more humorous aspects of Flat life in Grafton.

Dave claims that the play was written "specifically to entertain," no moral, no message, "to send people home after having enjoyed a good laugh."

The cast includes Judy Treloar, David Weatherly, Norman Fletcher, Kym Edwards and Mary Ann Prendergast. The play will be produced for Community Players by Kay Williams.

Doubtful Drama

By John H. Betts

The University Drama Society at present seems to function basically as a committee under whose auspices there appear each year some six productions. There is certainly a great deal more that the Society could do to provide some sort of opportunity for experimental theatre and for training actors, producers and backstage people in conditions other than the rigorous ones of a full-scale public production.

A move in the right direction was made recently when a "Drama School" offered a series of one-act plays on Thursday evening and a critique of them on Saturday morning. From the point of view of actors and producers, the whole thing might have been of more value if it had had better backing and organisation. To begin with, the choice of plays was odd. Only one, an unpublished piece by Ernest Bunsbury, SL, "On the Nature of Lo, etc.", a sort of cerebral fantasy on the nature of God, deserved the title of a play. The other four, "Maid to Marry" and "The Motor Show", by Eugene Ionesco, and Harold Pinter's "The Applicant" and "Trouble in the Works", are merely sketches, little more than off-beat wisecracks in theatrical dimensions.

Something more meaty which demanded a little more ingenuity from the producers would have had greater value and provided a more substantial material for the critique by Mrs Isobel Andrews, of the Drama Council, on Saturday morning.

From the point of view of the small but keen audience the evening's performances had a doubtful level of success.

Ionesco

The two Ionesco sketches, produced by Peter Hosken, suffered heavily from what appeared simply to be lack of rehearsal. In "Maid to Marry" there were far too many dropped or slowly picked up cues, and while David McKenzie had clearly worked himself into the character of his part, Frances West as his conversation companion on the park bench seemed to have little conception of the part she was supposed to be depicting and recited rather than acted her lines. The hat she wore for the performance so covered her face that the audience did not see the necessary dotting expressions with which she

should have been hanging on the worldly platitudes of her gentleman companion.

The whole sketch suffered because it was not sufficiently slick and quick and consequently began to drag long before the punch lines were reached with the entry of the lady's "daughter", a heavily moustached Rhys Jones.

Distractions

"The Motor Show" was something of an improvement on "Maid to Marry". But I did not feel happy about the way in which the sound effects (for what was originally a radio play) were done by actual characters on the stage. And I was even less happy about the way they were then tucked right away in a back corner of the stage. They should have either been brought boldly forward or else kept off-stage. As it was, they distracted the audience's attention from the action of the three main characters, a great part of which took place right over the other side of the stage. The attempt at wide 'cinematic' production did not pay off because the actors' movements were not sufficiently expansive to fill the space. In particular, Maria McGuire's movements were far too static and undecided and did not match up to her strong voice. David McKenzie showed a strong sense of timing and humour while Terry Snow was sometimes convincingly oily as the car salesman.

Bizarre Touch

Kier Volkering made a much better job of the Pinter sketches but then they do provide much less of a production problem. Barry Dorking as works foreman Wills and Robert Shaw as works owner Fibbs blustered most amusingly at one another and cleverly covered one fault in lines in "Trouble in the Works".

In "The Applicant", Harold Love and Pat Pryor did not show the same adaptability when the electrical equipment which was their main prop failed to function as they had expected. However, after this shaky start they redeemed themselves in the final minutes, where Volkering's flashing red spotlight provided an excellently bizarre touch.

Victor Emeljanow's production, "The Nature of Lo, etc.", stood out not only as a play among sketches but as a production of polish amongst more tarnished wares.

The play is a curious but entertaining mixture of burlesque and fantasy revolving around God's creation of man.

It was difficult to find fault with the production, but perhaps the chorus were a little cramped and not as well positioned as they might have been and much more



Scene: Men's Common Room. The floor is covered with mats. Judo Club is at work, and we mean work! One of the most active Varsity Clubs—there's a ladies' class, too.

could have been made of the sinuous and sensual movements of the Female as she seduced Ernest (Man) into playing the harpsichord against the will of Lo (God). Kirsten Andreassen possessed all the necessary qualities for the part and even despite the confined space at the producer's disposal he could probably have made her part into much more of a cameo of original sin and original seduction. Roger Mitchell as Ernest was at the start a little too moronic to be convincing and the movements with which he lumbered after the Female were rather too clumsy, but these faults were redeemed by his bragging scene before the mirror and his wholly convincing piece of harpsichord "virtuosity". Graeme Eton as Lo gave the polished performance one expected of him and the Chorus were well chosen for their stentorian, resonant voices.

Overall Organisation

Of the producers, Emeljanow stole the evening, and among the actors Graeme Eton was only approached by David McKenzie, who must be complimented for the splendid way in which his performance managed to salvage something from the ruins of the two Ionesco pieces. John Montieth as a keen and hard-working stage manager and Kier Volkering, who was in charge of lighting for all the plays, deserve high praise for their efforts to make the evening a success.

The overall organisation of the "Drama School" left much to be desired. The order in which the pieces were presented was not happily chosen. The four sketches would have been better done first. "The Motor Show" would not then have seemed such an anti-climax to "Lo". Publicity could also have been much improved. Posters only appeared some three days before the performance, as did the notice in Craccum, and both appeared under the heading "No Admission" — hardly a felicitous piece of



advertising! However, in this sense the "Drama School" has been a success. It has shown that there is still a lot to be learned from this kind of dramatic activity at more regular intervals. The year's major productions would benefit considerably from the practice gained by the society's members in this kind of less rigorously formal atmosphere.



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Shadbolt on the Short Story

The short story, as we know it, is the newest form in literature. Few general studies or definitions of the form exist. Its history is brief. It is very much a child of the 20th century.

This article is the substance of a talk given by Mr Shadbolt to the Auckland University Literary Society, under the chairmanship of Dr Carl Stead

It is also significant that few academic or critical studies of the form exist. The current definitions and historical accounts have been written by practitioners — people like Elizabeth Bowen, H. E. Bates, Ray B. West, jnr., and Frank O'Connor.

Of course, the short prose narrative, as distinct from the short story, has its roots deep in world literature. Myth and legend, fable, parable, anecdote, tale and sketch, are the ancestors of the short story. Indeed, the short prose narrative goes back thousands of years before the novel.

According to Ray B. West, an American writer and critic, the

earliest recorded short prose narratives, "Tales of the Magicians," date from about 4000 BC. Other collections come from the Hindus, the Hebrews, the Greeks and the Arabs.

Perhaps the most formidable collection of short prose narratives to date is the book known as the Bible. It always jumps perversely into my mind when I hear people

say that they don't like short stories or when publishers say short stories don't sell. Masterpieces of compression like the account of Cain and Abel, the Prodigal Son, and Samson and Delilah are forerunners of the short story.

The Middle Ages and the Renaissance brought various short narratives, beast fables, picaresque tales and romances.

However, the idea of the individual short tale by itself as a work of art, comparable to dramatic or lyric verse — or, later, to the novel — is of very recent origin.

Writers, right up to the 19th century, called their work short tales. No one was concerned with defining the limits of a tale, or distinguishing between a tale and a sketch or a tale and an essay. Many novelists, while the novel and 19th centuries, served up tales as a developing form in the 18th mainly as scrappy leftovers from a richer meal.

It was no accident, I feel, that the tale developed as an art form in two countries with a very rudimentary literary tradition — the United States and Russia.

In both cases, writers were struggling to cope with, and contain, a vast amount of new material, new human experience. In exploring this new material they fell back on to one of the oldest, most primitive cultural forms, the folk tale.

ON THE FRONTIERS

The tale developed on the frontiers of world literature: not at the centre, in England or France — but in the frontiers of Europe, Russia and the United States. The work of Nathaniel Hawthorne, Herman Melville and Edgar Allan Poe, on one hand, and Gogol and Turgenov on the other, set the scene for the arrival of what we know as the short story.

Apart from the regional factor, the rise of the magazine, a social fact common to all countries, was decisive in the development of the tale and the short story. In England, for example, novelists like Dickens and Thackeray wrote short magazine narratives. They contributed nothing to the form.

POE'S DEFINITION

The first serious attempt to define the tale or short story came, in fact, from Edgar Allan Poe when he reviewed Hawthorne's "Twice-told Tales". His critical definition still has much influence today.

"A skilful literary artist," he



said, "has construed a tale. If wise, he has not fashioned his thoughts to accommodate his incidents: but having conceived, with deliberate care, a certain unique or single effect to be wrought out, he then invents such incidents and combines such events as may best aid him in establishing this pre-conceived effect. If his initial sentence tend not to the outbringing of this effect, then he has failed in his first step. In the whole composition there should be no word written, of which the tendency, direct or indirect, is not to the one pre-established design."

If he'd left it at that, all would be well. He confused the issue, however, by dividing the story into two types, tales of ratiocination and tales of atmosphere or effect. In the first type, exemplified by his own intricately plotted stories, the primary interest depends on complex detail. The tale effect depends less on action than the multiplication of atmospheric detail, as in "The Fall of the House of Usher."

HAUNTING GIANT

This division, on the basis of his own work, gave premature and artificial definitions, which history shows developed little beyond Poe.

The ratiocinative tale can be seen as the forerunner of slick detective fiction — whodunit, how, what with and at what hour. The strictly atmospheric tale is the forerunner of popular magazine fiction with its exotic settings, heaping up of local colour where atmosphere is used for its own sake.

Before leaving mid-19th century America, however, we should look at the tales of Herman Melville. Lacking precedent for his short fiction, he seems to have turned to the Bible for inspiration. I know of nothing in literature quite like Melville's short, forever-haunting prose pieces.

COSMIC PARABLES

In the development of the story, he stands giant, isolated and freakish — much as "Moby Dick" stands giant and freakish in the development of the novel.

He once said tersely: "It is not the purpose of literature to purvey news. For news consult the Almanac de Gotha."

For the point about Melville's short narratives is that they are not strictly tales, nor, though closer to the modern short story than anything else in mid-19th century America, are they quite short stories.

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Shadbolt and the Short Story

mic parables: parables told in a thunderous, prophetic voice. Even in his most discursive tales, stories, essays, call them what you will, there is an hallucinatory quality which defies total definition.

So at the same time as Edgar Allan Poe was busily classifying tales into two different types there was in existence or coming into existence short work which eluded his categories and still eludes categories today. Poe's categories hardly suited the short work being produced in Russia, either.

RUSSIAN STORY

Maxim Gorky once said, "We all spring from Gogol's 'Overcoat'." Starting from the folk tale, Gogol kept his short fiction down to earth. Poe believed in fantasy, Gogol in "the lives of ordinary human folk, rich or poor, adventurous or parochial, good or depraved, dull or exciting." They constituted, he added, "the only vein of material a writer need ever seek or want." Writing to his own prescription, he fathered the Russian short story.

Turgenev, like Gogol, wrote of the Russian rural scene. In 1848 he produced his "The Sportsman's Sketches", swift terrible pictures of the lives led by Russian serfs. The turning point had now been reached. The short prose narrative was recognised by the Russians as a distinct art form. That it was taken seriously is demonstrated by such powerful work as Tolstoy's "The Death of Ivan Ilyich". Dostoyevsky also used the short form to great effect.

In the salons of Paris, around this time, the influence of Poe in the West met with that of the Russians from the East, revitalising the French short story. Balzac and Merimee, roughly contemporary with Poe and Gogol, had also produced short fiction, but the French welcomed the new developments elsewhere.

DE MAUPASSANT

Turgenev, of course, was a physical presence in France and it was in Flaubert's salon that the youthful Guy de Maupassant met him. De Maupassant, rebelling against the advice of Flaubert, forsook poetry for the short story; and the short story was never the same again.

His acid, muscular and brilliantly visualised stories added a new dimension to literature, as did the stories of Anton Chekov, who, back in Russia, was initially influenced by De Maupassant. Both worked almost entirely within the short story.

Poe and Gogol determined the nature of the form and raised the tale to the stature of art. Chekov and De Maupassant, following them, demonstrated the flexibility of the form. De Maupassant demonstrated the tautness, the intensity of vision, inherent in the form: Chekov showed how emotional

... What had been happening in N. Z.

complexities could multiply beneath an apparently discursive surface. Where De Maupassant beat life into startling shape upon an anvil, Chekov sculpted it as gently as clay — with equally startling results.

TWIN STREAMS

From these we get the so-called twin streams of the short story. Vulgarised, this has been said to mean mood and Mansfield, on one hand, plot and Maugham on the other. This has the ridiculous implication that Chekov is all mood, De Maupassant all plot.

In fact, Chekov is as careful as deliberate a short storyteller as De Maupassant. The skeleton of his tales were more amply fleshed, that's all. De Maupassant's stories, at their best, could convey atmosphere which equalled Chekov's in their intensity. Most serious modern story writers are indebted to both. I refuse to see that conflict between Chekov and De Maupassant, Maugham and Mansfield. If I have preferences, if I prefer Mansfield to Maugham, it is simply because I believe she is the better writer, not because I believe she has a purer ancestry.

At the close of the 19th century the two undisputed masters of the short story had died; De Maupassant in 1893, Chekov in 1904. The short story had been born and entered the 20th century a lusty, healthy child.

What had been happening in New Zealand? A great deal in a non-literary way. People had been fighting the Maori Wars, firing and axing the bush, panning gold, digging kauri gum, running sheep on tussock country, and exporting the first refrigerated cargo.

But what of the short story, the child of the literary frontier?

Well, the country was rich in myth and legend after a thousand years of Polynesian occupation. Myth and legend, as we know, are the distant ancestors of the short story. I suppose Sir George Grey's translations of Maori legend might be counted as our first book of tales. Straightforward writers like Alfred A. Grace hovered uneasily between the legends of the past and the perplexing colonial present. Yet even he saw his task as a salvage job when in 1901 he

entitled his first book "Tales of a Dying Race".

BREAKTHROUGH

The rich and complex oral literature of the Maori, however, has contributed little directly or significantly to New Zealand's written literary tradition. It may yet do so. I see the work of Hone Tuwhare, a poet who attempts to reconcile the two traditions, as a significant breakthrough. Comparable development in prose is possible.

A young Samoan writing in New Zealand, Albert Wendt, has shown that the oral Samoan fable can be reconciled with the European short story. Some young Maori writers around Victoria University seem to be taking a lead from him.

So while New Zealand critics,

Continued on page 10

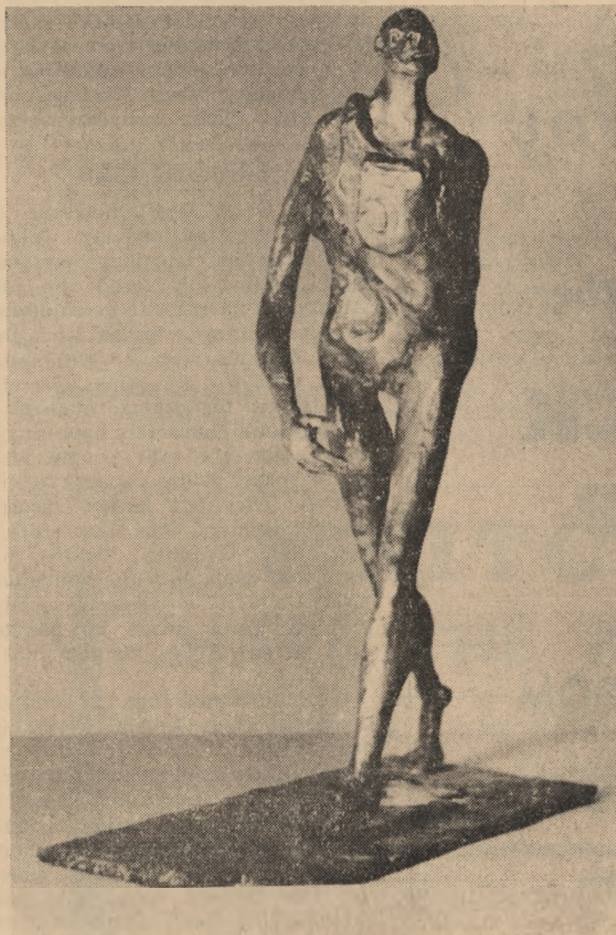
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Shadbolt . . .

Continued from page 9

with typical Pakeha smugness and arrogance, write off the possibility of Maori culture, as distinct from Maori subject matter or individuals, making any important contribution to our literature, events may yet rapidly confound them.

Still in 1900 if we didn't have short stories, we had yarns, our equivalent of the European tale. The yarn was mainly oral. Yarns were told in gumfields, goldfields, and lonely musterers' mountain huts. Our first book of Pakeha yarns, "We Four", by Henry Lapham, published 1880, is a record of an evening spent capping yarns. Lapham is the first in a long line of yarn-spinners right down to Barry Crump.

"EXCLUDES HERSELF"

I must now skip some years. Above all, I must skip Katherine Mansfield. Partly because we know enough about her already and partly because she stands solitary and freakish outside our central tradition. Her influence is not ap-

parent until after the Second World War. More important, she saw literature only in terms of the old world. She did not see herself as part of a new growth. Strictly speaking, she excludes herself.

We are left with little that we can take seriously. William Baucke's King Country sketches (1905) and a few yarn-spinners of modest talent. The First World War, Gallipoli, the trenches of France, threw up no storyteller.

Not until Frank S. Antony and Frank Sargeson do we get close to the short story in New Zealand. Anthony, who has been unfortunately bowdlerised by a Wellington publishing house, began with the yarn and left it much as he found it.

THE TWO FRANKS

Sargeson began with it, very deliberately, and the yarn wasn't quite the same afterwards. Anthony was a craftsman, Sargeson a conscious artist.

Following the example of Hemingway, who revolutionised the short story in the 1920's, Sargeson saw the need to throw overboard the sludge of "literary" or "mandarin" English.

...Story or Sketch?

Hemingway saw the need to hack at this tangled forest of pompous and prolix English. He did it by stripping his language bare, keeping his eye on the object.

Sargeson did it by sticking to New Zealand colloquial English. This implied a first-person narrator and most of his tales are told in this way. So was born the Sargesonian sketch, surely our most distinctive form of literature.

Within these limits Sargeson succeeded well. Some of his work is derivative. There is often an over-mannered and coy use of the New Zealand colloquial. Yet a small revolution had taken place.

Most of Sargeson's shorter work consists of sketches rather than short stories. Frank O'Connor, between the Irish tale and short story, finds the watershed in Joyce's use of metaphor and symbol. The marvels the tale depended on had been replaced by organic form. Elizabeth Bowen said "a story, if it is to be a story, must have a psychological turning point. A sketch, lacking the turning point, is little more than accomplished reportage."

A turning point involves characters, characters in motion, in action. In my definition you must see the characters in movement, not be told about them. In Sargeson's work you are more often than not told rather than shown.

Of course, he did write true short stories. "The Making of a New Zealander", his best known story, is in the shape of a sketch yet in its symbolism comes close to Frank O'Connor's definition of a true short story. Yet we are told about Nick, we scarcely see him.

BRIDGED GAP

"The Great Day", however, is a short story by anybody's definition. Here the colloquial New Zealand English is used by an impersonal narrator to great effect. Sargeson threw a bridge from the New Zealand yarn to the short story, used it a few times himself, and left it for others to cross.

Sargeson's characters have much in common with the people who haunt other 20th century short stories. They are lonely, dispossessed, outsiders. "The short story," said Frank O'Connor, "is the art form that deals with the individual when there is no coherent society to absorb him: when he has to exist, as it were, by his own inner light . . ."

We have heard that the central theme in New Zealand fiction is man alone — from the title of John Mulgan's admirable, solitary novel of the depression years. I believe this generalisation is due to the preponderance of short story writing up till 1958, when the New Zealand novel, with Ian Cross's "God Boy", Sylvia Ashton Warner's "Spinster" and Janet Frame's "Owls Do Cry" announced it could do startling things.

"MAN ALONE"

Up till then the most interesting writing had been contained in slender collections of short stories, published intermittently by small publishers, making heroic efforts to avoid bankruptcy. It is in the nature of the short story as a form to deal with man alone —

the displaced, uncomfortable, disinherited individual.

It may be that the material available in our society dictated the literary form, yet perhaps the form itself was self-generating.

The short story offered New Zealand writers small windows to look out upon reality, quick insights into the human condition in these islands. The novel, in contrast, arose out of society.

Incidentally, Frank O'Connor makes the point that the short story never had a hero. In place of a hero it has a submerged population group. This submerged population group, he says, changes its character from writer to writer. It may be Gogol's officials, Turgenyev's serfs, Maupassant's prostitutes, Chekov's doctors and teachers, Sherwood Anderson's provincials, J. F. Power's priests, or even Sargeson's drifters. In New Zealand we have written of submerged population groups which have changed over the course of time. It may be that ordinary perplexed middle class New Zealanders will move next to the centre of the short story here.

CONTEMPORARIES

Two contemporaries of Sargeson, Rodrick Finlayson and Dan Davin, have written fine stories. However, even their best stories are often cluttered by the dead wood of "literary" language, obscuring subject and theme.

After Sargeson published his first stories, other writers were quick to learn from his example. Some did no more than imitate the quick, slangy, impressionistic sketch. Some, however, assimilated the experience and added something more.

A. P. Gaskell, whose "The Big Game" was published in 1947, crossed the bridge into the short story. His narrative flows easily, his range is wide, yet beneath the surface is a fierce moral intensity.

In a direct line of descent is Phillip Wilson, for instance, who began publishing in 1947 and whose first collection, "Some are Lucky", appeared in 1960. He began with the colloquial sketch, his language changing as his subjects became more complex and the outsider, the displaced person, again stands emphatically at the centre of the scene.

Katherine Mansfield's influence appears in the work of John Reece Sole, "It Was so Late" (1949) and Helen Shaw's "The Orange Tree" (1947). Both are notable for fine craftsmanship and owe little to any specific New Zealand development in the short story. Their models are overseas ones, and one must here count Mansfield as an international influence.

"IMMANUEL'S LAND"

The most significant, apart from Gaskell, as distinct from the best of the post-war story writers, is Maurice Duggan, whose first collection, "Immanuel's Land", appeared in 1956.

Also owing little to any specific New Zealand development, he developed a flexible prose style which is capable of extracting the maximum from his material. His subject matter is as international as his style.

Continued on page 11



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His work is limited in range, emotionally as well as physically; but he handles symbol and metaphor with ease, his stories are a far cry from the Sargesonian sketch and have a delicacy and a colour too often beyond the reach of colloquial writers. A future New Zealand historian may find the watershed in Duggan as O'Connor did in Joyce.

Perhaps, on the other hand, the short story will not develop as a form here any more than it has.

SOLITARY VOLUMES

All the books I have just mentioned are solitary volumes. Short stories here are too often the fruit of stunted trees, unfulfilled writers. The first volumes are headstones rather than beginnings. Also condition for the development of the story is missing here — magazines. Without magazines there is hardly likely to be experiment and growth.

I think it is possible to talk of the national short story only when it has had an organic growth, as the American, Russian and Irish short story had. I cannot see an English short story. Nor can I see a New Zealand short story.

Growth here has been fitful and piecemeal. In Sargeson and Gaskell, both of whom failed to fulfil their striking promise in the form, there seemed, for a while, to be the beginning of a truly national and independent movement arising from the yarn.

But the colloquial movement became degenerate, in the same manner as did the spare Hemingway style in America, and successive colloquial writers too often sank into dour Kiwi banality and triviality. The limitations of the style were apparent from the first.

Once the language of the tribe had been purified, writers needed a richer, more flexible vocabulary to cope with the nuances of New Zealand experience.

Perhaps the short story is now an international thing without room for a truly national growth.

TRAGIC VISION

Well, then, am I altogether without hope? Not in the least. Short stories are still being written here. Many of them stand up well alongside the novels produced by New Zealanders during the upsurge in prose over the last five or six years. Some, of course, have been produced by novelists themselves. In Noel Hillard's title story from "A Piece of Land" (1964) he shows less strain and more restraint than in his rather ponderous naturalistic novel "Maori Girl". Maurice Gee, whose stories have yet to be collected, seems to me the first New Zealand writer possessed of a genuinely tragic vision.

When one considers the short story as a whole, as distinct from the short story in New Zealand, it is clear that its potential as a form has still to be exploited. It is likely that many new, interesting and exciting writers will emerge, here and elsewhere, through the short story.

PURER FORM

It is a purer literary form than the novel. I can conceive a badly written good novel, but it is almost as difficult to conceive a badly written good story as it is to imagine a badly painted good painting.

In our day the distinction be-

tween the novel and journalism has become blurred. Novelists tend to write about things — Africa, advertising, elephant hunting or Maoris. Often he may provide admirable material for the sociologist, but it is the writer's duty to illuminate material, not to supply it.

The short story writer hasn't time to convey information, for accumulation, or repetition. The short story demands a certain minimum of artistry.

Of course, the short story has its dangers in the commercial and the precious. The commercial storyteller, however, must be a craftsman, and craft is the foundation on which art builds. The precious, however, often by being non-commercial, pretend to art. These pointless, pretentious trifles are more often than not what have given short stories a bad name to the public.

TOTAL VISION

Perhaps the novel has become impure because writers today lack a total vision — the thing which distinguishes the work of a Tolstoy, a Dostoyevsky, a Thomas Mann. Possibly the rise of the short story is a result of the fractured consciousness of present-day writers.

In attempting to define my own stories, a few days ago, I suggested that they might be fragments of experience, examined and abandoned in the course of a vain, hopeless search for understanding, and even wisdom.

Elizabeth Bowen, in trying to define the area in which the short story works best, said "This century's emotion, dislocated and stabbing, has at least this value: it makes a half-conscious artist out of every feeling man. Peaks of common experience soar past an altitude line into poetry. There is also a level immediately below this, on which life is being more and more constantly lived, at which emotion crystallises without going icy, from which a fairly wide view is at command. This is the level the short story is likely to make its own."

This is the level the short story in New Zealand has still to make its own.

Professor Asher



Play Readers

A play reading group has been formed at the Elam School of Fine Arts.

It is the idea of a fourth year student, Miss Philippa Sanders, who believes that worthwhile drama need not involve full-scale productions.

The first meeting of the group was held in Mr Barry Lett's Uptown Gallery. Among those present were Misses Vanya Lowry and Pauline Thompson, and Messrs John Perry and Paul Miller.

They decided they would concentrate on readings of local writers and other works, including verse plays that were not often heard.

One of the objects of the group is to give an opportunity for local writers to hear their own works.

Those with ideas and material may contact Miss Sanders at the telephone numbers 34-732 and 42-571.

★ ★ ★ ★

Patrick Cole, a third-year arts student from Nigeria, took the title role in the Dunedin Teachers' College production of "Othello" which opened its season in Dunedin on July 15.

Mr Cole was recently elected vice-president of the Otago University Students Association.

ASHER EXPOUNDS KAFKA

At a meeting of the Auckland Goethe Society, Professor Asher spoke to a packed audience in the cafeteria extension on what what is probably one of the most fascinating subjects in contemporary world literature, Franz Kafka.

"A great many people misunderstand Kafka," he said, "and an even greater number dislike him."

Professor Asher spoke of influence, style, structure, and form, but drew the line at discussing content. He suggested that all things done by critics are fundamentally wrong. He deplored the tendency to devote all attention to discovering Kafka's meaning. This was, he said, improper and dangerous. If you try to give meaning you end up with something commonplace, banal, and purile. We should not try to erect a set of signs which, when extended, can only do the writers an injury. Meaning is a matter of sensitivity and perception.

With a writer such as Kafka, the common tendency is to interpret in terms of one's own beliefs. Professor Asher demolished theories of allegory and religious interpretation. Unfortunately, he did not suggest his own.

Professor Asher's discussion of Kafka's craftsmanship was enlightening and stimulating. The passage he read from the "The Buckel Rider" was distressingly sad, ending on the hopeless note "and I descend into the regions of the ice-mountains and am lost forever."

Another side of Kafka can be seen in the paradoxes he expresses in his aphorisms: "He who renounces the world must love men for he renounces their world too. He begins from that point to divine the true nature of mankind, which cannot but be loved, providing one is capable of it."

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