

Craccum

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FIRST AUCKLAND WIN SINCE '57



Sir Douglas Robb opening the Arts Festival

Auckland won this year's Winter Tournament with 70 points — a margin of 23 from its nearest competitor, Canterbury.

This was the first time that Auckland has won the Tournament since 1957.

Auckland won the Association Football, Badminton, Cross Country, Golf, Men's and Women's Hockey and the Table Tennis. The Men's Basketball team was first equal

Canterbury won the Shooting, Ski-ing and Squash. Otago won the Judo and Women's Basketball. Victoria won the Fencing.

Results on page 8.

The final points scores were:—

Auckland University	70
Canterbury University	47
Otago University	39
Victoria University	34
Lincoln College	6
Massey University	1

In the Arts Festival, Otago University succeeded in winning the Drama competition. The Modern Language plays competition was won by Auckland, who took first and second place.

APOLOGY

As authors, editor and publishers of the article in Craccum of June 19 last entitled "The Sexual Psychopathology of the Pop Song" our attention has been drawn to language in this article which reflects upon two professional entertainers in Auckland, namely Miss Vera Anne and her brother Mr James Murphy. We agree that the article does so reflect on the persons concerned and that such reflections are entirely groundless. We assure Miss Vera Anne and Mr James Alexander Murphy that these reflections were unintentional. We greatly regret the unfortunate allusions, unreservedly withdraw them, and apologise for their having been made.

Signed

B. F. BABINGTON)
ROSALIND HURSTHOUSE)
Authors

JOHN SANDERS, Editor,
for and on behalf of Auckland University Students' Association as Publisher.
A. M. KATAVICH, President.

A Salary Raise at Last!

New salary rates and scales for university academic and senior non-academic staff have been approved by the Government.

The new scales, which provide increases of £100 for assistant and junior lecturers to at least £450 for professors, are effective from April 1, 1964.

The University Councils are to decide exact salaries. Medical professors will receive from £3700 to £4000 and professors of all other faculties from £3250 to £4000.

Additional grants for the universities totalling £381,000 were approved for the present financial year.

Salary rates for lecturers range to £3000 for medical staff and to £2800 for other faculties.

Additional allowances of up to £300 (total salary not exceeding £4000) were authorised for staff who had administrative duties beyond those normally associated with their academic positions.

Councils can also grade registrars, librarians and liaison officers as academic staff and pay them salaries up to the minimum of a non-medical professor.

Associate professors and readers in the medical staff will receive £3250, in other faculties £2800.

Professor J. F. Northey said the new salaries do not bring New Zealand universities into line with those paid to staff in British universities.

The salaries are a compromise between the need for universities to be able to compete for staff in a world market, and the need to maintain a practical relationship with the general level of

salaries paid in New Zealand, said the Prime Minister, Mr K. J. Holyoake.

There has been no move in the universities to offer increased research facilities as an attraction for staff.

Craccum suggests this is just as important as the increased salaries approved by the Government.

Political Reasons To Deport

His father was a member of his country's Communist Party, he had travelled in Eastern Europe, and he had been a ban-the-bomb marcher in his youth, so he could no longer stay in democratic New Zealand.

These were the only possible reasons for refusing a visa extension to Per Hans Poulson, a 26-year-old Dane who had been working in New Zealand for the past three months. Poulson, who stayed in a predominantly student hostel in Wellington, had taken part in no political activities whatsoever in New Zealand. He did have hopes of marrying in New Zealand a girl from his own country but now the wedding will have to take place in Copenhagen.

Poulson was in charge of a project at a Rongotai electrical factory where his services were valued. His employers pointed out that the project could save New Zealand overseas funds.

He had been in New Zealand since April 17 of this year. No reason was given for the refusal when he first applied for renewal and he was given only a few days by the immigration authorities to leave New Zealand. He had been told that if he was not gone within this time he would be "put

away somewhere," he said.

His employers were sure there had been some mistake as they had no experience of other employees having visas refused. They approached the immigration authorities and it was only then that Poulson learned that the reasons for the authorities' action

had been political.

However, they were kind enough to extend the deadline of his stay in New Zealand another few days to a fortnight in all; although he was still not allowed to wait for the next boat but had to fly out via Sydney.

Poulson said that he does not hold communist ideals and had enjoyed life in New Zealand. He has a faint hope that when he is married he may be allowed to return and settle down.

Beware of the Bond Pamphlet Withdrawn

The New Zealand University Students' Association has withdrawn from circulation a pamphlet entitled "Beware of the Bond."

The pamphlet, a warning to university aspiring sixth formers against the post-primary teacher studentship, had been published by the New Zealand University Students' Association.

It warned students not to bond themselves to a profession for which they had no vocation and not to predestine themselves to future years of bitterness serving off the bond.

It quoted the Parry Report's recommendation which said in 1959 "That bonded studentships should be eliminated as soon as possible; in the case of the post-primary teacher studentships we think it reasonable that the scheme be completely terminated by 1963-4."

President of Auckland University Students' Association, Mr A. M. Katavich, said that he understood the pamphlet was withdrawn to be rephrased.

"I understand there will be a new pamphlet issued on the subject in about six weeks."

54 STAFF VACANCIES

Auckland University is to advertise for 54 vacant staff positions.

Four chairs and 12 lectureships are new positions, taking effect next year.

Six chairs and 48 lectureships are vacant.

Throughout New Zealand there are 161 vacancies in academic positions. More will occur next year.

The new chairs in Auckland are for Asian Studies, Nuclear Physics, Management Accounting and Law.

The Chairs in Chemistry and History will be re-advertised.

CRACCUM

"A free university in a free society"

Editor CON O'LEARY
 Chief Reporter MICHAEL WATT
 Editorial Assistants TERRY SNOW, PETER HOSKEN
 RHYS JONES
 Reporters ANDY HAINES, PAMELA HORNE,
 PAT BUTLER, MICHAEL KEENAN
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Editorial

A Dearth of Satire

Societies Representative Bruce Babington and philosophy student Rosalind Hursthouse (co-authors of the article entitled "The Sexual Psychopathology of the Pop Song, or Love is a Four-letter Word," which appeared in Craccum), attacked further individuals at an 11 p.m. session "literary discussion" in the Upper Lecture Theatre during Arts Festival.

Their attack on a New Zealand author/journalist and a student/author drew cries of "Aren't you ashamed of yourself" and "This is too much" from members of the audience."

A mass walk-out of students occurred after about 10 minutes of their performance, which seemed to make no distinction between the persons attacked and their writing.

Those who walked out described the performance as "disgusting," "in bad taste," "inaccurate," "unfair," "pernicious" and "cowardly."

It was thought that the attack, which centred mainly around the student/author, was based on jealousy. Apparently the cognoscenti and literati of the Auckland student world felt that this author should be discredited.

The only reasonable way to discredit an author, if a writer yourself, is to write better stuff and replace his work in the magazines he is publishing. Otherwise one can criticise honestly and fairly.

To ridicule another, however, for base motives and without strict adherence to the texts of his work is reprehensible.

It should not have happened in this University. The programme and its contents were officially sanctioned by Tournament Controller, David Williams.

SPORTS GAIN AUTONOMY

The New Zealand Universities Sports Union has come of age. After much political manoeuvring, NZUSU gained equal status with NZUSA and a measure of financial autonomy. It is doubtful whether any changes will be noticed at once, but this move is certain to do University sport a world of good.

Although NZUSU began their meeting early Saturday morning, the delegates became tied up in the Arts Festival-Winter Tournament split and didn't get around to discussing their proposals to the NZUSA until Sunday morning. A committee of the resident executive had circulated a report on the possible future of NZUSU and the delegates unanimously approved of the principles involved.

BOGGED DOWN

The meeting bogged down unexpectedly when it came to the question of just how the NZUSU was to be constituted. Delegates seemed to feel that Victoria would have too many representatives, with resident and executive and sports council delegates. However, after a forceful speech by the Massey delegate, they passed their first motion; NZUSU recommend to NZUSA that NZUSU be re-constituted as a union of sports council representatives, and of Universities representatives.

BRIEF INCIDENT

With little delay the delegates passed another dozen motions over which there was little disagreement. At one stage Massey nearly invited Victoria to step outside after Victoria had suggested that the main Universities have four votes each "and Massey, Lincoln and Hamilton two." Otago were very diplomatic and Victoria withdrew their motion. The proposals went through NZUSA with very little trouble,

since either by this time NZUSA were softened up, or perhaps they wanted to get rid of the responsibility. Finance was the only big stumbling-block, but as someone pointed out, the Treasurers could always refuse to sign the cheques. A compromise was reached favouring NZUSU to the satisfaction of all present.

Victoria University is still formally committed to holding Arts Festival 1965 conjointly with Tournament, but Otago may relieve Victoria of the responsibility if its Executive agrees. This compromise agreement was reached early on Monday morning, August 17, at Winter Council after a late night session lasting into the small hours of the morning.

Victoria President, Tom Robins, claimed that his university would be unable to find billets for all if the joint Tournament — Arts Festival was held as planned. He said that Wellington had special accommodation problems and that its Students' Association lacked the experienced administrators to run such a large scale undertaking. Victoria thus wanted Tournament and Arts Festival split.

Victoria's stand was supported by Sports Union President, Gordon Hewitt, who said the Victoria's 1965 Tournament could turn into a shambles, and this could lead to several Sports Unions declining to take part in future Tournaments.

Auckland's Tournament controller, Doug Arcus, also support-

Heated Debate on Training Colleges

"Letting in the training colleges will water down NZUSA," claimed the William Cameron University Waikato observer to Winter Council in Auckland this year. But despite objections, NZUSA is to further investigate the question.

Invited along to the NZUSA Winter Council by expansionist minded NZUSA President Michael Moriarty, the Training College representatives found themselves flung into a heated debate.

Four universities (Otago, Victoria, Auckland and Lincoln) objected to the manner in which the teacher college delegates had been invited and claimed that they had not been consulted by Moriarty.

Moriarty replied by saying that letters had been sent to all constituents. NZUSA should recognise its responsibilities to others in the sphere of higher education, he said.

FULL-TIME PRESIDENT

Exec. member, Peter Rankin added that NZUSA suffered from effects of a part-time executive. A larger national union of students would mean the possibility of an expanded range of activities.

"I can't see how training colleges joining NZUSA will prevent muddling," countered Otago's President D. Moore. "Having more people doesn't mean more efficiency."

Moriarty replied that with larger organisational base a full-time president was more likely to be achieved."

At this stage the Otago delegate, David Moore, apologised to Training College for any slights they had received. "These were not intentional," he said. What his delegation had been protesting about was not the attendance of the training colleges but the manner in which they had been invited. Several other colleges joined in these assurances.

Replying, the Auckland Teachers' Training College delegate thanked the University representative for the apologies. He wished

that they had come earlier as the colleges' representatives had attended in good faith. However, he wished to stress the common interests of University and T. C. students. Basically, student organisations were pressure groups and they could apply pressure more productively if united.

DISAPPROVAL

This call did not seem to meet with the approval of the Waikato Observer William Cameron. "NZUSA should not be watered down," he claimed.

This sally brought Stephen O'Regan to his feet! "Sixty per cent of teachers at our college are also University students," stated O'Regan, the Wellington Teachers' College representative. "I had experience in both places and personally I think there is more intelligent discussion at Training College," O'Regan said, claiming that the pass rate amongst training college students is above the average.

NATIONAL UNION

"We do not want to join NZUSA," O'Regan declared. "What we want is to see a National Union of Students set up of which University and Training College students were part."

Further discussion of the matter saw delegates more in favour of a National Union of students as a solution rather than straight out affiliation of the Training Colleges to NZUSA. It was finally agreed to set up a sub-committee to deliver a report on the matter to Easter Council, 1965.

Compromise on Arts Festival

munity."

Despite strenuous protests from the Victoria delegation, the motion was passed 6-4. This brought Victoria delegate, Alistair Taylor to his feet. In an angry outburst, he suggested that Victoria should tell Auckland how to run its label suits, and then moved, "THAT NZUSA investigate the private lives of the Otago delegates, and report its findings back to Easter Council. Otago promptly seconded the motion, claiming that its members' lives were above reproach. However, the motion was not passed.

TEMPERS COOL

Later in the evening, tempers appeared to cool down and the Victoria and Otago delegations reached the compromise agreement referred to previously. Council then rescinded the motion which had called on Victoria to improve its public relations.

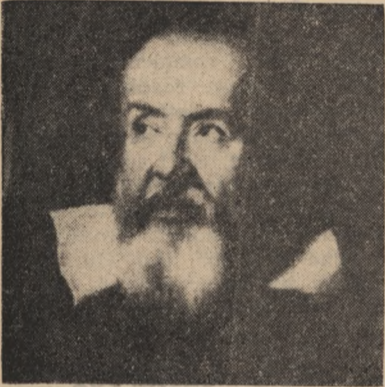
It thus appears likely that in future, Arts Festival and Tournament will be separated.

Another giant — Galileo Galilei

The year 1964 has been widely acclaimed as the 400th anniversary of William Shakespeare's birth. How many of you are aware that it also is the 400th anniversary of another historical giant — Galileo Galilei?

In this article we honour Galileo, inventor, scientist, controversial intellectual of his time.

Galileo was born on 15 February, 1564, in the town of Pisa, Italy; was educated in medicine there, and later, after studying mathematics and mechanics, he was appointed Professor at Padua University in the Venetian Republic.



Among his contemporaries, Galileo's highly respected reputation as a scientist rested on the many observations he made of the solar system and outerspace — initiating the implementation of the newly-invented telescope for this purpose. Today we know that his genius lay not merely in his act of observation, but rather in the daring of his interpretations of the phenomena he observed in the sky. From his many observations of the moon, he made detailed drawings of its surface, inferring the existence of mountains, valleys, rocky barren plains and other geographical features similar to those found on Earth.

He discovered that the planet

Venus underwent "phases" changes similar to the Moon and strongly suggested that they were caused by the planet's revolution around the Sun. He was the first to observe the sunspots and to speculate upon their origin; and from his observations of the Sun he postulated that it had an axis upon which it rotated. He studied the movements of Jupiter's satellites and Saturn's rings and saw in their motion a model of the dynamics of the solar system. From his observations and discoveries of stars in our galaxy, the Milky Way, some of which are not visible to the naked eye, he hinted that the dimensions of the Universe are indefinite. From these and other observations, Galileo sketched a rather accurate picture of what the Universe was really like.

REVOLUTIONARY

His interpretations of the observed phenomena was to lead him to an inevitable conclusion regarding the dynamics of the solar system — a conclusion which thrust him head-long into a theological dispute and placed him at the head of a scientific revolution.

In 1543, more than twenty years before Galileo's birth, Copernicus published his *Revolutions of the Heavenly Bodies* in which he hypothesised that the Sun and not the Earth was the centre of the Universe. It is not merely a play on words to say his hypothesis was revolutionary, for it was a direct antithesis to the belief by the Church, and

most of the scientists of the period, as well as many of the ordinary citizens in the Western world. The Catholic Church, the major religious influence in Europe at that time, taught that a literal interpretation of the Bible supported the Ptolemy System — that all bodies in the Universe revolve about the Earth — and thus any statement contrary to this was heresy. To the scientists, the Ptolemy System was self-evident as any casual observation of the sky would verify. To many other people, it seemed natural that Man, as the "highest" order of physical being, should occupy the centre of the Universe.

LEADERSHIP

In his *Revolutions*, Copernicus lacked the scientific proof for his hypothesis and his book thus lost much of its potential impact. Further, Copernicus died the year the book was published. The leadership of the revolution fell upon the rather reluctant shoulders of Galileo, more than half a century later, both because he was already a highly respected scientist, and because it was apparent to many thinking people that the Copernican System was the inevitable conclusion to which Galileo's discoveries and interpretations would lead.

It was also to the Church. In 1633, Galileo, then seventy years

old, was called before the Inquisition, not because of any "heretical" statement he made, but rather because of what the Church feared he might say. Galileo recanted and denied the inevitable. This recantation has generated controversial discussion regarding Galileo the Man, even to this day.

DENIED

Galileo — hero or coward? Galileo's denial at the Inquisition of what he believed and could justify scientifically has prompted many to consider the man an intellectual coward. To his supporters the recantation by the old and distinguished scientist could be considered a pardonable lapse. In any event, Galileo survived his encounter with the Church to publish, in 1638, another great work, *The Dialogues of the Two New Sciences*. Perhaps it is that the man himself believed that the interest of self-evident truth is not best served by the death of those who perceive it.

In all his works, Galileo emphasises that there is no end to human discovery, that human knowledge can be authentic and that a comprehension of objective reality is perfectly feasible.

The 400th anniversary of the birth of this great Italian astronomer and philosopher will be marked throughout the world.

"CAMBRIDGE" AND REVUE

In the brief intervals during which "Cambridge Circus" allowed me to get a fingerhold on sanity I found myself wondering why this revue was so much funnier than the local product. It is not a matter of props or costumes (bare boards and black suits mostly) or even of stage experience. Talent, then? Chapman, who did the prophet monologue, has that mysterious comic flair which can't be learned. Brooke-Taylor (the mechanical hospital visitor) and Oddie (the singer) are unusually versatile, but the others seem no more than appealing and reasonably polished.

There is, however, an important difference in style and originality of scripting and playing. Style is hard to achieve with a large cast and Auckland revues usually try to do too much. They seem to be organised on behalf of the performers, who have a ball, rather than the audience, who sometimes don't (this is true also of much amateur theatre). Sheer weight of numbers may be useful for chorus singing but must be a nuisance at rehearsal. Better results might be achieved by picking a few people with talent a year in advance and leaving them to work out something together.

An analysis of "Cambridge Circus" reveals a fairly simple line of attack. Things usually taken seriously (sickness, romance, the law, the Bible, etc.), are treated non-seriously, usually by parody or anachronism. Alternatively, non-serious things (custard pies) are treated seriously or shown to be

unfunny (Shakespearean music hall). There are few wisecracks and no double-entendre. Punning, the mainstay of most local student humour, is kept to a minimum. There is even little serious satire. What makes us laugh is the mere upside-downness, combined with basic slapstick clowning. There is no reason why an equally funny script should not be written in boring old Pig Island — given the same sense of style.

Style in humour is, of course, a matter of fine judgment. The parody must not be too big, too obvious. If the incongruity is extreme (as in "B.B.B.C.B.C.", where Biblical myths are read as the daily news) it has to be rigorously underplayed. "Final Episode" — the Dick Barton piece — is the only parody in which the Cambridge cast seem to lose control. Though there are delightful touches (Cleese struggling interminably to draw his gun and then shouting "not so fast"), the overplaying here is often itself overplayed.

Elsewhere the gestures become really large only when the audience has already lost control — in the court scene, for instance, when Brooke-Taylor twitches on and off with Exhibit A. This sense of judgment — together with the number of original ideas (a face slap turned into a mosquito swat) seemed to me the essential difference between the Cambridge revue and its local counterparts. The contrast is pretty humiliating. But it does show what should be possible.

—Jack Tresidder

Raunard on Faulkner

"William Faulkner is not ephemeral — he will be read in the next century, for while he writes of the South he writes of a South which is symbolic of the whole world, concentrating more on the nature of modern man than the tropical issues," said Dr. Ralph Raunard in his lunch-hour lecture on "Symbolism and Myth in Faulkner."

FANTASTIC

"His biography is closely related to his literature. A recent biographical study was full of fantastic conceptions of the man — due to Faulkner's indifference to interviews. He has said: 'I seem to react violently to personal questions — if the same question was asked tomorrow I might answer differently.' His great-grandfather appears in many of his novels and both his grand-father and father do to a lesser extent."

SYMBOLS

"Most of Faulkner's works feature his Major World or Yoknapatawpha, and he uses five classes of people to symbolise a society: the decayed aristocrats, Indians, Negroes, the Middle Class (who he uses as spokesmen in his

novels) and the poor Whites (the Snopes family). These books are set in Northern Mississippi where illiteracy is high and the Negro population dominant.

STRONG NEGROES

"Faulkner believes slavery has brought a curse on the land, that the Negroes are the point of the curse and at the same time are the ones most likely to destroy it. He portrays Negroes as strong personalities and Whites, particularly the decadent aristocrats as failures.

DECAY

"He does not, however, satirize the South but on the other hand does not attempt to make Southern reality desirable. It is often seen by him as the decay of capitalism revelling in its own death. His great achievement is making this aspect of the twentieth century intelligible.

"The other world of William Faulkner is fictional, stemming from his experiences of flying in the first World War. The dialect is worth mastering in all of Faulkner's novels — his writings show the greatest possibilities and lend themselves to re-reading.

The Eye of the Hurricane

The other day one of our most respected literary men remarked that as he gets closer to retirement he finds he has less interest in literary criticism but no less interest than he has so long had in the pleasures of reading; and I was Puritan enough, in this milieu, to be a little shocked. But remembering that Helen Gardner has something to say on this in "The Business of Criticism," I looked it out and found that Miss Gardner was taking a point made by Eliot, in protest against "the tendency of some modern interpretative criticism to trespass into an area where the reader has the right to demand to be left alone with the poem."

There are, one knows well, those works for which the critic may offer his competences of scholarship, taste, or craft, exercising himself in order that his criticism may be, for the reader, an enabling act. And there are those works also for which one wishes not the formidable arrays of scholarship nor severities of taste, but a now rather old-fashioned, even gentlemanly, appreciation to afford some difference in point of view by which one's own sensitivity and one's own appreciation may be furthered. This, of course, is saying no more than Bacon says in respect of books which are 'to be read, but not curiously.'

I get round to Fleur Adcock's *The Eye of the Hurricane* thus deviously, since I have the impression (which may be quite incorrect) that her admirers are uneasy and that readers less enthusiastic about her poems are actually none too surely ground-

ed in their dissatisfactions. Her admirers seem, for instance, to be at once aggressive and defensive and why this should be I cannot rightly understand. They seem to hint that she is underestimated. They seem also to be suspicious of the motives of those who lack an extraordinary enthusiasm.

INVITES APPRECIATION

Yet *The Eye of the Hurricane* is surely a collection which invites appreciation rather than criticism and if appreciation is taken to be invidious in this age that is rather the fault of the age than any reflection on the book. But partisan reaction in favour of Miss Adcock's talents, as also indeed the response of less enthusiastic readers, does suggest that there may be present a matter of wrong expectations.

The now reasonably well-known poem 'Note on Propertius 1.5' for example. The enthusiasts appear to expect that this should

be read as something of a freak piece in the context of New Zealand writing. After all, the number of women who write competent poetry in this country is not many and they are still fewer who take a theme from the classics. But of course this is in no way that I can see a distinctly feminine poem, nor does it gain anything by being tagged in the fashion of its title. Its theme 'Among the Roman love-poets, possession is a rare theme,' is embroidered quite adequately and quite unpretentiously. Yet on the one hand I have heard it complained that Fleur Adcock has not sufficiently exploited the potentialities of the Propertian element, and on the other hand I have heard her applauded for her imagination, for so vesting the dry bones, and for her wit and for her poetic intelligence. These are all, whether pro or con, quite irrelevant observations and if, as it may be, her admirers find my enthusiasm lacking I may only assure them that if wit does not appear to me to be a notable feature and the kind of poetic intelligence evident not remarkable, nonetheless I have liked the poem for what it is, adequate, unpretentious, manner and development nicely accommodated to the theme, since I first saw it in print.

DISTANCE

Miss Adcock is seldom venturesome. When she is (as in the book's title poem, and in the relatively elaborate 'Flight, with Mountains') she is less likely to be successful. This may be taken to mean that I fancy she is more competent when she is being impersonal; that is not altogether so, for her point is not so much impersonality as the old and sadly vexed concern of right aesthetic distance. When she can command that her ostensibly personal poems may be as telling as the impersonal and when she does not keep herself—or equally important, keep us — at a right distance the personal and impersonal alike waver.

She writes about being in love, being a mother, about being a lover, about making love and making poems. She is usually direct, but not always, and certain of the seemingly-direct poems are (one suspects) misleading. I mean this, in a way quite different from the perhaps double-talk of 'Beauty Abroad' and its moral which goes hand in hand with its fable. This is amusing enough as is the sardonic set-piece 'Voices.' There is more, one feels, than meets the eye. Some of the apparently frank and impersonal poems may be more personal for the reader sufficiently informed.

Which is why I feel expectations of the poems are confused. They invite complementary or even discrepant readings and to permit these a better working is a province of some activity other than criticism. So I suggest them as affairs for appreciation, for the reader who has a right to be left alone.

—Kendrick Smithyman.
(*The Eye of the Hurricane*; Poems by Fleur Adcock. A. H. & A. W. Reed. 12/6.)

ISC Charter Ratified

The New Zealand University Students' Association has adopted the Charter of the 11th International Student Conference.

By a unanimous resolution the delegate to Winter Council at Auckland formally ratified the actions of the New Zealand delegation in acceding to the Charter.

The Charter sets forward the ideals and objectives of a Free University in a Free Society, and denounces evils such as colonialism, neo-colonialism, and militarism. It also calls for more social responsibility and social action by students.

REAL ISSUES

Speaking on the Charter, New Zealand delegate, Bill Falconer, NZUSA External Vice-President, said that New Zealand students should not forget how real the issues in the Charter were to students in other lands where basic freedoms such as those enjoyed in New Zealand did not exist.

Looking at the list of "isms" denounced, New Zealand students might feel like saying "you name it, we're against it," but this was the wrong way to look at it.

One idea of the Charter, Falconer continued, was to set up a standard against which ISC members could be measured. A requirement of full membership would be adherence to the ideals of the Charter.

Trips for the Boys

Bill Falconer and Michael Moriarty are to be successive delegates to the Supervision Committee of the International Student Conference. This was decided by the Winter Council of NZUSA after hearing the reports of the delegates to the 11th International Student Conference held in Christchurch earlier this year. The Conference had elected New Zealand as a member of its Supervision Committee.

Falconer and Moriarty, respectively, External Vice-President and President of NZUSA, will take it in turn to travel overseas.



"Great chieftain o' the
puddin - race ! . . ."

—Burns: Address to a Haggis

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N.Z. VARSITY JAZZ

Variety was the keynote of the packed Jazz Concert held in the Concert Chamber.

The programme opened with an Auckland group formed for the occasion. The personnel — Murray Stentiford (tenor sax), Carl Smith (guitar), Nigel Faigan (bass) and Ian Macdonald (drums) — were technically polished but lacked inspiration, except in the lingering ballad "Boy on a Dolphin". This was rendered with lyricism and thoughtfulness by Murray Stentiford. There was good co-ordination between guitar and saxophone.

The difficult task of creating atmosphere and starting things swinging, with which every opening group in a Jazz concert is faced, was however, competently tackled by this group.

The first modern dance group, from Auckland University, in a dance '4+3=1', choreographed by Jennifer Sherman, moved gracefully in the complex and asymmetrical patterns suggested by the title.

The contrast in movement was heightened by the contrast of the white tights worn by four of the girls, with the black tights worn by the other three.

In the jazz section, the next group was the male vocal quartet from Otago, whose two best numbers were the Purcell round — amazingly fresh in this context — and 'Early One Morning,' in which tricky rhythmic changes were managed well. Their arrangements were by aan Otago musician, Bill Southgate.

The John Charles Monklet, a combination of Victoria and Auckland University jazzmen with John Charles on piano, was notable for Bruce Miles' constructive vibes solos. However, the group as a whole lacked cohesion.

SMOOTH TENORS

Two tenor saxophones provided a smooth and unusual combination in the Paul Dyne quintet from Canterbury University. Paul Dyne, on lead tenor horn, blew fluently and his musicianship showed to advantage in the slow 3/4 arrangement of 'Summertime,' which also gave Auckland bass player Murray Stentiford an opportunity for inspired solo work. Behind each number, the guitar chording was imaginative in its rhythm, and its drive certainly strengthened the Bob Brookmeyer number, 'Open Country'.

The modern dance numbers, 'Flame' and 'The Drug Peddler'

(the former a description in dance of the devastation in 'Death of a Wombat') lacked the inevitability of climax that we come to expect in a rounded dance, and so suffered from certain formlessness.

This was offset by the precision of 'The Lord's Prayer', an interpretation of Mahalia Jackson's Newport Jazz Festival recording. Choreographer Dick Johnstone arranged most of the dancers in a circle on step-like platforms. They knelt, holding white masks before their faces. The lead dancers, Kitty Wishart and Stewart Ross, moved with grace and economy, the focus of movement intensified by the static masks around them. The dance developed in a controlled organic way that rounded off neatly with the main dancers finishing in a kneeling position, holding masks.

The Auckland University Jazz

Workshop quartet finished the evening in grand style with a striking piece for four saxophones and two players. Composed by Murray Stentiford (who played in this arrangement) the piece, called 'Fourth Dimension,' makes extensive demands on each player who must blow simultaneously on an alto and a tenor saxophone using each hand independently of the other to finger either the lower or upper range of one saxophone.

Although the music was written around a twelve-bar blues progression, the exotic harmony and combined alto and tenor sound from each player had the impact of a big band sound. Only Roland Kirk, U.S. specialist in this double saxophone technique, could have surprised more than did Murray Stentiford and Dave Auburn with their competence.

Rod Wakeham (piano) and Noel Cusack (drums) drove the group (Murray Stentiford, now playing bass) through the more conventional 'When You're Smiling' and 'Promise', by John Coltrane. In this last number Dave Auburn's slow wailing alto sax gave a nice edge to the fast 3/4 pulse.

CRAFT, the Committee for Resolute Action against French Tests, has received the following message from Earl Russell:

"The action by CRAFT to enter the zone intended for French nuclear tests deserves the world-wide support of all who are concerned for world peace.

Nuclear testing kills, and the development of nuclear weapons imperils all mankind. I am very pleased to learn of the efforts being made in New Zealand and hope that they will continue and expand so that many forms of demonstrations, in addition to the courageous action being planned will develop until the French abandon their plans."

"JUVENILE RABBLE"— BUT SIGNS UP

The Campaign for Nuclear disarmament is a "Juvenile Rabble" according to the Massey Students' Association. This was the reason their Executive did not sign the CND letter on nuclear tests, according to the Massey delegates to Winter Council. However, despite the earlier hesitancy of Massey, the Council unanimously agreed to send a letter protesting on nuclear tests.

WATCH OUT WEAK ONES!

The last major production of the academic year by the University Drama Society will be "The Satanic Viewpoint." The entertainment is guaranteed to appeal to minds already befuddled by pre-examination tensions and to sublimate these through the catharsis of devilish celebrations! This will, in fact, be the final opportunity to steal an evening away from swot and escape from frantic reality.

The production is calculated to provoke stormy reactions. For it has been the producer's aim to use the best of the University's acting talent to combine four aspects of the more intellectually controversial type of modern drama around the central themes of Man's tortured mind and its relation to the Supernatural.

The season runs from September 15 to 19 in the University Hall.

The producers can accept no

responsibilities for any effect this entertainment may have on any person of weak cardiac constitution.

UPPER SIXTH EXAM

The University Entrance Board, in reply to the rejection of a set examination for Lower Sixth formers by many secondary school principals, has suggested an examination for all Upper Sixth formers.

Many sixth-formers leave school with University Entrance and Higher School Certificate not having sat a public examination for two years.

The University Entrance Board wishes to change this situation.

To make such an exam attractive to Upper Sixth formers, there will be bursaries offered above the amount given in a Fees and Allowances Bursary, but not as much as a Junior or National scholarship. The proposed bursary will be available to a far greater number than the Junior

and National scholarships, there being at present only 30 and 40 of these respectively.

Such a bursary would undoubtedly correct the unfortunate tendency in upper sixth form teaching, of concentrating on the few likely to gain a Junior or a National scholarship, and leaving the rest of the class to progress at their own pace, which in many cases is not very fast.

Many schools, however, regard the upper sixth year as one more specifically for mental adjustment than for academic improvement, and no doubt they in particular will want to consider deeply the consequences of this exam. It is to be hoped, however, that the exam will not be refused by senior teachers solely on the grounds that more exams mean more work.

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'The Lover' wins varied Drama Festival

Should Be Workshop

The two evenings of drama on August 17 and 19 brought a great variety of entertainment onto the stage. Five universities were represented and the plays ranged from the "theatre of the absurd" to T. S. Eliot's early "Sweeney Agonistes." The plays were adjudicated by Mr Gill Cornwall who awarded first prize to Otago University's production of "The Lover" by Harold Pinter and second prize to Charles Wood's play "John Thomas," the entry of Canterbury University.

BRAVE EFFORT

As a whole, the plays showed an ambitious attempt to give a cross section of interests and talents within the NZ universities

and the way in which the various producers seemed to overcome the difficulties of the wholly inadequate Auckland University stage was highly commendable. Also, considering the short time between the arrival of the casts and the performance nights, the lighting and stage managing were admirable. The audience, however, was implicitly asked to judge between the plays which offered no real basis of comparison because of the variety and the adjudicator's selection must have been by the very nature of the festival, a somewhat arbitrary one. It would seem a better idea to treat the whole as a dramatic workshop rather than a competition and to review it as such.

IN THE ROAD

The first play on Monday, 17, was the Massey College production of "The Hole," by N. F. Simpson. The play consists almost entirely of fantastic intellectual and imaginative non sequiturs which revolve round the old theme of "the hole in the road." Because of the inherent lack of development, the play resolves itself into a stream of dialogue punctuated by a number of climatic sequences. With a rather large cast it poses many problems, both for actors and producer. There is little characterisation and motivation so that the interplay of characters is on very much of a cerebral level and the production's success depends on the ability of the cast to project the verbal wit with great finesse. This the cast generally managed to do although much could have been done with more variation in tempo throughout. John Sutton and Rodney Dunlop were excellent as The Visionary and Cerbro delivering their lines



Michael Neal and Rosemary Groube in "The Lover"

with polish and had the ability to ride the inevitable laughs that they got — actors in some of the other plays should have acquired. The two women — Mrs Meso and Ecto — were satisfactorily played by Juene Pritchard and Royce Purdie, but whose voices were drowned by the strong enunciation of the five men. The producer, Michael Harris seemed to have had difficulty in deciding what to do with the two women on stage so that much of their movement and their dialogue seemed superfluous. This flaw was accentuated by the episodic nature of the play whose length surely could have been cut judiciously without detriment to the production.

MOST SUCCESSFUL

In dramatic impact Pinter's "The Lover" was undoubtedly the most successful of all the plays both in its construction as a play and its presentation. Both Michael Neill as Richard and Rosemary Groube as Sarah, gave sophisticated performances and their under-playing tellingly stressed the whole play's lack of resolution with its element of menace, made explicit with David Edgar's small but significant part. Lighting, devised by Lindsay Robinson was most effective and the only thing that could be faulted is again the pace. The long crosses that the characters made were undoubtedly designed by the producer to enhance the futility and flux of the play itself, but an audience soon tires of what seems like movement with little or no motivation. Most of these movements were given to Rosemary Groube who did not have the grace of a Greta Garbo to carry them off altogether successfully.

LOOKED GOOD — SOUNDED LOUSY

The first evening ended with another production from Otago — the "fragment of an Aristophanic melodrama," Sweeney Agonistes, by T. S. Eliot. This was probably the most ambitious of the productions involving eight people, a trio of off-stage musicians and

a considerable set. The result of such a combination, however, proved disappointing. The producer apparently decided to emphasise the visual and musical aspects to the detriment of the words — and as a tableau it was eye-catching and interesting with a decayed disorder depicting the brothel in which the play was set. It was only when the actors opened their mouths that the interest faded. Apart from some very bad voice projection and the inability of the actors to speak in unison (the former being a lack apparent in several of the plays) as well as the uncomfortable American accents used by two of the characters, Tom Finlayson, as Sweeney, seemed unsure of his own interpretation of the role, playing the tortured man with exaggerated historicisms. As an experiment it would have fared much better had some decisions been reached about the overall interpretation of the play and if more consideration had been given to the difficult lines.

PLEASANT BUT SLIGHT

Wednesday evening opened with "John Thomas," a rather slight but nonetheless enjoyable comedy by Charles Wood. The title role was played with verve and considerable skill by Don Farr. As the Adjudicator pointed out, there was a Chaplinesque quality about his ability to mingle pathos with straight comedy. Tony Wilson as the Man from Upstairs was brutal and domineering and a fitting contrast to John Thomas but might have used a little more restraint in his characterisation and varied his delivery and thus gained in subtlety. In both there was a certain awkwardness of movement and gesture which tended to hamper the emotional outbursts in that there appeared to be too great a range of verbal emotion suddenly displayed without adequate bodily preparation. Also the mirror on stage which faced the audience for a good part of the play reflected squarely one of the lights back to the audience — a simple fault which any producer knows to avoid.



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Festival Drama — continued

UNFORTUNATE CHOICE OF PLAY

Auckland's contribution was Samuel Beckett's "Play," produced by Neil Wilson. It was a most unfortunate choice in that the producer was severely restricted by Beckett's conceptions and the actors were reduced to mere voices. When the actor has half his expression removed by having his body inserted into a jar, it places the onus fairly on his voice — his enunciation, tone, and his ability to project this to an audience. Of the actors involved, only Bridget Gilbert had sufficient ability to carry her voice across to the large audience in the University Hall. Jennifer Maffey could be heard most of the time, and David Sharpe hardly at all. This meant that the version nullified both actors and lines so that the movable spotlight — inaccurate at times — contributed nothing and proved simply annoying. Whatever the intentions of contemporary "anti-Theatre" may be in alienating the audience from the characters on stage, this production of "Play" resulted simply in antagonism.

SPECIAL MENTION

Both entries of Victoria University deserved special commendation both for their presentation and the quality of their principal actors. Both suffered from deficiencies in smaller parts resulting in a considerable gap between leads and subsidiary actors but both were most satisfying in their effect. "Sotoba Komachi" — a contemporary No play — came as a welcome relief after the aridity of Beckett. Unfortunately the reviewer was unable to obtain any details about this play other than the name of the producer, Murray Rowlands. By nature, the No plays are highly conventionalised, and the adaption in Occidental terms which placed the setting in a conventional and somewhat commonplace "park bench scene" was most successful. It was very suitable to the warm and romantically tinged script. Sotoba Komachi herself was played with assurance.

PROFESSIONAL CALIBRE

The playing completely overshadowed the playing of the poet. The play, was, despite the adjudicator's remarks, performed with the greatest style and delicacy and the reviewer feels that in terms of the competition it should have been awarded special mention.

"Santa Claus" by E. E. Cummings was presented by the Victoria University Contemporary Arts Group outside the competition itself and provided an interesting comparison with the previous play. As a basis it uses the temptation of the good man by the evil with the final triumph of the good. It is thus basically again conventional with overtones of the Morality plays, although its satirical quality has more in common with the 'Commedia dell'arte'. David Mitchell, as Death (Devil) and Nigel Roberts, as Santa Claus, were sufficiently of a professional calibre to make the other actors appear very much

the amateurs. In this production, however, it may have been unavoidable since the production staff were doubling as actors in the mob scenes. Again, Kathie Hansen, as the Woman could not be heard and the delivery of her lines left much to be desired. Both leads were manneristic in their gestures and movement, which easily could have been monotonous. This was compensated by their relaxed playing and the nice variations in tempo, throughout, for which producer Anita Wimmers must be given credit. It was also most acceptable that E. E. Cummings words were heard clearly and spoken sensibly.

SHORT RUN?

It was, in conclusion, a pity that so much effort should have resulted in only one performance for each of the plays. All of them would have benefited from a short run during which the first night mistakes might have been rectified. It is believed that a proposal for removing the Arts Festival to a central location, perhaps divorced from Tournament proper, and for changing the drama to a workshop basis involving three act plays is being mooted.

FRAGMENTED

Certainly something should be done to enable so much talent to learn more from discussion and from the resolutions of one another's problems. As it was, so much variety tended to fragment the evening rather than provide a satisfying night's entertainment and to magnify the bad points rather than highlight the good. There was no time for the audience to become acquainted with the actors and unless it was immediately apparent that the actor was exceptional he was immediately reduced to mediocrity — something which a longer run or a longer play might have avoided.

—Dr V. E. Emeljahow



Tom Findlayson in Sweeney Agonistes

Politics is Man's Highest Calling

Victoria won the Joynt Scroll Contest for University Debating, held in the Ellen Melville Memorial Hall before a noisy audience of over 200 people. The decision was made unanimously by the panel of judges: Mr L. G. H. Sinclair, SM, Dr P. Huck (President off the Auckland Debating Society), and Proessor M. K. Joseph, of the English Department. The debates were chaired by Mr B. J. Brown, of the Law School.

The first debate was between Victoria and Otago on the motion "That Politics is Man's highest Calling."

Blizard, captain of Victoria, opened for the Affirmative:

"The destiny of man is in the hands of those who govern. We will show you that politics is the highest science; we will not consider run-of-the-mill politicians for callings may be judged by their outstanding members. Politics involves reconciling opposing goals and interests, so that disputes are settled by law rather than war. This may be termed Bench or Trench thinking. Politics is the tool for putting into action the words of the philosophers — Aristotle, Plato, Locke, Hobbes and Rousseau were all politicians. Politics has exercised the world's greatest minds; it is, therefore, of transcending importance."

Opening for the negative, Robertson of Otago stated that 'highest' did not mean the most important or the most necessary but the most exalted.

"The negative," he said, "would show that other callings are higher and therefore politics could not possibly be the highest calling."

We evaluate a calling according to three criteria: the way it increases man's knowledge, the standards of integrity and honesty it observes, and its adherence to social and moral standards. The following speakers, Ashenden and McInley for the affirmative, and More and Simmons for the negative, enlarged on their leaders' arguments.

The second debate was between Lincoln and Auckland, the motion being "That world peace is an impossible ideal."

"Armstrong opened the affirmative's case for Lincoln. The debate was bogged down from the start by a difference of opinion over the meaning of the term "World Peace" and for most of

the time the two teams were arguing at cross purposes. Lincoln believed that every meaning of the world 'peace' should be considered, while Auckland argued that only international law, and order and peace between individuals was relevant. Lincoln maintained that Man's very attitude precluded the possibility of peace, since his inherent attitude and state of individuality led to conflict.

Auckland based its case on the assumption that the improvement in world relations and the decreasing willingness to go to war over the last hundred and fifty years made the ideal of world peace not only possible but most probable.

In his very able assuming up, Mr Priestly said:

"This debate has developed into a farce."

The final debate on the motion "That Society is justified in imposing a limit on self-expression" was between Canterbury (affirmative) and Massey (negative). Opening for Canterbury, Milligan pointed out that the ultra permissive way of education had soon been rejected by society, and it was obvious therefore that the limitations had to be imposed on society.

"By removing limits, we would be throwing away our birthrights and two thousand years of progress."

Hubscher, the opener for Massey declared that there was a distinction between self-action, and self-expression, and all Art, music and religion should be allowed expression as the individual wished. He admitted that physical restrictions (i.e. laws) should be imposed on society. The following speakers, Bluck and Hopkins for Canterbury, and Reid and Dryden for Massey elaborated these respective arguments and the debate ran on to its end.

"Every man of discernment, while walking upon the earth, feebleth indeed abashed, inasmuch as he is fully aware that the thing which is the source of his prosperity, his wealth, his might, his exaltation, his advancement and power is, as ordained by God, the very earth which is trodden beneath the feet of all men. There can be no doubt that whoever is cognisant of this truth, is cleansed and sanctified from all pride, arrogance and vainglory." — Baha'u'llah.

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Harriers: (Individuals) P. Welsh (OU) 33m 29s, 1; L. Walker (AU) 34m 1s, 2; J. Farmer (AU) 34m 9s, 3.

Teams, AU (15), 1; CU and OU (45) equal 2.

Men's Hockey: AU 7, VU 0; CU 4, MUM 0; VU 2, MUM 1; AU (a) 3, AU (b) 2; CU 2, OU 0; AU 1, CU 0; MUM 3, OU 2; AU (b) 4, VU 3; CU 6, VU 1; AU 4, OU 0.

Badminton: AU 16, CU 0; OU 13, MUM 3; AU 15, MUM 1; VU

11, CU 5; CU 11, MUM 2; OU won in account of sets 19-18 (OU 8, VU 8); AU 13, OU 3; VU 15, MUM 1.

Judo: (Restricted Teams Fight —not counted towards Shield)) OU 31, 1; AU 27, 2; CU 18, 3; VU 7, 4.

Men's Indoor Basketball: VU 57, AU 56; OU 54, MU 40; AU 57, CU 2; OU 69, VU 52; CU 72, MUM 32; AU 57, OU 38; VU 68, MUM 45; CU 50, OU 40.

Squash: CU 3, VU 0; MUM 2, AU 1; OU 3, CAC 0; VU 3, MUM 0; OU 3, AU 0; CU 3, CAC 0; CU 3, AU 0; CU 3, MUM 0; OU 3, MUM 0; OU 2, VU 1; AU 3, CAC 0; VU 3, CAC 0; VU 3, AU 0; MU 2, CAC 1; CU 2, OU 1.

Women's Indoor Basketball:

AU 68, CAC 18; OU 49, MUM 2; CU 23, VU 8; OU 31, CU 22; AU 52, MUM 4; OU 46, VU 7; AU 52, VU 14.

Women's Hockey: CU 2, MUM 1; OU 7, VU 1; AU 7, MUM 0; AU 12, VU 0; CU 2, OU 1; AU 4, CU 1; OU 2, MUM 0; CU 8, VU 0; AU 7, OU 0; MU 5, VU 1.

Table Tennis: AU 12, VU 0; CU 16, MUM 5; OU 11, CAC 10; AU 12, CU 7; VU 16, CAC 5; OU 12, MUM 9; VU 21, MUM 0; AU 17, CAC 4; CU 15, OU 6; AU 19, MUM 2; CU 15, CAC 6; VU 17, OU 4.

Fencing, Men's Foil: OU 12, VU 4; AU 10, CU 6; VU 11, CU 5; CU 9, OU 7; VU 12, OU 4; AU 15, OU 1; AU 10, CU 6; AU 5, VU 11.

Men's Epee: AU 13, OU 3; VU 11, CU 5; CU 11, OU 5; VU 15, OU 2; AU 9, CU 7; VU 10, AU 7; Sabre: CU 12, OU 4; VU 13, OU 3; OU 11, AU 5; CU 11, AU 5; VU 9, CU 7; VU 10, AU 6.

Golf (teams' event): AU 954, 1; VU 972, 2; CU 990, 3; CAC 1033, 4; OU 1063, 5.

Individual: P. Rankin (VU) 307, 1; M. Thomson (AU) 313, 2; J. Allison (CAC) 315, 3; B. Ducker (AU) 320, 4; G. Wales (AU) 321, 5; J. Orr (CU) 324, 6.

Women's Foil: VU 10, OU 6; CU 12, AU 4; AU 11, VU 5; AU 10, OU 6; CU 11, VU 5.

Smallbore Shooting: CU 2367-162, 1; VU 2362.152, 2; CAC 2302-125, 3.

Men's Basketball: VU 71, CU 66; AU 83, MU 44.

Women's Basketball: OU 28, AU 22; CU 17, MU 11.

ROWING CLUB WAS BUSY

The 1963-64 season has been one of considerable achievement for the Auckland University Rowing Club.

The secretary, Mr D. H. D. Holland, said: "We began the season enthusiastically with the idea of putting University rowing back on the map, set sail for the provincial championships, and returned a very convincing win in the maiden eights.

"Apart from the eight, the only other crew rowing right through the season was the junior four. The club competed in seven regattas and gained four first and four third placings.

"With a successful season behind us we looked forward to Tournament at Wanganui. However, Canterbury dominated the regatta, Auckland being second over-all.

"The eight was R. Hoadley, A. Perry, D. Holland, B. Calvert, P. Were, R. Bailey, D. Mackay, D. Broughton, and looked as good as any crew, but Canterbury, with an experienced senior four in the stern, quickly settled to a solid swinging rating and slowly pulled away to a 1½-length lead over Victoria, who held Auckland off by a length.

The scullers, C. D. Arcus and A. Wilson, had an excellent race, coming home behind a pair of quite experienced Canterbury scullers. In the fours Auckland, after a fairly limited training period, had a grim tussle with Otago to be pushed out of second place by a canvas. The novice crew came 4th in a big field after being with the leaders for most of the race.

"The clubhouse is at Panmure. Sunday morning training has already started. The season proper begins at final exams and finishes with Summer Tournament at Easter. During that period crews train at 5.30 a.m. every morning.

"Rowing is a great sport, and no greater sense of achievement can be had than rowing in a perfectly timed eight. New members are most welcome, and notices are posted on the club board in the cloisters.

"Although rowing is not part of Winter Tournament, the club is running a Rigger Strings Dance in the Okahu Bay rooms of the Eastern Suburbs Football Club on Wednesday, August 19."

Mr Holland invites those interested in rowing to get in touch with him. His telephone number is 546-390.

SCM Will Still Use MacLaurin

The Auckland University Student Christian Movement elected the following officers at its annual meeting: President, Mr J. Cooper; vice-president, Miss K. Jackson; secretary, Mr M. Jorgenson; treasurer, Mr G. Southon; committee, Misses A. Everts, N. Hennessey, E. Nairn, E. Perry and B. Renwick, Messrs J. Glass, G. Johnson and J. McKean.

The Movement decided after much controversy to continue to use the MacLaurin Chapel for devotions.

FINAL POINTS

Auckland	70
Canterbury	47
Otago	39
Victoria	34
Lincoln	6
Massey	1

FINAL RESULTS

Soccer: AU 8, OU 4, CU 1, VU 1.

Badminton: AU 8, OU 4, VU 2.

Men's Basketball: A 6, VU 6, CU 1, OU 1.

Women's Basketball: OU 8, AU 4, CU 2.

Cross Country: AU 8, CU 3, OU 3.

Fencing: VU 8, CU 4, AU 2.

Golf: AU 8, VU 4, CU 2.

Men's Hockey: AU 8, CU 2, MUM 1, OU 1, VU 1.

Women's Hockey: AU 8, CU 4, OU 2, VU 2.

Judo: OU 8, AU 2, CU 2, VU 2.

Shooting: CU 8, VU 4, CAC 2.

Ski-ing: CU 8, OU 4, CAC 2.

Squash: CU 8, OU 4.

Table Tennis: AU 8, VU 4, CU 2, CAC 2.

Para Machitt is showing an interesting and striking exhibition at the Uptown until September 13.

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The Magic Half Million

By M. L. Tronson Auckland Public Relations Officer

What's so significant about half a million, anyway? This somewhat negative and dampening comment was voiced in a few quarters around Auckland prior to the celebrations and subsequently by one correspondent to a local newspaper.

It brings me to the point of discussing the reason for this celebration and, if my assessment is sound, then the same reasoning will emerge in discussing any other civic celebration.

I have heard it said that Auckland has not yet found its soul, that it lacks family unity, a common purpose and selfless maturity.

To some extent these accusations are true. We have been restrained in our search for common purpose by the very nature of our fragmented local authority system. Auckland has tended not to be capable of thinking and speaking with one voice.

There are worthy citizens, who, in their particular fields of interest, are doing much to minimise, even eliminate, these imperfections. Their combined effort is perhaps more noticeable in the formation of the Auckland Regional Authority, the progress of an international airport, re-generation of decadent areas, a master transport plan, and so on.

PARTICIPATION

But participation in any of these schemes is for the chosen few. How then does a city help imbue the mass of its ordinary citizens with a feeling of civic pride?

One good way is to have a celebration, or a festival or a fair. Any one of these events does something to bring the people together, however, briefly, for the entertainment, enlightenment and self expression of the widest possible cross section in an atmosphere of gaiety and goodwill.

The residual good is an over-all feeling of having belonged or shared in something memorable or spectacular with a great number of other citizens. Some of these people will always be bystanders, others will take part in such events as youth parades, processions and the like.

Most older countries feature an annual festival where the population can look forward from year to year to participation in a series of events well steeped in tradition, colourful and truly appropriate to the character and personality of the people.

NO TRADITION

New Zealand does not have such a tradition, and until a traditional festival emerges, it is left with something of a vacuum in this particular corner of society.

But we are thinking at the moment more specifically of Auckland and at every appropriate opportunity something is generated here to fill the vacuum even if only partially or fleetingly.

This was evident in the celebrations organised around the opening of the Auckland Harbour Bridge and in the recent half-million celebrations. The University capping parade is in the same category and is prompted by the same motives that produced these other celebrations. Again, the Auckland Festival of Arts, the

Anniversary Day regatta, the Waitangi celebrations and the fun of the Easter Show all spring from the same basic needs.

One pays homage to culture, another to education, another to population, another to history, another to sport and commerce. These are some of the ingredients that make a proud and happy community and help build civic pride, tradition and patriotic fervour.

There are, too, many side benefits arising from a decision to do something to celebrate an occasion.

Let's look again at the capping parade. I believe that it would be naive to suggest that this parade merely celebrates an annual graduation. A cocktail party could easily achieve this end. Isn't it more likely that the annual graduation ceremony provides excuse to bring the University to the people and that the parade is as good a way to do this as a public relations promotion.

Is the graduation of students any more significant than the graduation of a city to half a million?

MANY BENEFITS

In both the half million parade and the capping parade there are many benefits. Both use transport, timber, wallboard, painting, signwriting and decorative materials.

The use of a wide variety of materials is a generation of business out of thin air. Commerce benefits; people come to see the parades; they travel in cars; buses and taxis; petrol and oil consumption goes up with a sudden traffic increase; tyres wear a little smoother; restaurants are busier; news is created that car-

MINISTER CONDEMNED

The Wellington branch of the New Zealand Educational Institute has passed a resolution condemning the Minister of Education's decision to postpone a decision on the 3 year teacher Training course.

The motion stated the branch's lack of confidence in the Minister and condemned the Government for its failure to decide on introducing the course, after adopting it in principle before the 1963 General Election.

The motion alleged that the Minister had "once again mislead the public on matters that vitally concern the education welfare of what its leaders have repeatedly defined as the "country's greatest asset"—its children.

In a newsletter the branch stated that it believed that the Minister and his Government were concerned only with what cheap political capital they can make out of education and not the ideals of education.

ries our story far afield; and photographers are active and the sale of films and prints soars.

A Parade of any size comparable to these two is good for the city. It is good business. As a public relations officer I consider it my duty to help draw the people of our community together and increase the flow of commerce whenever I can.

Whenever possible, we must create some sort of festive atmosphere. Without it we are dead.

With it, we come to know a city not as a agglomeration of buildings and things but as a people with unity of purpose and with a heart and soul to be recognised and admired—even envied—well beyond its immediate boundaries of State and country.

Suitably significant events as pegs on which to hang celebrations are not everyday occurrences. The next may be the opening of the national Airport, or perhaps something might be done to mark the 125th Anniversary of the signing of the Treaty of Waitangi.

NZUSA is to ask the Minister of Justice, Mr Hanan, to clarify the role of the Customs Department in the exercise of censorship.

Delegates to Winter Council felt that despite the existence of the Indecent Publications Tribunal, the Customs Department is still running a censorship policy on what books it lets into the country before these books have been investigated by the Tribunal.

NEW BOOKS BY LECTURERS

Professor M. K. Joseph has had published in England a study of Byron, 'Byron the Poet'. Over half the book is devoted to 'Don Juan', for it is Byron's masterpiece.

Professor G. Wilson Knight described this as a much needed survey for all students of Byron's poetry.

Modern Trends

Dr C. K. Stead, a senior lecturer in English has published 'The New Poetic,' a short history describing the origins of modern trends in poetry, and 'Whether the Will is Free,' his first collection of poems.

His prose has twice won the Katherine Mansfield award and his poem 'Pictures in a Gallery Undersea' received the Readers' Award.



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"... by a mere notion, by the meeting of two patrols, by a threatening gesture... by a malevolent look, a harsh word, a shot!"

The Limit of Power

Who is guilty? The criminal or the one who tries to prevent his crime?

If one were to believe the government of the United States, the immense majority of human beings, those who try to conduct themselves by ethical norms, would have to reverse all their concepts in order to vindicate the thief and condemn the one who chastises him.

This is what is happening with the "reconnaissance" flights being carried out by the United States over Cuban territory.

One asks oneself: Who is threatening the peace? Cuba by defending its own territorial sovereignty or the United States by violating it, thus disregarding international law?

According to President Johnson, the reconnaissance flights over Cuban territory, against the express will of the Cuban government, are "essential" to the United States and "any action to prevent them would be dangerous."

"THREAT TO PEACE"

At the same time, Mr Johnson announced on 21 April that the decision of his government to continue the flights over Cuban territory had been communicated to the Cuban government "and to its friends," and the American press services are spreading the version that Cuba would be threatening the peace if it tried to prevent these flights over its territory.

The American answer would be that this "inspection" was necessary in order to prove the non-existence of weapons which could affect its security.

The United States itself recognises that these flights are contrary to "formal" international law. The justification which it gives is Cuba's refusal, since the crisis of October, 1962, to agree to American demands for inspection of Cuban territory.

And a new question arises: What right has the United States to demand the "inspection" of the territory of another country?

In addition, the Cuban government, in a series of demonstrations — as, for example, in Fidel Castro's interview granted to

American television — has made repeated proposals for arriving at an understanding with the United States on the basis of respect for mutual dignity.

They would not explain, however, why this same right would not be conceded to Cuba, considering that a little over one hundred sixty kilometres from its territory the United States had important rocket and atomic bases and that on American territory there openly exist bases for training troops to attack Cuba. Nor is Cuba conceded the right to protest against American warships stationed a few kilometres from the Cuban coast. On the other hand, the United States feels its "security" threatened when Cuban fishing boats go about their work in international waters and they are captured in violent combat and are obliged by force of arms to sail to American ports where the fishermen are jailed.

CONTRADICTION

The arrogant, obstinate and blind attitude of the United States in everything that concerns Cuba fundamentally contradicts its declarations which try to give the impression of a new attitude in international matters and of having adapted itself to changing conditions in the world of today. It is an attitude, furthermore, which involves the risk of isolating the United States from some of its allies who do not share its aggressive and hysterical attitude concerning Cuba which, very much to the contrary, has maintained a defiant attitude under pressures exerted on it in different fields, especially in the field of trade.

It seems, however, that the American government is trying precisely to humiliate Cuba's dignity. An indication of this is the "reconnaissance" flights which have been publicly declared and notification of which has been given to the Cuban government.

AGGRESSIVE

The carrying out of these "reconnaissance" flights takes on an even more aggressive and provocative character inasmuch as the same American sources have let it be known that their new types of photographic apparatus for aerial espionage are capable of photographing the entire Cuban territory far above the aerial space of that country. These photographs—the Americans themselves say—could clearly show any object a metre large.

This is the type of aerial espionage frequently used by the United States along the frontiers between the German Federal Republic and the German Democratic Republic.

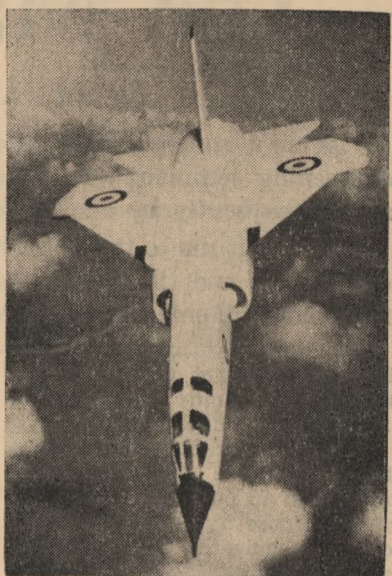
Two espionage planes belonging to the United States were shot down over GDR territory within a period of two months. In regard to this there were no threats of war nor any great increase in tension. The case was obvious: the two planes were shot down over the territory of another country. The same thing occurred when in 1960 the U-2 espionage plane flown by Francis Powers was shot down over Soviet territory. No one protested when Powers was tried and condemned. It was just: this was a spy caught in the act.

Francis Powers is now once again in the United States. Today he pilots the new espionage plane the A-11.

But if Powers is shot down over Cuba on an "official and announced" espionage mission, President Johnson warns that the consequences would be "very dangerous" for Cuba. The New York Times warns that it would be "suicide" on the part of Havana to attack such planes flying over its territory.

The only pseudo-legal excuse for the flights which Washington attempts to offer is an agreement adopted in 1962 by the Organisation of American States — without the participation of Cuba — vitiated by their very origin. The expulsion of Cuba from the OAS, which was created in 1961, meant the end of this entity as a representative regional organisation.

The unilateral, aggressive and servile policy of the Organisation of American States continues to be even more evident if one takes into consideration that during the invasion of Cuba in 1961 — the responsibility for which was publicly recognised by the late President Kennedy — the OAS did not consider that this constituted an act of intervention into the internal affairs of other countries; nor were the series of infiltrations



or substantiated acts of espionage and sabotage carried out by the American government on Cuban territory over the years. Nor has it become convenient for the OAS to make known its opinion on American insistence on maintaining the military base of Guantanamo on Cuban territory, in spite of the opposition of the government of that country.

If the nature of the activities of the OAS were intended to produce some sort of evidence, it was with the motive of attributing to — Cuba the "Venezuelan Complaint." The Government of Venezuela one day "discovered" some three tons of weapons on the Paraguana peninsula. Without explaining how, it established that these weapons had arrived from Cuba, in spite of the strict aerial and naval surveillance of the island by the United States. In spite of this it tried to impose new "sanctions" against the revolutionary regime in the Caribbean, the seriousness of which can increase now that — by means of a "democratic and constitutional" coup d'etat — Brazil has been aligned with the military and "representative democracy" dictatorships which serve as satellites to activities of the State Department.

PROVOCATIONS

Taking an attitude of which Washington cannot possibly be unaware, the "Marines" at the Guantanamo military base continue their provocations against the Cuban frontier guards. Threats with firearms, stone throwing, insults to the Cuban flag, vulgarity, physical attacks on Cuban frontier installations — the entire game of provocations has been used by them in their efforts to provoke a violent reaction among the Cuban soldiers, putting to the test their serenity and self control.

Nevertheless, Cuba with its seven million inhabitants has no intention of allowing itself to be frightened by its powerful neighbour. Celebrating a new anniversary of the routing of the invasion at Playa Giron, Fidel Castro said:

"If the imperialists think that with shameless blackmail and the exhibition of its power it will intimidate us, we say to them that all power has its limit and this limit is where there is no fear; and this is where fear ends! This is the limit of any power!"

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Films

What A Way To Go!

Enter a winsome black pixie with a 211,000,000 dollar cheque for the Federal Treasury of the U.S.A.; exeunt; enter a winsome black pixie into a smooth psychoanalyst's chambers. Her story unrolls on the whirling barber's chair-couch. The pixie (Shirley MacLaine) is a fairy god-mother with a sting in her metamorphosis: her husband turns everything into gold, but they turn into dust. Consequently, she is rich and guilty.

CRAWLEY GULP

At the origin of this sickly saga is Crawley (Dean Martin), a swallowing whale in a one corporation pool of minnows. Two things he chokes on: an attractive eel and a stubborn scuttling old rab called Hopper (Dick Van Dyke). It's this Thoreau-thinking gee-gaw peddling yokel she wriggles up to, but their backwoods burrow is spoiled by that snake in the sports car (Crawley) who photographs her flooded by a dousing pipe. In revenge, Hopper hop, hop, hops into the supermarket business and success. As he utters his motto, "Hard work never hurt anyone," Hopper drops like a saw-off sequoia into stiffness.

BEARDED ARTIST

In Paris, Shirley casually encounters a bearded artist (Paul Newman). Guided by such light-themed Musak items as Beethoven's Fifth Symphony electronically controlled derricks brush up hot-selling masterpieces. Paul's friends include a gun-slinging tachist and a cool equally artistic chimpanzee who apes the natural artist and consoles Shirley when her latest catch is struck into doomsday by his mechanical monsters ("A mechanised god and a human heart: I don't understand it myself"), to the rollicking Fate-theme of Tchaikovsky's Fourth Symphony. Only the fiendish syncopated yanks could have thought this one up.

Rod (Robert Mitchum-Hubby No. 3) is already a tycoon who never smiles and has the cosy advantage of an Uncle Scrooge-sized plans complete with butler and ferns. As Rod has been a Man of the Weak on Time Magazine (the Maker, the Breaker

and the Faker) she feels, "I could not change his life." Ha. Following love in a three cubic yard wineglass the tycoon turns hayseed but while on the farm makes the fatal mistake of milking a bull, who, in arrogant defence its sexuality hooves into the next life of the neighbouring barnyard.

While bolstering her blues after this ecstatic event, Pinky Benson (Gene Kelly) persuades her to sit in on his red-nosed pantomime of talent. Ultimately, she suggests he performs without his coloured crutches — which he does. Naturally in the American tradition of Instant Success the ladies smile through trances at his hypnotic crooning. Q.E.D.? More success and dark glasses together with a metre-long cigarette holder and a regiment of toadying aids. Everything must reflect the image of his name so the entire house is flushed up in nothing flat. ("Stink Pink" in the suds of "Nuts in May"). "I love these people," he raps out, and we smile with acid in our dimples.

FANFARES

Pinky and Shirley parody the old (not so damn old when you think of it) Kathryn Grayson musicals before our pulsating hero is trampled to death by his fans — momentarily seen as elephants.

Back to the good therapist with that obese cheque ringing in his ears. He swoons off onto the floor now some distance — the fifth mummy in a quartet of sugar-daddies.

Enter Janitor Crawley demoted by a few fortunes. Later while lunching on Thoreau on their farm, Crawley's skidding tractor hits oil. But no — it's a pipeline and Shirley knows she's safe at last.

Shirley MacLaine is still a wonder among women, a dramat-

ic Sammy Davis with legs, a sweet-thighed talent, a svelte Mae West and that figure is no Australian anthill either. She makes the film more than self-lampoonery.

MIRACLE

"What a Way To Go" marks an interesting stage in Hollywood film development. It would have been unthinkable five years ago, though "Damn Yankees" with Gwen Verdon guying the eternal vamp in some respects its pre-

decessor. The film is a bit Mary McCarthyish in that it cashes in on the thing that it parodies so pyrotechnically.

MR FIX - IT

Hollywood is not a Chinese culture, however. In another ten years it will have changed again. At the moment it is a bit like Mad Magazine. In order to make survival worthwhile, the Big Blockbusters will have to rope men like Cassavetes into their stable.

Thomas Mann once said that all Twentieth Century art could do is parody itself. I don't believe that's true, I hope my faith is justified.

—Mike Morrissey.

IMPRESSIVE REVIVAL IN SECOND TERM

On Monday, July 20, a series of impressively serious posters appeared around the University, assuring aware students that "We Are Searching For Something." On Thursday, July 23, the Lower Lecture Theatre was almost filled with people who felt that this had something for them.

And they were not disappointed. Sir Turnished Burd, the Relatively Reverend Wimple and Dr Axel Gazemore, barely recognisable as (respectively) David Williams, Bruce Babington and John Horrocks, held forth most effectively on the trials and tribulations which beset the modern man.

David Wright, acting as chairman, introduced Sir Turnished Burd, the eminent English critic, well-known for his previous publications — Early Poetry, Late Poetry, Serious Poetry, Frivolous Poetry, and his tour de force "The New Poetry and the Epiglotis," which was the subject of

his main thesis, i.e., that poetic expression should and must return to the simple heartfelt media of the primeval grunt.

To illustrate his point, Sir Turnished Burd gave a spirited rendering of his work in progress — a translation of Virgil's Aeneid. He has, unfortunately, only translated the first ten lines as yet, but these, rendered as primeval grunts, struck right to the hearts of his eager listeners.

The relatively Reverend Wimple then gave a moving sermon on the problems of Spiritual Halitosis. He pointed out that God is the one true friend who can make one aware of this crude fact of life, and reminded his hearers of the dangers inherent in the attraction of evil. "The advertisements say," he stated, "that the dulling yellow film over one's teeth feels unpleasant, but brethren, we know that in actual fact it feels rather nice." The Reverend is well acquainted with the discoveries of modern philosophy. "It may well be," he said, "that God is nothingness, but brethren, I tell you this — he is a positive

● Continued col. 4, back page

Seminar At Victoria

Early in March, 1965 the New Zealand University Students' Association will hold a seminar with three major items: the academic transition, extra curricular factors and socio-economic factors. These are considered the integral themes of a seminar discussing transition from school to University.

This will be the second seminar planned by the association. The first was the May seminar at Victoria, where the sociological implications of New Zealand's Economic development were discussed.

The seminar will probably be held at Victoria.

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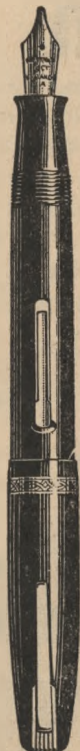
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The Irish Question

"Democracy is only satisfactory when almost everyone agrees on almost everything," said Professor J. C. Beckett of Queens University, Belfast, at Auckland University at the end of last term.

Professor Beckett was speaking to the Historical Society on "The Irish Question in British Politics between 1870 and 1914."

"IRELAND'S OPPORTUNITY"

"There have been numerous questions in British Politics, but the most important one between 1870 and 1914 was 'How was the Irish majority to be reconciled to the union with Great Britain?'," said Professor Beckett. He went on: "Gladstone, in a memorandum written near the end of 1868 declared that it was time that Ireland was governed by the wishes of the majority rather than those of the minority. In saying this Gladstone clearly did not visualise the consequences that might arise from such a declaration, for the Irish Question dominated British politics from 1870 to 1914 and led the country to the brink of civil war."

"TO RIGHT A RED ROSE TREE"

Prof. Beckett picked out three factors highlighting the importance of Ireland in British politics. "The persistence of it was important — other events caused just as much trouble but were dealt with in a few years, whereas the Irish question if not actually exploding was always seething below the surface. From 1886 the division of opinion on Ireland was identical to the division of opinion between the two parties; there was a Tory and a Whig view, not a British view as such and consequently policies towards Ireland changed with the parties. Thirdly, the Irish question differ-

ed from other difficulties faced by Britain in that period, in that it was internal whereas the rest — India and South Africa — were external. Ireland was very close to home, and by 1914 the Irish Question had affected the whole society."

Prof. Beckett then outlined the history of Ireland between 1870 and 1914. "The two-party system at Westminster was upset by the presence of the Irish Party which had been started by a Dublin lawyer, Isaac Butt, who had developed the idea of Home Rule. This provided for all internal matters to be dealt with by a government in Dublin, while Westminster handled matters of defence and foreign policy. In the elections of 1874, the Irish Party gained 59 out of the 103 Irish seats in the House of Commons, but for a number of reasons they were unable to consolidate this gain. In parliament, Butt turned out to be a weak leader, and since the Tories had gained an absolute majority they were able to govern without a coalition with the Irish M.P.'s."

"The next year, 1875, Charles Parnell entered parliament and after Butt's death in 1879 he formed a powerful alliance with the Fenians (the American Irish) and the Land League led by Michael Davitt. Following the 1885 elections Parnell tried to play one party off against the other, but were very cautious and Parnell gained little from his delicate manoeuvring. During the

next twenty years, the Tories held the supremacy and the Irish question in British politics appeared to settle; but in Ireland itself the policy of conciliation had failed and numerous violent unionist societies were established. These were concentrated in the Protestant county of Ulster, whose inhabitants feared a Catholic controlled parliament in Dublin.

The new Liberal government at Westminster was dependent on Irish support for a majority and this put P.M. Asquith in something of a dilemma: he had to agree with the Home Rule Irish Party to retain a majority, and yet try to keep peace with anti-Home Rule factions in Ulster. The Home Rule Bill was finally passed in 1914, but had to be shelved because of the outbreak of World War I.

"THE STONE IN THE MIDST OF IT ALL"

Extracting a moral from his lecture, Prof. Beckett said in conclusion: "The crisis of 1914 showed the frailty and brittleness of democracy. Democracy is satisfactory only when almost everyone agrees on almost everything; it does not work when a majority and a minority are so violently opposed (as the Irish were in 1914) that a decision either way will lead to civil war. It showed that only the unimportant things are willingly put to the vote."

—M.G.K.

Deadlock in Debate

"Christianity has become a part of society, and it is compelled to follow every lunatic course the society takes," said Mr C. Prentice at the debate "That Christianity is outmoded."

Mr Prentice, who lead the affirmative, was attacking the butresses christian practices had created around the basic commitment to Christ.

Prentice defined christianity as "a Christian religious system." He strongly criticised the practices of Christian churches and said that they were old fashioned.

In defence of the irrelevance of church practices to present conditions Mr Prentice quoted the Bishop of Woolwich, J. A. Robinson, and playwright J. B. Priestly, both of whom wish to see radical changes in the churches.

"The churches," Mr Prentice said, "view God as a kindly old man admonishing and uplifting." In his criticism of the concept of sin, he said, "A sense of guilt and shame is artificially engendered."

Mr C. Withers, a Sunday School teacher, also attacked the Church "from within." He criticised the

ten commandments of the Bible. Opposing the motion, Mr A. MacCormack defined Christianity as a belief in God.

"God and Christianity exist for eternity and can never be outmoded," he said. An individual has to make up his mind whether he believes in God or not. Mr MacCormack warned his opponents and the audience not to use God to "fill the gaps." God reveals himself in all aspects of life and it is for the individual to appreciate this fact. In his view, the greatest commandments in Christian life are, "Love thy God," and "love thy neighbour as thy self." These commandments, he said, cannot be outmoded.

FREE WILL

On sin, he said that it exists because God has given Man free-will to express his independence. He went on to say that the teachings of Christ are still very important to modern situations. He admitted that their application differs in various churches.

Mr P. Skegg, in attacking the motion, quoted some passages from the Bible. He warned that Christianity is not a theological dogma." On sin, he said that it exists because Man is by nature sinful.

The debate was voted a draw.



Arts Festival Controller David Williams reading from Dylan Thomas.

● Cont. from Page 11

nothingness." Leaving us with this uplifting thought, the Reverend returned to his bottle of claret, and the floor passed to Dr Axel Gazemore (Gazm to his intimates), the eminent German psychologist. D. Gazemore was in no doubt as to what we are all searching for. He knows only too well, but professional ethics and a disinclination for giving free advice when he is accustomed to being paid for it, inhibited him from explaining in so many words. However, he did condescend to read to us from one of his case books, thus illustrating that self expression via primeval grunts is not a new thing to the experienced Freudian.

The lecture was backed by the music of Joe Evans and Co., who played, among other things, a superb version of our glorious National Anthem. It was further enlivened by a prologue from two typical New Zealanders, our old cobs, Bruce Babington and John Horrocks again, who expressed the intelligent and aware attitudes of the average Kiwi so near and dear to us all.

Lest the reader infer that the aim of this lecture was entirely facetious, the final remarks of the Chairman should be quoted. David Wright reminded the audience that the best way in which students can make their impression on the outside world is not by stunts, not by academic achievement, not by rioting, but by the discriminating use of satire and ridicule; by employing the God-given gift of humour, which, as this lecture so ably demonstrates, students do possess.

—J.A.



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