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EXEC TURTLE TENTH

International Turtle Tournament, Detroit

Auckland University's own thorough bred racing turtle, Toheroa I, ran gamely to take tenth place in the strong international field that contested the second annual Turtle Tournament at Detroit, USA.

News Flash

Trophy Arrives From Detroit

Exec members received the surprise of their lives last week, when a gilded statuette, one foot high and standing on a wooden base, arrived.

The trophy (according to Customs) is worth five dollars. The statuette is of a loincloth-clad athlete with an Olympic torch upraised.

The statuette is now in Exec room and may be inspected there.

rail, and at the halfway mark was among the first three. However, he drifted slightly and began to show distracting signs of interest in a female Californian turtle who was running alongside him. He rallied towards the end, however, to cross the line a creditable tenth, just behind other overseas entrants from Edinburgh and Adelaide.

The race was dominated by the strong American entries, who proved too powerful in their home conditions. The winner was one Poly Pacer of the Californian State Polytechnic Institute.

Asked for his comment on the race, ace Turtle jockey Gr*v*ll* H*gh*s said: 'He ran just like a bloody Kiwi'.

CRACCUM REPORTER.

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PRO—	
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Murray McInman	299
Michael Davidge	100
STUD. LIAISON—	
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S. A. Cigarette Ban

Rothman's Pall Mall cigarettes are to be removed from the cigarette machine in the cafeteria.

Stirred on by a letter of righteous indignation from super-efficient Socialist society secretary, Cynthia ('it's putting money into the pockets of people who are oppressing the blacks') Hasman, Student Executive has taken the world-shattering step of passing a motion asking Mr White to desist from selling cigarettes which have South African interests, in the cafeteria, e.g. Rothman's Pall Mall, which is probably the most popular brand on sale here. This motion was considered by the nine members present, and voted on.

The motion was passed by the overwhelming majority of five to four. A later attempt to delete the motion was passed by five to four, but lacked the two-thirds majority to be effective.

Mr Mac Hamilton, one of those who opposed the motion, said that he thought the motion was rather childish, and that if people wanted to register their disapproval of South African policies they should 'go the whole hog'. Also, if students wanted to buy Pall Mall cigarettes they should be allowed to choose for themselves.

It is rumoured around the place that Socialist Society will be introducing motions to ban American (Jim Crow) goods, British (Notting Hill) products, and even NZ (oppress the workers) dairy produce.

SMOKERS OF THE WORLD UNITE!
CRACCUM REPORTER.

Freedom Riders Halted



A busload of 'Freedom riders', including four white College professors and three negro students, arrives in Montgomery under the guard of police and National Guard. See article 'Black Man's Burden' on p. 11.

STUDENT UNION BUILDING DESIGN

a series of meetings over the past few months, the building committee has been ironing out the problems involved in the provision of the new Student Union building.

one of the major problems is arranging for an architect to design the building. At the moment there are two possible ways of doing this. An architect could be appointed by the Student Association and asked to design a suitable building, or a competition could be held, either nationally or internationally, in which architects would submit designs for the Student Association to choose from.

The difficulty in appointing an architect is more complicated than it may seem to most students, although it is probably the simplest way to arrange for design of the building. To begin with, it would be hard to decide just which architect to appoint, and once appointed he might not be able to cope with the particular problems that would arise in a design of the type required.

Then there is the difficulty of sponsoring an international competition, which would cost several thousand pounds, with the possibility that no brilliant design would be forthcoming. The committee thought it would be doubtful whether any highly qualified overseas architect would be prepared to enter into a competition for a building so small.

As yet Building Committee has not reached a final decision whether or not to recommend a competition, but in the meantime it is collating information as to what is required in a Student Union building and the priorities for the facilities.

To obtain as much detailed information as possible, the committee has drawn up a questionnaire to send to overseas universities, in order to draw on the experience of others in providing Auckland with the best possible Student Union building.

CRACCUM REPORTER

Varsity and the Public

Of sixty-three people interviewed, eleven had read the Varsity Newsletter published in the *Star*, said Mr McInman during his policy speech preceding portfolio elections. 'Seven of this number', he continued, 'had varsity connections. Seventeen had glanced at the page. Of the remainder, twenty newspaper readers were not aware of our Newsletter's existence'.

By and large, the public is not aware of the existence of students other than when they attract unwelcome publicity to themselves by reckless actions. During the past few months, the letters to the editors of the dailies have shown this all too well.

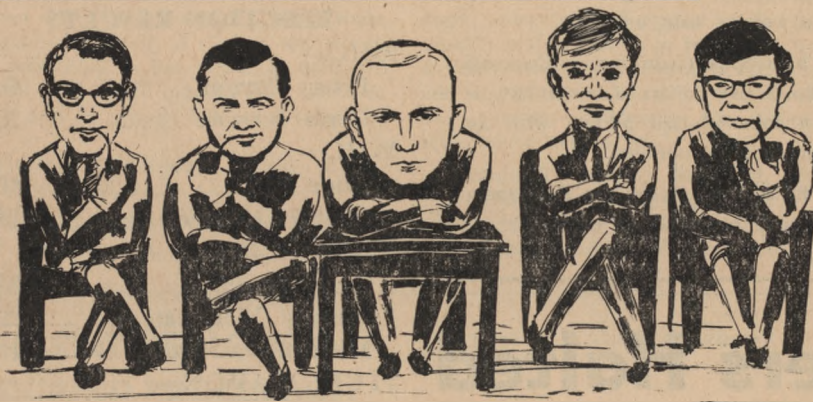
With the establishment of a PRO, the Executive has taken a step in the right direction, trying to publicize the majority of students' outlooks and actions other than that of the minority who are so sensationally attacked

in the popular press.

But this is not the answer, since even perfect public relations cannot sugar the unpleasant facts of student carelessness. There must be some strict evaluation of what students can be allowed to do without check, then perhaps we shall see less letters of protest to the Students' Association complaining of damage done, or assault on person, or even of a cheap confidence trick. Public Relations Officer can do a great deal for the University, but no amount of distractions will prevent the public from forming the wrong opinions of students if the events of the last few months are repeated.

If Mr Power, as newly elected PRO, can guide us to the way of better relations, public wise, he will have done the best thing possible for our university.

EDITOR



President Strevens protects candidates from the rabble.

Exec. Notes

SALE OF 1959 CAPPING BOOKS

In the week before Capping Week, a first-year science student, Ken McAllister, sold '59 capping books in the New Lynn area. The matter was brought to the Executive's attention by complaints accompanying demands for replacements. The Executive questioned Mr McAllister as to his acquisition of the books, and his subsequent disposal of them.

Mr Bassett, the Capping Controller, had been unable to dispose of large stocks of obsolete capping books for waste paper, and thus was happy to dispose of them to Mr McAllister to be sold by him, so long as he did not sell during the sale of Capping Book '61. The sale of the books took place in New Lynn at a time when there was newspaper advertising to the effect that books were on sale in the outlying suburbs. Mr McAllister, by his own admission, did not encourage the public one way or another as to whether they were '61 books or not. As there was no date on the cover, and because of the time of sale, it was reasonable for the public to believe that they were '61 books.

Consequently, considerable ill-feeling was generated towards students in the New Lynn area, and not only were possible book sales lost, but also Executive had to pay for replacements. In view of this, they felt quite justified in asking for a return of profits made from the sales, and in fining Mr McAllister 10/- and forwarding his name to the Professorial Board.

CRACCUM REPORTER

PROCESSION

The following motion has been passed: 'That Executive recommend to the incoming Executive that unless concrete steps are taken to improve the standard of Procession, it not be held next year, and that the new Executive discuss the question of improving Procession with the Professorial Board'.

Professor Bugle, head of the Engineering School at Ardmore, has been appointed official censor for next year's Capping.

SERVICE BADGES

Service badges, for a year's service on the main sub-committees, have been awarded to the following: P. E. Callaghan, P. H. Curson, R. E. Strevens, V. E. Emeljanow, M. Fournier.

STUDENTS THANKED

John Strevens wishes to thank two students who paid for two ladies to go in a taxi to the Domain. The ladies wrote to the Registrar thanking the anonymous students for their kindness. John said that he would like to thank personally the students concerned.

Several members of Exec entertained the visiting Japanese Professor's daughter. Professor Hiramatsu was here lecturing on Japanese theatre. His daughter was given lunch at La Boheme by President John Strevens and several other Exec members.

The views expressed in this paper are not necessarily those of the Auckland University Students' Association.

LETTERS TO THE EDITOR

Dear Editor,

I can only deplore the tone of the article on 'Feelthy Capping' in the last issue of *Craccum*. Not only does Cloistrophobe display a complete lack of responsibility in his general attitude, but he makes several statements which cannot go unchallenged:

(1) His inference that those who protested at the standard of Procession this year were of the *Ladies' Home Journal*, *Man* level of intelligence is quite unfair. Strange as it may seem to Cloistrophobe, there are some people who think and speak intelligently, concernedly and responsibly for the welfare of our community.

(2) His statement that 'student denigration' was their aim is false. Members of the public were not condemning students, nor even student pranks. They were simply asking 'Is this the best we can expect from students? Is this the best our students can give us?' — and this question, the public has every right to ask.

One of the most disturbing features of life in NZ today is the increasing lack of individual concern for the general good and common life of the people. When Cloistrophobe suggests that people who saw Procession and protested should not have been in Queen Street at that time, I find it difficult to believe that he is writing seriously.

Incidentally, it is interesting to note Cloistrophobe's attack on those who 'cunningly concealed behind ubiquitous pseudonyms . . . assume an unwarranted pose of collective dignity', and then to see that he leaves his own column unsigned.

I can assure Cloistrophobe that not all students share his views on this matter.

ALAN BURTON

Webern Piano Work

Dear Ed.

Could not something be done to control the meaningless twaddle of your music critic, R. Nola, whose efforts I see twice in *Craccum*. This student knows nothing about Webern's *Variations*. If he has a copy of the music, that does not tell him all. He may have heard the Columbia recording; it is a lousy performance. Professor Page interprets this piece according to Steuermann, for whom the work was written. Steuermann and Webern say to use plenty of pedal. In a 1957 or 1958 *Score*, a pupil of Webern's has written an essay on the use of pedal in the *Variations*. 'Tut, tut!' says Mr Nola. 'Too much pedal!'

'Where are the vital rhythmic turning points?' asks Mr Nola. There aren't any. The piece is *arhythmic*. Five minutes study of the work would tell him as much.

R. J. MACONIE.
Victoria University.

Dear Editor.

I would like to mention the following points to Mr Maconie:

(1) Mr Maconie is criticizing the review of a recital which, to the best of my knowledge, he did not attend.

(2) Does Mr Maconie think that the use of the pedal leaves no room for disagreement? The article to which he refers in *The Score* is, I presume, the one by Peter Stadlen. Some of his arguments were refuted in a later edition of *The Score* by Roberto Gerhard, a pupil of Schoenberg and associate of Webern. However, if Mr Maconie had read my article correctly, he would have seen that I did not say 'there was too much pedal', but indicated that the sense of some of the rest marks was spoilt by too much pedal!

(3) I used the terms 'vital rhythmic turning points' to refer to the directions *rit . . . tempo* of bars 20, 21-2, and other similar places of the first movement, and not, as Mr Maconie has misconstrued my words, to deny the 'arhythmic' aspect

of the work. I thought that this would convey my idea of what occurs at places to the reader not acquainted with musical jargon, but I apologize if intentions were not clear, or if Maconie's desire for complete technical explanations was not satisfied. After this is *Craccum*, not *The Score*!

(4) Does Mr Maconie think that musical traditions related only to Webern are the only modes of performance of work, that attitudes as different as those of Gerhard and Stadlen cannot both be recognized, or that performances of Webern's works by people as different as, say, Craft and Boulez, immediately force the listener to discredit one in favour of the other? In short, does Maconie suppose that there is no evolution of musical ideas outside one tradition, as his letter seems to imply? I do not think there can be an absolute conception of a work, but one may criticise any inconsistency.

R. NOLA

Lolita

Dear Madam,—*Craccum* hits at a time low with its publicity and review of *Lolita*. *Lolita* may be well-written (and I, for one, do not agree it is), but this has nothing to do with the questions involved. Humbert's character is too seductive to be available to impressionable minds.

Publicising books like *Lolita*, you sell lots of copies of *Craccum*, but is a very questionable way to go about it. No doubt we will soon be invited to 'meet Lady Chatterley in the next issue of *Craccum*'. After that, we will presume to be stimulated by reviews of Hemingway, Miller, *Mandingo*, Rabelais, Marquis de Sade, Marie Stopes, Pierre Louys, Brendan Behan, Boccaccio . . . If so, you better cancel my subscription.

T. WILLIAMSON

Debussy Reply

Dear Editor,

Obviously our experience of listening to the music of Debussy is very different from that of Mr Guthrie. What he says about 'magnolias in the moonlight' apply to Debussy's imitators, but scarcely applies to Debussy himself. Indeed, it is difficult to understand how Mr Guthrie can connect the later work of Debussy with the character of the composer as he sees it.

Mr Guthrie's Debussy seems to us effeminate. As Pierre Boulez remarks, his music is too often played as 'so suave, and swooning'. Boulez performs Debussy 'according to the real demands and violent contrasts of this great masculine composer'.

And we should like to quote a temporary opinion of Debussy. Here Kandinsky writing, in 1912, in his famous book *On the Spiritual in Art*: 'Modern musicians, like Debussy, create a spiritual impression, often taken from nature, but embodied in purely musical form. For this reason Debussy is classed with the impressionist painters on the ground that he resembles painters in using natural phenomena for the purposes of art . . . But it would be rash to say that this proposition is an exhaustive statement of Debussy's significance. Despite a certain similarity to impressionists, he shows such a strong drive toward essential content that he recognises at once in his work the vital vocal soul of the present, with all its harassing anxiety and jangled nerves. Debussy, even in his impressionist pictures, never uses the wholly material (ist) note characteristic of program music, but relies on the creation of abstract impression.'

If Mr Guthrie is an enthusiast 'magnolias in the moonlight', we suggest he plant some in his own garden and not look for them in the music of Debussy.

R. J. HORROCKS
R. NOLA

SOCIAL

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SOCIAL CALENDAR

JUNE

- Wed. Catholic Society, WCR, 8 p.m.
Thu. Drama Soc, Three one-act plays: 'The Jail Gate', 'The Brute', 'King Lear's Wife'; Hall, 8 p.m.

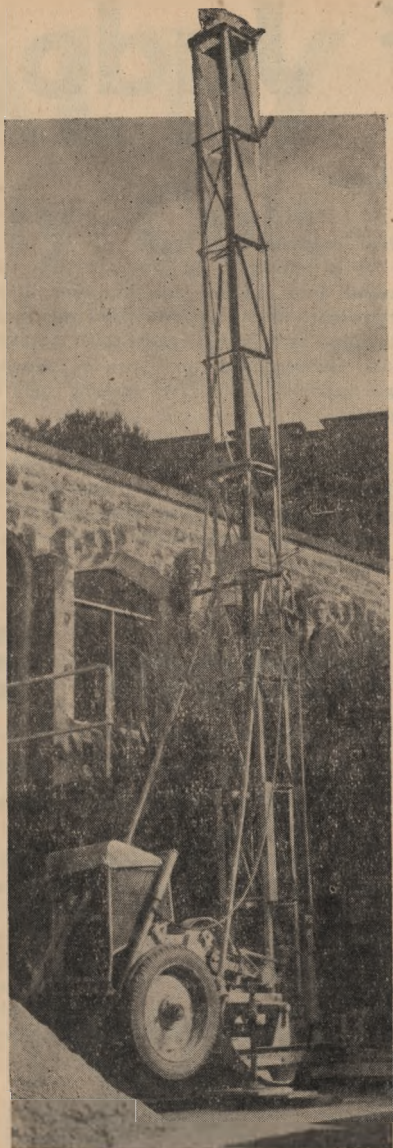
JULY

- 1 Sat.) Drama School, Adult
2 Sun.) Education.
10 Mon. Car Club, Caf Extension, 8 p.m.
11 Tue. Classical Society, WCR, 8 p.m.
12 Wed. Goethe Society, in collaboration with Modern Languages Club, Caf Extension, 8 p.m.
Tramping Club, WCR, 8 p.m.
13 Thu. Historical Society, Caf Extension.

WANTED

Note the Abysmal State of Craccum articles. Craccum needs a Rewrite Man, a person who knows the English Language. Apply in person to the Editor, Hut 7.

At right:
Half-way to China



Wellington Newsletter

Dear Folks,

Well, this is the first of a series of sporadic (very) and irregular newsletters from your Wellington correspondent. Spicy stories from the capital city?

Having just found my sea legs against wild gusts of wind that threaten to blow me three blocks down the hill, I return to solitary confinement to tunes from the carrillon (I can't get used to Bach played on bells) and begin to write.

Just been for grand tour of the new Studen Block, which is ready for opening. If any of you have doubts about the values of a new building, come and see this one and revise your opinions! To the tune of £450,000 the place is like a palace residing in the midst of a series of broken down abbey-like buildings that comprise the Arts block.

The caf itself is probably bigger than the AU Varsity hall, laid out in lino tiles, sensible (matching) tubular steel furniture, and a kitchen with every facility that a good-class hotel would desire. It will take a permanent kitchen staff of ten to run the place, plus student part-time help. The counter itself is as big as the public bar in the De Bretts, and it is intended to serve not only the usual innumerable coffees and pie and veg, but also full-scale meals and, if numbers warrant it, a full-scale breakfast from about 7.30 a.m.

The caf, however, is by no means all. The building, besides incorporating a wonderful set of offices for various student activities (Salient, Extrav, etc., plus three committee rooms for club meetings) also includes a magnificent common room, about the same size as the caf, complete with easy chairs, coffee table type furniture and soft drapes. All this opening out on to a beautiful terrace with a panoramic view of the harbour and very much like a first-rate hotel-type lounge.

Incidentals in the building include four public telephone kiosks, innumerable toilets and washrooms, and just about every public facility you can think of.

The building is built on two levels finished in a cream roughcast and inside the decor consists of pastel shade finishes on a beautiful plaster finish. By no means cold or 'functional' looking, the building seems to have been well designed with a view to use and looks, rather than fancy modern-art decor and sterile utility.

Sorry if I rave, but the place is certainly a real eye-opener after Auckland facilities.

The present building is the first instalment of Vic's plan and the new block has been built with a view to adding another storey on when finance permits (a lift well has been built into the present one and a half storeys). This second storey will include such things as a billiard room, newspaper room (a full-scale library and reading room is included in the present building).

Apart from the actual student facilities of the building there is, built adjacent, what they term blandly as the *Little Theatre*. It is not so little. About half the size of the Odeon (perhaps a little bigger) as far as seating accommodation goes, and has the most up-to-date stage facilities in NZ, including a full apron stage and all 'experimental' facilities.

This, too, is finished beautifully with carpets on the floor and padded seating.

All this and a lower Stud. Ass. fee than Auckland. Pardon me if I rave, but really the place is marvellous compared to what we have apathetically been putting up with in Auckland for so many years.

Exec at Vic still has many problems in connection with the new block. Apart from the normal teething problems of any new building (locks not fitted, doors hung the wrong way, etc.) there are still a few major points. The biggest of which is the problem of who is going to run the place since, although the project was mainly undertaken from student funds and Government subsidies, the University itself contributed much, and naturally the problem of control has arisen. I think some compromise has been reached here, although I am not sufficiently well installed yet to gather exactly what. Perhaps I can give you the full scandal about that later.

Talking of scandal, there is the biggest one down here that they have had for some time. It concerns conduct at a Grad ceremony cum party to which Staff, Grads and selected students were invited. Apparently behaviour was disgusting, and since this function was held in the then unopened new block, there is much fuss. No one quite knows who was to blame, Staff, Grads, Students, or Mr Nobody. Rumours are rabid, however, and some exciting Exec meetings are likely.

Went to Vic's revue the other day. Extrav, as they call it down here. Was a rather weak series of sketches around a central theme of boy-girl Kiwi with mother-in-law background. Altogether talent was lacking and chorus work was particularly shabby. There were many good ideas, however, a few good musical sequences and a hilarious mock ballet. Altogether the cast made a reasonable show from a witty script based on poor ideas. Whether that is preferable to a talented cast making a poor show from a dull script but with many good basic ideas (my considered opinion of *Ban-hur*) I don't know.

There are the titbits from this corner of the Civil Servants' Paradise.

Much love.

EXODUS

Exec. Excerpts

- ★ Rankin obviously bored by interminable debate — cutting out paper dollies!
- ★ Suggestion that Exec have a five-minute dag rattlin' session was pooh-poohed.
- ★ Craze for pipe smoking has hit Exec — established smokers Cater, Bassett, Hamilton and Binney—being joined by Rankin and Bell.
- ★ Cost of new cutlery dispenser in caf £42. (Wow!)

IKTHUS, Vol. II, No. 2

available soon.

Articles by—

Professor Blaiklock
David Hamer

Poems by—

Vince O'Sullivan

Put your subscription (5/-) in the Cath. Soc. post-box now.

On Varsity Unions

A NZUSA Conference will be held on Friday and Saturday 1 and 2 September to discuss Student Unions: their concept; their function; their planning; and their administration.

This conference has been convened by the preparatory committee which met on 13-14 May, in pursuance of a motion passed by the Annual General Meeting at Easter.

The conference will open on Friday at 9 a.m. with introductory remarks by the President, the Mayor of Wellington, and Mr Tennent, Minister of Education. Dr F. J. Llewellyn will talk on 'The Place of Extra-Curricular Activities in our NZ Universities'. In the afternoon Dr J. Williams will speak on 'Administrative Problems', while another lecture will be entitled 'Technical Problems in-

involved in Planning a University Union', and two other talks on 'The Methods of Financing University Unions' and 'Legal Questions arising from the Financing of University Facilities of Students'.

The latter will be given by Arthur Young, of Auckland, our representative on the University Council.

Panels and discussions will be held during the two days, when various problems associated with University Unions will be discussed. One committee will cover these aspects of buildings: association office and meeting room; cafeteria; common rooms; club rooms (including students newspapers' facilities); reading rooms; committee rooms; liquor facilities; graduates clubs; sports facilities; student union hall; student welfare services, including health and counsel; staff facilities; and theatre.

It is hoped that a broad approach to general issues will result in important specific questions (such as finance) being considered. This is shown by the diversity of problems that the committees will discuss.

If the enthusiasm shown at the preparatory committee is any indication, the conference of University Unions should be a great success.

Allocation of Rooms

COMMITTEE	SOCIAL & PUBLIC RELATIONS COMMITTEES	CYCLO-STEERING	STUDENT LIASON COMMITTEE	TRAMPING CLUB	REVUE STORAGE	DRAMA CLUB	WOMEN'S
MEETING	PASSAGE			ENTRANCE	PASSAGE		
ROOM	CARPING COMMITTEE	CRACCUM	CRACCUM	POLITICAL CLUBS	RELIGIOUS	SPORTS CLUB STORAGE	COMMON ROOM

HUT 7

HUT 6

PROTEST AGAINST SENSATIONALISM

A letter has been sent to the editor of the *Star* complaining about the sensational treatment of the Ardmore raid, since if the matron's story had not received so much publicity, then the maximum fine would probably not have been imposed nor would such an unfavourable attitude amongst the public prevail. The protest was a mild one, and was modified by the approval of late press coverage.

The sending of this letter was opposed by Mr Power on the grounds that it was too late to make an adequate protest, and that this would be needless antagonism of the *Star*. However, this was not followed.

CRACCUM REPORTER

Techniques of Judo

1. Nage Waza — standing and throwing techniques.
2. Ne (or Katame) Waza — lying and grappling techniques.
3. Atemi-waza — striking techniques.

Nage Waza. Throwing the opponent by quick and harmonious action of the body. It requires long training for good form and timing. There is little time to ponder during a match, so one's actions must be automatic as a reflex. Throwing techniques may be classified as:

Hand throws; hip throws; foot and leg throws; the 'sacrifice' throws, where one throws the opponent by throwing oneself on the mat. All of these techniques require the use of the whole of the body. Fighting on the ground includes: holding techniques, strangling and armlock techniques. Atemi waza is studied but not used in contest.

Contests

In a Judo contest, only one point is needed to defeat the opponent. Because there is no second chance, both contestants are under great strain. Proficiency in a contest is one of the ultimate tests of a judo man's ability. Points are awarded for:

1. A clean throw that lands the opponent on his back.
2. Holding the opponent for thirty seconds.
3. The surrender of an opponent

A NEW DEVELOPMENT IN SPORTS COUNCIL

At the Special General Meeting on 30 May 1961, Section 40E was amended.

It was split into three parts — i and ii dealing with Annual General Meetings, and iii with Sports Council.

The first section requires that prior notice of an AGM be given to the Secretary seven days before the meeting is held. This will assist the clubs' and societies' representatives in their efforts to meet more of the students.

The second section is the original motion 40E.

The third section was passed by Sports Council and asks every sports club to elect a Sports Council delegate from their committee who shall have a two-fold responsibility: (a) to implement Executive motions which concern their club and report back to their committee from each Sports Council meeting; (b) to be the chief contact with the Sports Representatives concerning NZU sport.

This is a step towards closer liaison — its value will depend on the interest of both clubs and delegates. It's in your hands.

C. ELLIOTT

through a strangle or armlock.

If neither wins a point within the time the referee may award a draw or a win to one of the contestants (e.g. if one adopts a defensive attitude throughout).

Grading is based on ability. This is judged by examinations on knowledge of formal technique, by contest (e.g. for green belt, the judoka must beat three men in three minutes) and by the student's general conduct.

Differences in grading are shown by differences in colour of the belts worn. There are six classes of beginner — 6th to 1st kyu. White, yellow, orange, green, blue, brown belts. The student then moves from the beginners to the graded class, in which there are ten grades or Dan. All of these may wear a black belt or six, seven and eight dan a red and white, nine and ten dan a red belt.

Judo is practised in a room called a dojo. The floor is covered with straw matting, tatami (ideally). Judoka wear a suit called a judogi.

There is more in Judo than learning a few tricks which can be applied for self-defence. Students with this idea will be enthusiastic at first, but will drop out when they find they cannot make as much progress in a short time as they

had expected.

It is important in Judo to train the mind. Fear, anxiety and irritation at an opponent may keep one from seeing an opening or make one waste one's strength. An undisciplined mind underestimates an opponent and leaves oneself open to defeat.

The better mentally equipped the student, the better he can study Judo. Judo is for everyone — the weak, the strong, the young, the old. Amen!

Judo Club meets Wed. 7.30 p.m.; Sat. 9.30 a.m.



Indoor Basketball

The days are over when basketball was considered an exclusively masculine sport. Just take a look at the grace, elegance and daintiness of the eight Varsity male teams of bulk and brawn, and you'll see what we mean.

The A team has the distinction of being the tallest, if not one of the best, teams of the YMCA competition, with Peter Doogue, John Bull, Peter Skelton and Peter Rutherford all topping the six-foot mark. The team has been playing steady, if not spectacular basketball (who wants to be exhibitionists, anyway?) and

two members, Peter Doogue and Peter Rutherford, have been chosen for the Auckland Rep Squad.

The B team's motto seems to be 'Moderation in all things', as they have been winning and losing in equal proportions.

However, as the season wears on, they gain confidence and muscles, they will definitely be a force to be reckoned with, having such fast forwards as Dan Annan, Martin Perkinson and L. Bouldon.

Unbeaten so far this season, the team, comprising experienced players, have an excellent chance of winning their grade, thanks to the good shooting ability of all personnel.

Varsity teams entered in outside tournaments have performed well, with the A team scooping the pool in the two they have competed in — viz YMCA and Whakatane tournaments. In the former they really got with it in the final, overrunning Auckland B by 34-29.

Peter Skelton was the 'man of the moment' at Whakatane — 25 points to his credit in the final game.

In the women's section, Varsity is also represented by two shapely teams in the YMCA competition. The A team is a bit hampered by lack of experience in grade games, Pauline Kania being the only one to have played in this competition previously. But keenness and hard practising are combining them into a very strong team. Alison Long directs operations from the centre, and with guards of the calibre of Sandra Hagan and Kaye Talbot, shooters such as Rose Colgan, Pam Crossman and Barbara Snow, and promising first-year players like Judy Freer, the team is hoping to be the best at Massey this August.

ROWING CLUB ASKS FOR £600

Rowing Club has bypassed the instructions of Exec to apply through Executive to the Council, and has applied directly to the Council.

The grand would be used, if obtained, to provide new boats for the club. The question was referred back from Council to the Executive for recommendation.

Executive declined to comment, and referred the request to Finance Committee, who referred the letter back to Exec.

Exec decided to write to Council that it did not have the money, and made no favourable or non-favourable recommendation.

B. G.

Surplus of Wins

This season the University Men's Hockey Club has entered six teams in the Auckland Hockey Association's championships.

As in past years, the club has lost a number of the older players, who have been replaced with 'new blood' coming mainly from Auckland secondary schools.

The resulting promotion and reshuffling of players throughout the grades in the first few weeks of the season had its adverse effects on early results. But with the major work of team building now completed, the Varsity sides have settled down, the majority having a surplus of wins.

Most of last season's senior players returned this year to field what looks to be a fairly strong combination. Youthful acquisitions include Lee Stevenson, last year's captain of Auckland Grammar's first XI; Murray Spicer, a 1960 Auckland junior representative, who are playing right half and left back respectively, with Geoff Martin, a promoted second grade player, in the inside left berth.

Lack of match practice saw poor form in early games, with defeats by Somerville and Southern by the odd goal.

However, with wins over Western and Albertians and a draw with North Shore, team morale is definitely high.

With NZ University reps Graham Atwell, Don Davis, Tony Palmer and goalkeeper Bob Wakelin all playing well, the seniors should score a respectable number of championship points this season.

In the representative sphere, Don Davis and Lee Stevenson gained places in the 1961 Auckland Junior team which played Country Juniors, while Graham Atwell thoroughly deserved his left-half position in the Auckland Senior side which played Country Seniors. His fine showing subsequently saw him selected to represent Auckland in the match against Waikato on Queen's Birthday, the curtain-raiser to the India v NZ hockey test at Eden Park.

Tony Palmer and Bob Wakelin, both Rep trialists, were perhaps unlucky to miss selection for the Auckland seniors.

The second grade, under Rex Millar, showed poor combination in early matches, but with the forwards now showing greater dash, well supported by halves and backs, the side has won its last three games.

Bryce Bartley is the third grade captain, and good teamwork has seen only one loss, that being to championship leaders, Training College.

Des Watson's fourth A grade side is improving with every game.

As a result of fine weather, good refs, ever better opposition and perhaps lack of oranges, the fourth grade B, under Ross Spurdle, and the fifth grade under Mike Gifford are finding it difficult to score a large number of victories. However, there's no time like the future.



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ROYALTY

The Family Cult

After the raw deal that we are receiving from England, over her entry into the European Common Market, one wonders whether New Zealand might not be a little more independent of its old 'parent'.

In particular, I am tired of the excessive cult of royalty. I think it will be worth while to study this kind of idolatry more closely.

Human beings everywhere have a need to idolize somebody. In America, it is the pop singer, the movie star, or the American President and his family. In other countries we have the cult of Mao Khrushchev or other leaders.

Some of these people may be worth idolizing. But the effects of such a cult are sometimes very bad. One feels extremely sorry, e.g., for the Royal children, growing up in such an unnatural way under the glare of publicity.

Family Worship

In its best, we are idolizing the Royal Family as a family. The family unit has always been an object of worship. This we explain why Christians insist on a Trinity, rather than on God alone. Since the Holy Ghost is usually referred to in equal prominence terms, the Father-Son-Holy Ghost relationship is a kind of family. The Roman Catholic worship of Mary and the Holy Ghost show the wish for a more obvious symbol than the Holy Ghost.)

INSTRUMENTS

ALL

ARE EQUAL ---

There was once a violin. Not an outstanding violin; just an average shaped violin with an average and an average gleam to its polished finish.

It was, of course, a Kiwi violin, so it was named that most egalitarian of ensembles, the Rational Orchestra.

The leader was Recent Asdic. The conductor was Shock Popkins. And all instruments are equal.

A common agreement, which the violin was instrumental in bringing about, the instruments were supposed to produce the same amount of sound, namely, five decibels.

At first this led to no end of discord. The bass drum said he couldn't even function at that level; the kettle drum to boil, and the side drums were to themselves with wrath.

The triangle, on the other hand, after super-triangular effort that yielded 4½ decibels had to be taken away and added together.

The woodwind cracked their reeds (sic) trying to drown the more numerous flutes, and the other wind instruments were braced off with the whole affair.

Generally, the Rational Orchestra began to sound like a parliamentary democracy.

Then Shock Popkins declared a state of disharmony and assumed dictatorial powers.

Flutes, bowmen and drummer men, heard this.

He decreed that there shall be in this orchestra twelve (12) representatives of each kind of instrument, so tuned that they produce neither more nor less than five decibels each.

This decree was greeted with shouts of joy, or rather chords in unison.

The public was all ears for news of the first concert.

Continued on page 12

Thus the most basic relationship in life is also the ultimate mystery. Generally, this kind of idolization is something fine and ennobling. But in the case of the Royal Family there are certain unpleasant aspects. It seems to me wrong, when there is such great poverty in England, that so much money should be spent, e.g., on new houses for Princess Margaret. One could admire the Royal Family more if they attempted to live at less abnormal expense.

However, in the long run, it is we who are to blame for fostering the cult. We can scarcely criticize the Royal Family themselves, conditioned as they are almost from birth to 'act their part'. We are the people who buy the newspapers and magazines which keep members of the Royal Family under such a ridiculous and intimate scrutiny.

T. MONK



W. A. Taylor

A Bosky Dell, Ferned Grot or Borogrove. Nature's delicate tracery outlined against Man's rugged masonry, a glimpse of beauty snatched fleeting and breathtaking through the squat archway of a medieval cloister in some enchanted city in faery lands forlorn — but who knows where, in Padua or Samarkand, San Luis Rey or Heidelberg, Peiping or Little Rock, Cartagena or Paris (France) or Ditchling, Hassocks, Sussex?

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ARTS FESTIVAL

BOMBSHELL NEEDED

In a recent radio discussion, Professor Frederick Page suggested that what NZ audiences needed to make them aware of their insularity in matters of modern music was 'a bomb' — the performance of a work by Boulez, or even by Webern. Musically, I feel that the Auckland Festival could also do with something of this kind.

Two aspects of this year's Festival seemed to me disappointing. First, the high prices for almost all the concerts. How many of them can students afford to attend at ten shillings or more per seat? The obvious solution is increased financial support, e.g., from the City Council. However, something should also be done to level out the prices. The more popular attractions could be slightly dearer, to bring down the very high charges for the more unusual ones.

Second, although this year's Festival included Beethoven's *Missa Solemnis* for the classical enthusiast, and the Modern Jazz Quartet for the jazz enthusiast, there was very little imagination in the choice of programme. Previous Festivals have made a special point of presenting as much contemporary NZ music as possible. In 1959 we heard three works by Edwin Carr, as well as works by Moss, Tremain and Farquhar. Other contemporary composers included Hindemith, Martinu, Milhaud and Khachaturian.

In the 1960 Festival, concerts included works by 12 contemporary overseas composers. The Alex Lindsay String Orchestra gave an entire programme of NZ music (Franchi, Tremain, Lilburn, Ritchie, Pruden and Farquhar), and the National Orchestra performed further works by Pruden, Lilburn and Luscombe. **This Year**

This year there was no NZ music except a motet by Ritchie, a Thanksgiving Ode by Griffiths, and a song by Dr Tremain. Apart from the Youth Concert, the National Orchestra played no contemporary compositions. No other concerts featured modern music except the Royal Christchurch Music Society's Kodaly and Vaughan Williams.

I shudder to read the complacent comments of the *Herald* critic, 'L. C. M. S.', on this matter. E.g., reviewing the same concert as B. F. B., he remarks: 'Beethoven seemed more of a rock and refuge from the crudities so often put in the name of contemporary music than ever last night. One could feel this crowded audience basking (sic) in the sounds of well-loved music, where everything has stability and purpose as well as beauty'. If we heard the music of Webern as often as we hear that of Beethoven, we would appreciate its equal 'stability and purpose, as well as beauty'. But how often does the National Orchestra play even Mahler?



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Films and Poetry

Two other aspects of this year's Festival should also be mentioned. We saw seven films only, as compared with ten in 1960 and eleven in 1959. The selection was, however, a good one: *Gervaise*, *Wild Strawberries*, *Con Men*, etc. But it is a pity that such films do not reach NZ for so many years. We still have not seen Parts 2 and 3 of *Pather Panchali*. Perhaps after the good audiences for this year's Film Festival, more foreign films will be imported in future.

NZ poetry and drama also received a rough spin this year. In 1959 and 1960

the main Festival play was written by a New Zealander. Not so this year. In 1959, there were three poetry recitals (including one programme entirely of NZ works), and in 1960 there were readings by Joseph, Stead, Curnow and Smithyman. This year there were only two poetry readings, including very little NZ verse.

Although these aspects of the Festival were disappointing, it is we, the audiences, rather than the programme organizers, who must create the demand for more *Art* — and less *Festival*.

R. J. HORROCKS

Shoddy Display

To any discerning listener, the eulogies heaped upon the National Orchestra after the first all-Beethoven concert must have been very surprising, if not completely ludicrous.

One can only suppose that responsible critics were shutting their ears to any imperfections in the Orchestra's playing, firstly because it was Festival time, and secondly because of late it has become very non-U to criticize even mildly 'our New Zealand musical institution'.

Certainly, on Wednesday night it was quite obvious that the Orchestra was resting on its laurels. They gave the impression of being a group of ageing professionals, playing with a rather bored air of condescension, and knowing exactly how little effort was needed to carry a piece to its conclusion.

In addition the horn playing was execrable, most notably near the beginning of the *Fifth Symphony*, a place where it could not have been more obtrusive, and in the minuet of the Eighth, where the same glaring error was played twice.

The *Eighth Symphony* also ended more than a trifle flat, this being the most striking example of the out-of-tune playing which sadly permeated the whole evening's entertainment.

Cohesion

Following this was a performance of the *Piano Concerto No. 1*, played by David Galbraith. The soloist, admittedly, performed a heroic if somewhat desperate sight-reading of the piece, and to his credit managed to fit in most of the notes. Especially at the beginning of the first movement — the start of which was most embarrassing, as both soloist and orchestra hesitated waveringly — and in the rondo, the Orchestra and the soloist might have been playing in different rooms for all the cohesion that was achieved.

The playing of the *Fifth Symphony* gave at least some little touch of quality to the evening's performance. It seems hardly possible for any orchestra to give a really bad performance of what E. M. Forster called . . . 'the most sublime noise that has ever penetrated into the ear of man'. However, the aforementioned horn-playing was considerably less than sublime, and the beautiful passage where the opening theme of the third movement is restated by the strings in pizzicato was badly marred by excessively loud wind-playing, which was

obtrusive and extraneous where it should have been subdued.

Mr Hopkins' conducting seemed a little mild and apologetic. Perhaps a little more certainty and vigour from the baton might breathe the more life into what was on this occasion a somewhat lifeless corpse.

B. F. B.

Don Pasquale

It is a great pleasure to be able to write in terms of almost unrestrained praise about the New Zealand Opera Company's production, 'Don Pasquale'.

The singing and acting were both of an extremely high standard, and the comic atmosphere of Opera Buffa was pleasingly sustained throughout.

The only major criticism of the production applies to the scenery, as was the case last year in the productions of *Figaro* and *Butterfly*. Obviously the company cannot afford to have sumptuous decor, but in this production, as in the other two, the stage has been strewn with badly-fashioned rococo detail . . . in an attempt to suggest detailed scenery.

In my opinion the company would do far better to concentrate on simpler, more stylized scenery and effective lighting and leave the 'cardboard-type replicas' alone.

Forceful Acting

Apart from this, the production was first-rate in almost every way. Naturally much interest was focused on the performance of Noel Mangin in the leading role.

He lived up to the very high expectations that his increasing reputation has aroused, showed what a fine bass voice he has, and dominated the stage with his forceful acting. At times his acting, like his make-up, was a little overdone, but this was only a slight blemish on a forceful, intelligent and good-natured performance.

Mary O'Brien, as Norina, was in a role somewhat different from anything she has played before in Company productions. She showed a surprisingly natural

ARTOFFICIAL REPUTATION

or Mr Hogben's payonless method of pumping the nation's art or How to be in the thwim without thinking

Lord Dough, won't you come our Festival?

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Though our guests do their best be dressed tokill!

At the moment, the arts are fashion

And everyone must make splash in

The year's biggest social occas

Every Festival playgirl or play

Buy their new suits and coats by lay-boy —

Or they pay it all off day by boy!

Still, there's nothing to startle shock us,

No poets in showrooms to mock

No atonal rollers and rockers,

The prices are all that will jolt They're so stiff that we would insultier

With any but overseas culture

H. SEARL

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Symmetrical

'What distressed (him) . . . was that nothing had happened, that a thing that was nothing had happened, with the utmost formal distinctness and continued to happen . . .'

The Auckland Festival was opened by the Modern Jazz Quartet, which gave a recital of several jazz compositions which, all in all, resulted in the production of a largely unsatisfying nothing — although it was a most eloquent nothing. The audience seemed to be well pleased.

The MJQ has recorded a quantity of pleasant, if uninspiring, music in the past which has afforded it widespread popularity. The music performed during this concert, however, was not even of the recording quality. The musicians appeared in their usual impeccable dress together with the corresponding display of immaculate presentation, and proceeded to produce a collection of comfortably unimposing sounds (comfortable even if unimposing to the extent of the insipid). The swing which generally livens the performances by the group to a small extent was notably lacking, and the unfortunate techniques which have stylized the title 'MJQ' were predominant almost to the point of caricature.

Mechanical

The preoccupation with musical form has formed the nice precision of character which is an MJQ trademark. But the niceties are becoming so overbearing that not only is emotional content virtually non-existent, but the niceties themselves have caused a chain reaction of self-destruction.

The original formal considerations of the group have resulted, by successive application, in a mechanical and regular

geometrical format which is readily predictable and consequently uninteresting. Form, and more especially symmetry, when taken to this extreme — where each and every part and least morsel of the complete version is outlined in musical red ink — can only lead to a most obvious and uninteresting performance: this is more definitely so when there is little else to compensate for the deficiencies, as was the case in this particular concert.

Such a music may, of course, appeal to the mathematical mentality which is addicted to geometrical regularities, but all the mellowness of sound and instrumental facility will not disguise waning of communication, nor will the nicety in sectioning a theme into its component measures, or over-obvious efforts to provide melodic unity to the point of almost banal simplicity, or the anti-climaxes of forced symmetry.

These highly devised stylizations have had telling effect on the freedom of the Quartet's jazz, and the extent to which melodic development (the mainstay of MJQ appeal, however slight) can be taken under these restrictive conditions is further no compensation for the entombing of free jazz expression.

'Symmetrical Symmetry'

What is most disappointing, however, is that the fault is not in the musicianship of the group but rather in the approach to music. Each of the musicians is an accomplished technician and all have an admirable musical education. As a group of musicians they show great understanding of each other. Creative ability as jazz musicians is not lacking.

Their weak effort in the Town Hall may have been due to environmental conditions; the disgusting acoustics; the necessity of Jackson's having to play a vibraphone rather than a vibraharp, the conservative audience, etc.; but the quartet is still not as impressive as one might expect a top-line group to be.

The failure of the MJQ as a significant jazz voice appears to lie in its imposition of the formalities which have caused its stylization, for it is difficult to improve beyond a certain point. For instance, the Quartet produced some arrangements in the Auckland concerts which were so symmetrical that one wondered if it were possible to have symmetrical symmetry.

The lack of subtlety, the anti-climaxes imposed by the requisite of symmetry, and the entire predictability was disappointing. Despite this, the music heard was of a high standard and would have satisfied the listener who likes his jazz as a side dish. SIR PETER WEBB

NZ JAZZ LABEL

At long last NZ has a jazz record label, 'Studio Jazz', the first pressing of which is a 12in LP from the Talbot-Johnstone Quintet entitled 'Studio Jazz — Scene 1'. The Quintet, which consists of Bruce Talbot tnr, Bruce Johnstone clt alto flute, Dave Fraser pno, Gary Kennington dms and 'Clothface' bass, is resident at the Studio Jazz Club in Wellington — the centre of our 'praise God' jazz music from God's own country.

Please buy this record (on sale to all good students price £1.1-6). It is available through the auspices of Sir Peter Webb, 76 Beresford Street, Newton, Auckland.

R. J. H.

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Wild Strawberries

GERVAISE

(Directed by Rene Clement, from Zola's novel 'The Wine Shop', and starring Maria Schell.)

On one stage in the film, the seedy wedding party, for want of anything better to do, makes a tour of the Louvre. Gervaise and Gouget pause in front of Delacroix's famous painting, *Liberty at the Barricades*. 'I like it', she says, 'because it tells a story'.

This film is the story of Gervaise, living in an environment in which liberty, equality and fraternity are unknown quantities. In their place, there is only corrupt law, class distinction and self-interest.

Gervaise is famous for its evocation of Paris at the end of last century, but its indictment of poverty is universal. In the slums of Paris, one must struggle to stay alive, to resist the temptations of alcoholism. Gervaise is a woman of great determination. Though deserted by her lover, she resolves to do the best for her family. But she can never escape from her environment; it drags her down, humiliates her, and in the end exhausts her strength.

Gervaise's natural handicap is symbolized by the fact that she is a cripple. Unlike the parasites around her (e.g. the bogus 'blind man'), she labours to overcome her handicap. Her steeplejack husband also works hard. However, falling from a roof he breaks his leg, and this disables both his body and his determination. ('Roofs aren't meant to be climbed'.)

The fine but sparse music is by Georges Auric. The theme of the film is a banal dance tune, which we hear during the credit titles, as she dances with Gouget, and finally in the scene at the railway station. This is not the only irony. Gervaise is obsessed with her search for respectability but, ironically, she falls victim to it. She cannot be Gouget's lover because she is respectably married, and at the end it is because of her shameful behaviour that he deserts her.

The photography (by Robert Juillard) captures some beautiful camera movements. The shots of the birthday party are superb. This is the one luxurious element, and the people have ever known, and production when this is spoilt for Gervaise by fear of her first lover, circling slowly nearer. The scene is brightly-lit room. When Coupeau has his bout of the DTs, he is still talking the libretto, 'ethically of the feast. ('All the grub you want — a regular blowout').

Occasionally one is puzzled by the motivation of the characters (e.g. Virie's calculated revenge). And there are two places where the film hovers on the edge of bathos — Gervaise's song

'Tis the dead', and also the final scene. Yet the film remains a deeply moving statement about the evils of poverty, lit up now and then by grim sparks of humour and irony.

FILM REVIEWS

WILD STRAWBERRIES

(Directed by Ingmar Bergman, and starring Victor Sjöström.)

To me, this is a film about communication.

The central character is Isak Borg, a famous Professor of Medicine. For his lifetime devotion to medicine he is hailed as 'the friend of humanity'; but those who know him well hate his selfishness, his inability to understand others or even to understand himself. Although a doctor, he knows nothing of 'the heart'. In his dream he sees his life as an empty street, full of houses with barred windows — for loneliness is the punishment of those who are selfish and cannot communicate.

The ideal communication is Love. The worst is Hate. Love (summer) is light, warmth and honesty. Hate (winter) is darkness, coldness, formality and hypocrisy. Bad communication is also likened to bad memory, bad hearing, bad eyesight. In the first evocation of the past, Borg moves round the house without being noticed. His calls to Susan are not answered. But in the last sequence, it is Susan who summons the Professor.

The Professor's trip to Lund is his Pilgrim's Progress. He meets a cheerful, extroverted girl student (played by the same actress as his earliest love), a husband and wife representing the worst kind of anti-social behaviour, and finally his aged mother. As the past is evoked, the Professor comes to understand how the events of his childhood (his selfish parents, his disappointment in love) have determined his life in the wrong direction.

The journey into the past runs parallel with the course of the thunderstorm. Tangled forest, wind and rough sea are connected with the processes of memory. In the final Monet-like image of his parents, the sea is at last a calm and perfect mirror.

Some people may be disconcerted by the use of religious symbolism. The lunch suggests the Last Supper, the nail on the door and the thunderstorm echo the Crucifixion. After 'dying', Borg's life is examined, he is found to be 'soulless',

the moon is nothing but a circumambulatory aphrodisiac divinely bestowed for the purpose of increasing the world's birthrate.

—Christopher Fry.

Painting in the Pacific

I would suggest to all self-respecting students that, over the next few weeks, they spend an hour or two at the City Art Gallery looking at the Festival Exhibition, *Painting in the Pacific*.

This is one of the most interesting collections to be assembled in this country for many years. It is interesting both for the quality of work on show and the idea behind the whole exhibition.

The idea is 'to bring all four regions (Japan, the American West Coast, Australia and New Zealand) together in order to see whether the Pacific provided some common characteristic: perhaps light, or topography, or perhaps again, some indefinable element'. It is an ambitious and timely attempt because it rightly assumes that *Home* now has little or no effect on the way we paint, that we now may have more kinship with those countries of the Pacific area which have sought to overthrow the tight hegemony Europe held over their work. It suggests that 'isolation' no longer pertains, that we are 'involved' in the Pacific in much the same way as Australia, Japan, and the United States.

'Indefinable Element'

It is an undeniable fact that many facets of our way of life bear witness to such a movement of focus. But once this has been conceded, it is imperative that we define — and I use the word advisedly — what this common characteristic is, for it is not sufficient for Mr Tomory to tell us it is 'perhaps . . . an indefinable element'. If it is indefinable, how can we say there is some common characteristic?

The public has a right to be sceptical of points of view which hide behind the indefinable. We are told that we share landscape features with Japan, flora with the USA and Australia, and light with all of these regions. But is it the same kind of man who is living in these environments? Is he more concerned with those visual experiences shared by fellow

Pacific artists or with those which are not shared? These and many other questions stemming from them must find some sort of an answer before it can be said that the exhibition has succeeded in its attempt.

'Idea' Local

It is worth bearing in mind that the 'idea' is a local one. That is, New Zealanders have never been invited to contribute to an exhibition of Pacific painting sponsored by another country.

I personally feel that there is a danger that the Pacific Basin idea could develop into a fetish *unless* its terms of reference are satisfactorily defined. There is a danger that we will mistakenly exchange one master for another, that Granny England will be exchanged for Brer Pacific Basin.

What is Common

It is apparent to me that the works on show do have some features in common: the influence of abstract expressionism, broadly defined, is apparent in a majority of the paintings; common concern with dominant topography; a common search for symbolic conventions.

But more apparent are the features which are not shared. The strength of the Japanese contribution must be seen in terms of an ideogrammatical tradition; the Australian weakness in terms of a mixed reaction to the self-conscious national tradition; the American collection in terms of their specific rejection of European style and the over-burdening influence of certain painters; and the New Zealand works in terms of their transitional insecurity.

The Paintings

The quality of the paintings seems to

be related, then, more to the specific predicaments of the artists in each country rather than to a common predicament: they have their back to the Pacific.

The best Japanese works are those by artists well rooted in their calligraphic tradition, abstract works which develop their substance and power from a strong feeling for organic form. This can be seen most directly in the three monochrome works.

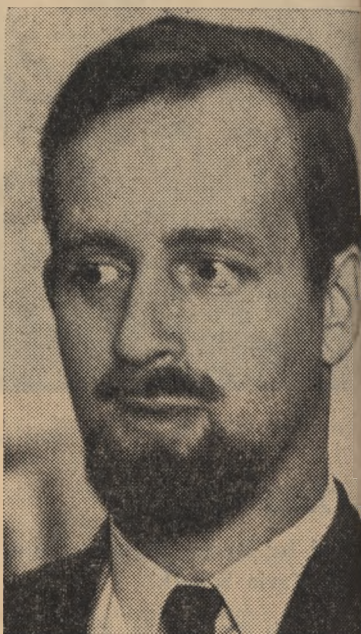
The brittleness of the expressionist movement can be seen in the American works, a brittleness derived from the fact that the tradition rests on the influence of a few highly individual artists who succeeded in producing a personal symbolic language. Hence many works tend to be strongly derivative: non-objective painting becomes objective and in a false manner?

They range from the simply bogus to the derived Pollack to the genuine Deibenkorn.

NZ Contribution

The New Zealand contribution compares well in this company.

The local 'state of soul' which I have described as 'insecure' is evident in the inconsistency: Pine, Snadden, Simmonds and Holmwood in the same collection as MacCahon, Woollaston and Peebles! Surely quality has been sacrificed for the sake of a superficial conformity to the 'idea'? But the better works are prefer-



Mr Tomory

able to any of the Australians, and several of the Japanese and Americans.

This exhibition poses a most important question, a question which demands answer in terms of the paintings on show. There are many excellent works among them and they provide Aucklanders with a rare opportunity to see good contemporary abstract painting in the pigment.

ICHABOD

Sculpture Mystery

Only those who attended during the first few days of the Auckland Society of Arts exhibition *Young New Zealand Artists* were fortunate enough to view the most recent work of one of Auckland's most talented young sculptors.

This work, which attracted some notice at the opening of the exhibition, has been subsequently withdrawn.

The subject of the life-size work is immediately recognizable. It is aptly expressed in the title, which is simply *Woman in Childbirth*. The sculpture is an ambitious work which attempts to record the simultaneous physical agony and spiritual exultation of the most elemental of human experiences. It is an embodiment of extreme suffering, but suffering recorded with compassion. The work is strenuous, immediate — the viewer almost feels the muscular tension — but it is also possessed of rare sensibility. This is the mystery of birth.

The subject is an epic one, and if the sculptor, Mr Anthony Stones, has failed, his is a magnificent failure, a failure that achieves the most moving comment on the human condition to come from a local artist in too long a time. Almost monumental, *Woman in Childbirth* dwarfs the works of the other sculptors in the present exhibition. They appear in comparison as careful but minor exercises in technique.

Abstract Art

If art is to escape the imminent landslide into beautiful vacuity, works of human significance are an urgent necessity. Today abstraction is fast monopolizing modern art. Obscurity and technical ingenuity, in themselves not the important qualities of abstract art, are becoming measuring rods of artistic merit. That which is recognizable is suspect; that which is human is ignored; and that which explores the facts of human existence is embarrassing, not, as in previous

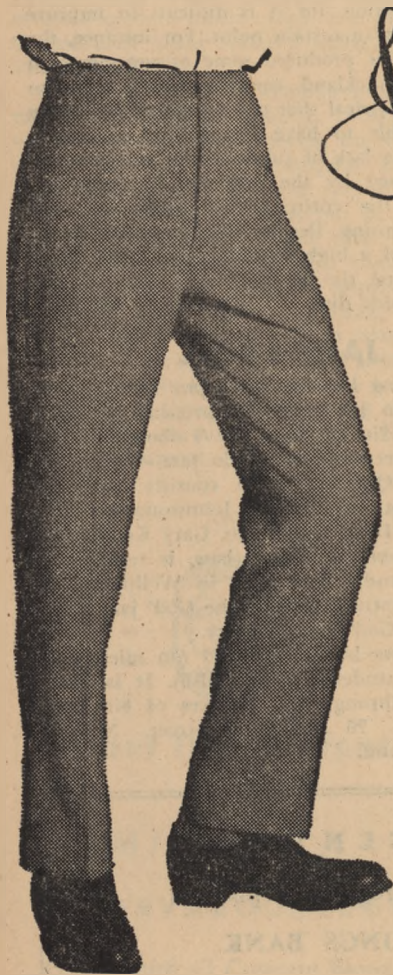
generations, merely to prudes, but now to the avant-garde as well.

When *Woman in Childbirth* was withdrawn it was immediately assumed by the cynical (who, like the poor, are always with us) that the nature of the work had given offence, and that the Society had been forced to withdraw it in the public interest. This, however, was not the case. Representatives of the Society reported that the work was not listed in the official catalogue for the exhibition, and that it had been submitted too late for judging. It was therefore officially included in the exhibition. The Society had none the less allowed it to be shown at the opening and for 'a day or two' subsequently.

The generosity of this concession is obvious: the Society is to be commended for its liberality in displaying the work despite such powerful reasons for its exclusion. It is reassuring to find that honest (even somewhat controversial) works are not automatically and immediately debarred from public view, and it is hoped that the ASA's courageous action in this instance will serve as a historic precedent in New Zealand's rapid march towards enlightened censorship.

Note: Those who have not yet seen the exhibition, and those who have seen all but Mr Stone's work and are interested in remedying this omission, may be interested to know that *Woman in Childbirth* can be located beneath a shroud-like piece of sacking in the furthest corner of the Society's exhibition rooms. A viewing is recommended to those who are not embarrassed by such topics.

T. H. McWILLIAMS



John Bolton

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John Bolton

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MATHS - A Pseudo Mystery

A Reply to Miss Bracewell

Miss Bracewell ends her article on mathematics in *Craccum* 5 by stating in rather oracular fashion that the nature of mathematics is in the hands of the mathematicians.

Judging by the rest of the article, it seems to me that unless it is meant in a purely analytic sense (in which case it is vacuously true) this statement should cause grave concern. For it does appear that the future of mathematics cannot be left in the hands of the mathematicians quoted in the article.

I agree that it is difficult to define mathematics, but surely it is paradoxical to say: 'It is not necessary to know what you are talking about in mathematics, if no one questions the validity of what you say'.

Maths and Reality

Surely in mathematics of all subjects, we know exactly what we are talking about, because we have ourselves decided that it is by defining it. We may not know how the abstract logical system so instructed is going to apply to any field of real existent things, but surely to say we do not know what we are talking about is to fall into the trap of considering maths as an empirical science. Similarly, people will question the

validity of what we say only if we break the rules we have laid down, or if we invest what we have said with some unjustified validity, by applying in inappropriately. Surely all logical proofs are conditional, in the sense that they depend on unproved premises? Absolute conclusions can be drawn only within an accepted logical system, and pure maths is a logical system.

But if we are to apply our system to anything, we must 'see' the self-evidence of its postulates in terms of that to which it is to be applied. Thus, in terms of Miss Bracewell's own analysis, we could not call $1 + 2$ objects by this name unless they were 3 objects.

It is true that modern geometries give us a choice between various ways of describing or denoting 'space', but surely to say that the distance concept is 'logically arbitrary' — there need be no things that correspond to it, is either to say the obvious, about an applied conceptual scheme, or else to talk nonsense. That is, if our geometry is about, or applied

to, real space, then distance is something real and given which the geometry describes and does not create.

Maths and Art

Mathematics has useful applications because, being a logical system, it can be used as a useful system of classification to represent things; and also, in many cases, because it was not originally conceived as a merely abstract logical system. For, as is particularly clear in arithmetic, the logical system is really an abstraction of various qualities and relations from reality. Thus it is not surprising that when these abstractions have been developed logically, the results should apply back to reality, especially when we judiciously choose our rules so that they also 'mirror' reality.

Birkoff Theories

The theories of Birkoff seem to me to show the dangers of too much intoxication with mathematics. Surely such formulae as he gives are completely arbitrary, and if they can be justified

at all it must be by an aesthetic (or ethical) analysis, and not by a mathematical one.

Similarly, in deciding the comparative value of the various 'factors', and even in deciding what in fact they are, mathematics is powerless. All it can provide is a system of classification after all the theorising has been done; but in any case, this is of no use until some 'notable advance' is made, and it seems very doubtful whether ethics or aesthetics gain in the slightest by being stated mathematically. To say that philosophers, etc., have made no notable advance is merely tendentious, and shows complete ignorance in any case.

Maths 'A Mystery'

To call mathematics 'a metaphysic' is surely an abuse of language; to attribute this to Plato is plain misrepresentation. Plato thought that maths was a good training in abstract thinking, and was impressed by its beauty, but, as is evident from the images of the Cave and the Line, in *The Republic*, he thought that anyone who did not progress from mathematics to something greater, had not attained true knowledge.

In denying that mathematics is itself a mystery, I would locate the mystery in reality itself. That reality should be such as to give rise to the order of mathematics — that mathematics should apply to reality in so many new and unexpected ways (in ways other than those which led to its formulation) — and this is the mystery.

LES HOLBOROW.

National Party and Hanging

seems likely that the National Party will be attempting to reintroduce capital punishment, i.e. hanging, for certain crimes.

I believe that this is morally wrong and I hope that there will be strong public opposition to such a move.

Crime and punishment are subjects on which we all have strong feelings and finite views. However, let us examine the arguments for and against as objectively as possible.

Eye for an Eye

There are two attitudes towards punishment which can never be reconciled. One party believes that crime is wrong and should be eliminated as thoroughly as possible, but they disagree strongly on the method.

First, there is the 'Eye for an eye, tooth for a tooth' attitude. To punish is to revenge.

And second, there are those who believe that to punish is to attempt to reform. We would very much like to order somebody who has committed a crime, but we realize that we could make the effort, difficult or impossible as it may seem, to rehabilitate him. Society has a responsibility towards criminals.

Obviously those who adopt the second attitude — that the aim of punishment is to reform — will never agree to the death penalty. Furthermore, there is the terrible possibility that an innocent man may be put to death on evidence or by some other legal error, a mistake for which we can do nothing. This has happened once or twice in England. The responsibility is great; for the sake of one mistaken execution we should hesitate to put anyone to death.

Argument Invalid

The opponents of this view may say: 'We agree that hanging and other forms of capital punishment are distasteful in the future, but the means are justified by the society's exhibition — hanging is needed to discourage crime'.

Again and again, this argument has been proved to be invalid. Capital punishment has been abolished in England

for some time but the number of murders has not increased. In America, where even 17-year-old youths may be put to death by hanging, the gas chamber, or the electric chair, there is an appalling crime rate. A person who has committed one murder has nothing to lose by committing many others. American policemen carry guns and gun battles are frequent.

There are no grounds, moral or practical, for introducing capital punishment.

Two wrongs cannot make a right, and it is no solution to the problem of crime to answer cruelty by further cruelty.

It is pleasing to see that most of the churches have recently made public statements condemning the move to reintroduce capital punishment. One hopes that other sections of the population will also show their disapproval of this retrograde step.

CHARLES IVES

Federation Week

The Student Christian Movement of this University is holding a Federation Week from 18 June to 25 June.

During this week, members of the SCM will:

- ★ Earn money by means of a work day to further the work of the World Student Christian Federation;
- ★ Speak of its activities at various city church services;
- ★ Attend a special church service on 25 June to mark the World Day of Prayer for students.
- ★ Conduct a similar service.
- ★ Come to understand more fully just what the activities and the meaning of the Federation are.

The World Student Christian Federation is a world-wide organization connecting each of the national movements. The Federation maintains a universal and consistent standard of creative Christian thought, from which ideas and approaches filter down to each branch.

The Federation maintains contact with Christian students throughout the world in times of peace and war. The Federation, under God's guidance, has 'pioneered new paths in ecumenical relationship, international friendship and the world missionary task of the Church'.

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University students the world over.

The Federation needs the financial support and the prayers of all Christians, and especially of all Christian students. You can take part in these during Federation Week.

For further information, ring Nelson Mackintosh, c/- Rae House, Ph. 67-248.

Remember the dates: 18-25 June, SCM Federation Week.

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RESEARCH IN NUCLEAR PHYSICS

Author: JOHN LEKNER is an 'ethical infant' doing research in theoretical nuclear physics.

The basic aim of physics is to understand the structure of the material universe. So far as size is concerned, the objects studied do not seem to be bounded.

On one hand we have the entire universe which cosmology attempts to describe; on the other hand, nuclear and particle physics attempts to analyse matter into the smallest fundamental parts.

The present state of knowledge in the latter field is briefly as follows: it is known that material substances, such as an egg, consist of smaller bodies, separable by chemical means, which are called molecules. By more violent chemical or physical means the molecules are further split into atoms. An atom is found to be composed of electrons moving around a central heavy core, called the nucleus.

The Nucleus

Whereas there exist millions, possibly billions, of different kinds of molecules, only a few hundred different nuclei are

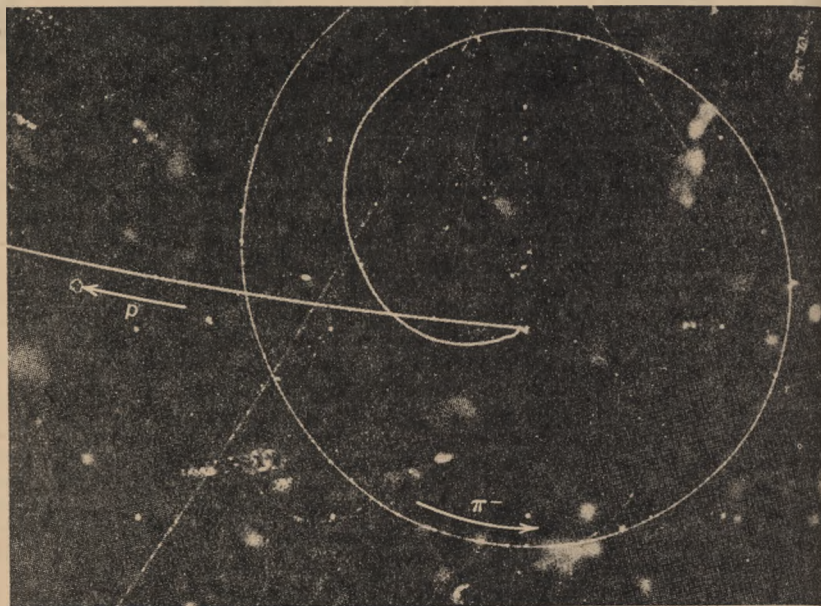
known, and it is unlikely that many more will ever be found. Some nuclei are radioactive, that is, they decay by splitting up into lighter nuclei. The smallest products of any such decay are found to be either neutrons or protons, neutral and charged particles of approximately the same mass. These are minute, even by chemists' standards: their dimensions are of the order of 10^{-15} metres, a hundred thousand times smaller than an atom.

Nuclear Physics

Although it has become evident that a still finer structure exists in nature, we stop hairsplitting here and consider how neutrons and protons are bound together to form nuclei, and how physicists determine the properties of nuclei. The problem of sensitivity of instruments is relevant here. Obviously, if a needle point consists of billions of nuclei, it will be too coarse an instrument with which to probe a single nucleus. We need probes as minute or smaller than the object to be studied. Physicists use the *nuclei themselves* as probes, by bombarding the nucleus to be studied with protons, neutrons or heavier particles.

Accelerators

Nuclei consist of neutrons and protons, with the protons having a positive charge. Hence charged particles such as protons or deuterons (a deuteron is a neutron and a proton combined) will be repelled by a nucleus, because like charges repel each other. Now we wish to study not the electric repulsion between protons, but the unknown, specifically nuclear force, which binds neutrons and protons together to form nuclei. To study this force we need to overcome the electric repulsion between target and projectile, so as to have them approach



The simplicity of this cloud chamber photograph contrasts with the complexity of mathematical formalism necessary to describe the event. The path is curved since incoming particle is moving in a magnetic field. As it is slowed down the curvature increases. In the centre it hits a nucleus, from which a fast proton emerges.

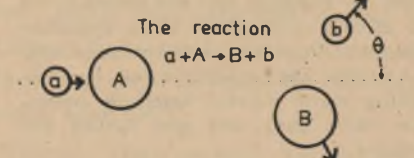
close enough for the short-range nuclear force to take effect.

This explains the need for accelerators, machines which produce beams of particles of high energy, enabling them to overcome the repulsion and to interact directly with the nuclei.

Reactions

Such an accelerator is used by the Physics Department at Auckland University. The charged particles are produced at 500,000 volts and fall to earth potential, converting their electrostatic potential energy

into kinetic energy of motion. The beam then strikes a target nucleus, initiating a reaction of the type $a + A \rightarrow B + b$. Here a and A are conventionally the bombarding particle and the target nucleus, and B , b are the residual nucleus and the emerging particle. For example, $d + B^{10} \rightarrow B^{11} + p$ means that a deuteron strikes a boron 10 nucleus (consisting of 5 protons and 5 neutrons), producing a boron 11 nucleus (consisting of 5 protons and 6 neutrons) and a proton.



An energetic bombarding particle a interacts with the target nucleus A . As a result of the interaction, another nucleus B is formed, together with a particle b . The picture is schematic: in reality we can assign neither precise positions nor precise boundaries to the interacting parts because of the quantum nature of the event.

into kinetic energy of motion. The beam then strikes a target nucleus, initiating a reaction of the type $a + A \rightarrow B + b$. Here a and A are conventionally the bombarding particle and the target nucleus, and B , b are the residual nucleus and the emerging particle. For example, $d + B^{10} \rightarrow B^{11} + p$ means that a deuteron strikes a boron 10 nucleus (consisting of 5 protons and 5 neutrons), producing a boron 11 nucleus (consisting of 5 protons and 6 neutrons) and a proton.

Angular Distributions

The measurement of the *energies* of the particles involved in a reaction will tell us the binding energies of the nuclei, that is, how stable they are. However, to obtain more detailed information about the structure of nuclei, the *angular distribution* of the emitted particles is determined. In general the emitted particles move in all possible directions from the target, but the rela-

tive possibility of a particle flying off at a given angle varies with the angle. This is measured by placing detectors at various angles and counting for a fixed time. The number of particles detected in a given time at an angle θ to the direction of the incident beam is proportional to the probability, $P(\theta)$. It is this probability that the theoretician wants to calculate.

Theory

It is the task of the theoretician to find mathematical formalisms, as simple as elegant as possible, to describe the physical process. As the phenomenon is described in more detail, the theory becomes more complex; for example, to calculate the angular distribution of the protons from the reaction $d + B^{10} \rightarrow B^{11} + p$. In simple cases, one can calculate the shape of the curves in a few hours, but the curve in the figure was calculated by an IBM 650 computer more than 100 hours. This very complexity forms a challenge to physicists to keep theoretical physics aesthetically attractive while continuing to describe new and more difficult phenomena.

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Black Man's Burden

There are few things which embarrass the Western powers more than the race issue. For this problem has given the Communists unusually genuine ammunition to hurl at Western 'capitalist exploiters' and to rationalize in a Krushchev phrase 'the imperialists' place in the dust bin of history'.

Yet, of course, the West is just as concerned as Mr Krushchev about the whole business and claims to be doing something about it. Was not South Africa more or less pushed from the Commonwealth by the deep antipathy of its members to apartheid? Has not the wicked Dr Salazar been severely censured for his butcherings in Angola? Has not President Kennedy pledged himself to resolve the civil rights issue?

Salazar and Verwoerd

This is true, but it is also true that in Africa much more has been said than done. Dr Verwoerd carries on daily building up his totalitarian State and even the Queen wished him well on Republic Day. Dr Salazar pursues relentlessly his 'war of extermination' in Northern Angola, matching his napalm bombs and

machine-guns against the bows and arrows of the natives, while the West rebukes but does little else.

Indeed, one may well wonder if the West is even rebuking Portugal, after the 'goodwill' visit of HMS Leopard to Luanda, or Lord Home's 'cordial' mission to Lisbon, or the continued supply from NATO countries of the very arms with which Salazar commits his atrocities.

The Deep South

It is thus heartening to find that the United States Government is at last combining actions with words in tackling the racial problem in the Deep South. Nor is it just a matter of acting when there is a crisis, like the riots connected with 'Freedom Riders' recently. The Civil Rights Division of the Department of Justice under the President's able brother is quietly gnawing away at the structure of discrimination.

For instance, over the question of equal voting rights (which is considered to be the crucial issue) the Department has filed a number of suits against local registration and polling officials, whilst the FBI is investigating many other charges of denial of voting rights in seven other Southern States. In this, in judgments in the Supreme Court and in many other ways, the Government is quietly pressing the South towards desegregation. And in some areas, for example Memphis (Tenn.), much has been accomplished.

Obstacles to Desegregation

But it is not an easy task. On the one hand, there is definitely a deep ingrained race prejudice amongst a surprisingly large section of the Southern white population.

As an example of the type of bigoted attitude the desegregationists are up against, we may take a recent report of a very prominent citizen in Montgomery

(Alabama), who claimed that if the Negroes were not cared for and controlled by the whites, they would 'revert to Africanism and make slaves of their women'. On the other hand, the Federal Government's attempts to impose desegregation or even to maintain law and order have stirred up the well-worn passions of 'States' rights! — passions which die hard in the South.

Politics and race have become inextricably mixed. Consequently, racist Governors, like Orval Faubus, who are champions of 'States' rights', can be re-elected to unprecedented terms in office, which only makes the Government's task more difficult.

There is again a widespread tendency to identify organizations like the Congress of Racial Equality (CORE), which organized the 'Freedom Riders', with that particular American bete-noire, the Communists. And such an attitude does not make the passage to integration any smoother.

Pacifism and Economics

Yet it is probably the non-governmental organizations who are doing most to hasten integration. Firstly the Ghandi-ism of an organization like CORE, under the pacifist Rev Martin Luther King, in contrast to the mob violence of the extremists, in beginning to push the moderates into the desegregationists' camp. Especially since it is realized that 'good publicity' is a vital need for America in the present delicate state of international health.

Secondly, and perhaps most significantly, there is a considerable economic pressure pushing the South towards desegregation.

Since the racial 'time of troubles' began after the Supreme Court's decision to desegregate schools, there has been a noticeable slackening of the flow of industry to the south. The flow, it is remembered, which created the post-war boom in the South. For instance, Little Rock (Ark.) has only attracted one new major industry since 1957, and that only because the local chamber of commerce provided it with a free site.

For businessmen, anyway, it has become less of a choice of segregation or desegregation, than one between economic isolation and possible stagnation on the one hand and probable prosperity on the other.

Because of all this there is little doubt the South will in time, though perhaps very slowly, see the last of its racial hate, which Dulles called America's 'greatest international liability'. Then the black man's burden will have been perceptibly lightened in America.

But how long will it take before something similar happens in Africa?

D. C. PITT

Paper - Back Reprints for the Private Purse

D. H. LAWRENCE: Selected literary criticism; edited by Anthony Beal. (First published 1956) London, Mercury Books, 1961. English and NZ price: 12/6.

Reviewed by Bibliotecarius

If you're normally a little shy of selections, rest assured. Almost everything worth rescuing is probably here. A 'selection' indeed it is because it had to be excised from so many articles, prefaces and private letters to be assembled in this solid, if sometimes variable and reticent, book. And don't be worried by the hasty and often contradictory first thoughts, never meant for publication: e.g., to Harriet Monroe, Nov., 1914: 'Today came the War Number of Poetry'. It put me into such a rage . . . that in a real fury I had to write my war poem, because it breaks my heart, this war' — and to J. B. Pinker, 5 Dec., 1914: 'I am glad of this war. It kicks the pasteboard bottom in of the usual "good" popular novel. People have felt much more deeply and strongly these last few months . . . I am glad of the war. It gets a slump in trifling'.

And don't, if you can help it, be put off by the way Lawrence says things; it's what he says that matters. Most of the time he's talking, and talking at you, too; and other times, well listen: 'humanity mankind is helpless and unconscious, unaware of that thing most precious to any human being, that core of manhood or womanhood, naive, innocent at-oneness with the living universe-continuum which alone makes a man individual . . .'

Thus lightly warned you may safely dive deep. You are at once in the fascinating milieu of First World War and the Twenties, nodding to Martin Secker, Edward Garnett, Middleton Murry and Katherine Mansfield, Aldous Huxley, E. M. Forster. When studying G. M. Hopkins, read Lawrence on scansion;

and perhaps with Keats take 'The Nightingale'. But it's about the novel that there is most to find: criticisms of and judgments on Galsworthy — 'had not quite enough of the superb courage of his satire' — Wells, Maurice Baring, Somerset Maugham, all the part on Hardy of the 'Study of Thomas Hardy' (Lawrence himself said 'It will be about anything but Thomas Hardy, I am afraid — queer stuff — but not bad'); Dostoyevsky, Thomas Mann, Poe, Hawthorne, Fenimore Cooper, Herman Melville, Whitman, a riposte to Prof. Stuart P. Sherman's 'Americans', finishing up with reviews of four American novels. There are a few notes on Lady Chatterley, and the essay on Pornography and Obscenity.

Few if any students could get the material elsewhere. In New Zealand we have no sets of The Dial, Rhythm, Blue Review, Phoenix, International Book Review, and no readily accessible set of the London Mercury. Undergraduates must then use such a compilation as this.

At the price it could well form part of your personal collection. It is big, well-printed, pleasant to handle and to look at. Other Mercury Books now available are Fred Hoyle's Frontiers of Astronomy and A. C. Crombie's Augustine to Galileo (in 2 vols. at 7/6 each), both the last titles illustrated. Others in the series include Lionel Trilling's The Liberal Imagination, J. L. Talmon's Origins of Totalitarian Democracy, J. M. Keynes's Essays in Biography. In all, 12 titles have been published to date.



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Copying Book '61

This is another complaint about the Capping Book. Not, this time, on the grounds of immorality, corruption, bad taste, etc.; but on account of the large amount of material in the book that has been 'lifted' from other authors and transplanted in Capping Book as the work of students of the University.

On page 31 of this year's issue we find the following statement . . . 'The editors would like to thank those many people who have submitted copy. In particular they would like to thank Dr W. Anthony, Mr Denis Turner, and the printer, Mr Robert Lowry . . . There is, however, no mention of the many illustrious authors who have apparently dedicated their works to our production.

In last year's Capping Book what seemed an unbeatably low standard was reached with the reprinting of an article from *Punch*. But this at least was accompanied by an acknowledgment. This year there are no such acknowledgments. Perhaps they were omitted by mistake? This does not seem very feasible, as the number is too great to be overlooked, even by careless proof-readers. Or could it be that by a fantastic coincidence a number of students have produced original work, by some chance completely identical to that produced by overseas wits and cartoonists?

The only other explanation is that someone is trying to kid us that what we are looking at is genuine University work.

Amusing Document

Turning to page 25 we find a very amusing document entitled *The Abomunist Manifesto* . . . apparently the product of a brilliant mind within our midst. Oddly enough, I read last year a document with the same title, and the same words (the only difference in the two being the substitution of Auckland place-names, e.g. Victoria Avenue, Grey's Avenue). This piece of literature was written in America by a poet of the San Francisco beatnik community, but in Capping Book the author's name is unfortunately omitted.

The centrepiece in the Capping Book is *A Menu for your Graduation Dinner*. This one, admittedly, originates from a little nearer to home, but surely the author is a little old to still be taking his degree!

On page 42 there appears a poem which bears a truly remarkable resemblance to one by Mr Ogden Nash. It differs very slightly from my edition of the poem, which reads:

'There was a young belle of old Natchez
Whose clothes were always in patchez
To Capping Book's

'The queen of all beauties in Natchez
Favours frocks that are always in patchez'.

(If only I could find out what faculty Mr Nash is in I could ask him which is the finished draft.)

Pleasant Surprise

However, there is a pleasant surprise on page 47, for here an author's name is actually attached to his poem. Mr A. D. Godley (1856-1925) is, or was, the lucky man.

This, alas, appears to be but an isolated incident, for scattered through the book we find a number of cartoons from a collection entitled *Captions Courageous* now on sale at all leading booksellers.

There is, in addition, a copious supply of similarly unnamed pictures scattered through the book that bear a simply amazing resemblance to cartoons that have appeared in *Punch*.

To coin a phrase, Capping Book seems to work on the principle of . . . 'What's mine is yours and what's yours is mine'.

Strangely enough, a Mr Shakespeare

said that same thing in a play called 'Measure for Measure', about three hundred and fifty years ago.

Strange world, isn't it?

In Fairness

In fairness, I should add that this principle is unfortunately forced upon the editors of Capping Book by the scarcity of original wit produced in the University, despite the presence in our midst of so many self-styled intellectuals. I realize that the book has to sell, especially as the profit is going to the Building Fund, and therefore those responsible have an obligation to fill the book's 64 pages with work of a sufficiently high quality to ensure that a large number are sold. But surely, in our ivy-covered halls, or perhaps in the corners of dim coffee houses, there lurks just a little undiscovered talent, just waiting for the opportunity to spring itself on an unsuspecting public. If so, would it please show itself in Capping Book next year.

B. F. B.

Pauling Appeal

On 16 February last, the Nobel Prize winner, Dr Linus Pauling, and his wife presented to the United Nations a petition against the spread of nuclear weapons.

This petition, described by Dr Pauling as an 'initial list', was signed by 720 scientists and leading citizens from 38 countries, and bears eloquent testimony to the concern with which thinking people the world over are viewing the spread of weapons of mass destruction.

--- BUT SOME NOT SO EQUAL

Continued from page 5

'The Auckland Town Hall was full.

In the gallery was a crowd of culture-seeking, bawdy-song-singing ineffectuals from Auckland's University.

The circle (which is only semi) and ground floor were full of programme-waving, gossip-swapping university slanderers.

All was as it should be.

As the instruments tramped on to the stage two by two under the ark (sic) lamps, the noise began to abate.

Recent Asdic took his place to echoing applause.

Shock Popkins was given a rousing ovation.

He turned to the orchestra.

The drum rolled.

Three stage assistants rushed out and put it back in its place.

The orchestra played the National Anthem.

Each instrument produced a perfect 5 decibels.

The audience sat down.

But all was not well.

Not a murmur had come from the assembled ranks of music lovers.

No one had noticed that a new sound had been born.

'All was as it should be', said the starry-eyed *Herald*.

The Moral?

If you want to be a big noise in the world, don't blow your own trumpet in the wilderness where only the rooks and rocks will hear you.

W. M.

The Pauling appeal is now being circulated in New Zealand, and all students within the Auckland University who are interested in this problem are urged to sign.

Its text is basically the same as that presented to the UNO, and the sponsors believe that it is only through continuous democratic expressions such as this one that we can move our government to do its part in effectively implementing the anti-bomb UNO resolution of December 1960, and make positive moves in the world councils for effective disarmament and control.

Support for this petition could be the first step in this direction. The UNO resolution was acknowledged by the Irish delegate as . . . not an end in itself, but an attempt to prevent matters from getting worse while we are concentrating on doing our utmost to improve them'.

But if New Zealand, which was one of the 68 countries which supported the UNO resolution, is not pushed by the agitation of popular feeling, it may well entrench further into its pact commitments which could involve it in nuclear war.

The Pauling appeal, which has already been sponsored within the University by the SCM, WUS and Socialist Society, and is on the agendas of several other interested student bodies, deserves the support of every student who is concerned with the present alarming trends in world power-politics, and the present apathy of governments towards the problems of disarmament. Every signature is a positive contribution.

N.B. Six hundred students out of about 4,500 signed the petition in the cloisters. Compared with the 854 who voted in the recent student elections, this is not a poor figure. Of the many who did not sign, few could give any logical reason for not doing so.

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MAINLY MAINTENANCE

Did you work here in holidays? You did, then noticed the man with pneumatic drill eroding bits of library. So you fled from the and promptly got tangled in portable cranes whisking away bits of Rugby shed? Well, of the tumult has died down but there's still a man chipping away on the tower.

By the way, Who drove tank through the M.H.C. room?

PURELY PROFESSORIAL:

First they just had stickers for the windscreens, then had yellow metal name plates on concrete curb, now they've got nice spaces marked out with dotted lines labeled Profs. Only! What will they think of parking meters?

Intriguing thought occasioned by the dust patch left behind by you know who? Wonder if in aeons to come some contractor digging the foundations for a new commercial skyscraper here in Princes St, will find a layer of decomposed sawdust mixed with broken bottles and footballers' teeth? I think of the deductions the archaeologist will make.

BOMB BANNING — WISE

Interesting to see the same argument raised now for a petition on bomb ban were raised years ago in protests against Christmas Island Tests. Could it be they still valid?

What people say about it?

'Well it's O.K. I agree, but they will take any notice. They will just go on talking. What do I say about it? Climbing off the fence wise, if enough drips drop together they can make an awful lot of water. If the water falls on the right stones for long enough it will wear them away. What seems a good enough reason for being drip!

A Question of Gender?

Male student sitting in a common room. Female student close by working. Female student passes discreet note to male student. Palpitations? Uh, huh! Note says, 'I was under the impression this was a women's common room.' Male student, not to be put out of countenance, scrawled on his bill-doux, 'I was under the impression that this was a common common room.'

If I may have the last word, I am under the distinct impression that the common rooms are cold and drafty hovels!

Signs of the times.



I have a theory that the furniture in the arts block was designed by someone keen to perfecting diabolical instruments for the Inquisition. Those massive wooden tables and benches are all either too low or too high for the chairs, and there is a cunning wooden bar or solid shelf just the right distance above the floor to stop you stretching out your legs. Anyone got a saw?

Beards. Everyone's growing them. At least one lecturer sprouted one over the holidays but shaved it off. Perhaps because he looked like Zoltan Kapparth.

Circulation Boosts. 'The Times' uses snatches such as 'Top People read the Times' . . . (As a student you can get it for 2½d. Hum, cheaper than 'Craccum').

'The Listener' (NZBS) uses bigger forms and bags of mag type articles on things like the TAB. The editorial is relegated to page 23. And dammit, Sir, the thing costs 9d!

— TONY NELSON

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