

## The Grand

Where the elite  
of the students meet,  
For civilized drinking,  
Talk, and thinking.

## Hotel

Willis Street

# Salient

An Organ of Student Opinion at Victoria College, Wellington, N.Z.

Vol 15—No. 14.

Wellington, July 24, 1952. By Subscription.

LITERARY ISSUE  
OUT ON MONDAY

At 1 6

Work by  
BAXTER, CAMPBELL,  
JOHNSON and  
MITCALFE.  
A GOOD BUY.

## AMERICAN PROFESSOR PICKS EISENHOWER TO WIN

### DR. MUNN BACKS WINNING HORSE

"AMERICANS take from wherever they can take," said Dr. Munn addressing a V.U.C. audience last week on "Present day trends in American Psychology."

Professor of Psychology at Bowdoin College, U.S.A., Norman L. Munn, well known to stage one students, proved that even authors of text books can be human. A fluent speaker, in spite of having left his lecture books on the Wairaki service car, he kept a large audience entertained with his ready wit.

To those of us who were fortunate enough to interview him after the lecture Dr. Munn showed that Americans can give as well as take in his ready answers to "Salient's" questions. "What do Americans think of New Zealanders?"

"Well, most Americans regard Australians as a pack of Commos and New Zealanders as a bunch of Socialists who have yet to learn the benefits of Private Enterprise."

"Why do adults read comics and what do you think of the Comic Menace?"

"It beats me, I just don't know, habit mainly. It depends what you mean by comics. Serial strips in the paper give people something to look forward to—the next issue. Most of the comic books produced certainly do exercise a detrimental effect on young minds and in local communities much is being done to prevent the distribution of the worst sexy and suggestive types and those with perpetual themes of violence and crime. The comic strip technique however is valuable educationally and some comic books such as "Classics Illustrated" seem to do quite a bit of good—they get children interested in the classics."

"To what extent does the Red Hysteria of which we hear so much really exist in the United States?"

"It definitely does exist and has reached unbelievable heights," said Dr. Munn. He went on to discuss the position of lecturers who were unable to mention aspects of Soviet Culture from a public platform without fear of being branded RED and endangering their positions. Democratic Americans were objecting strongly to the policy of a Government which solicited unnecessary loyalty oaths from its employees and made intensive investigations into the private lives and beliefs of those who had committed no crime against the state. "Red" was the commonest term of abuse heard today and many lives and careers had been ruined by unjust and unfounded accusations of Communism. The American public was being fed an unprecedented diet of hatred and intolerance.

"To what extent does the State enter into the field of Psychology?"

"Over half of our psychologists are working in the applied or clinical fields. Private enterprise requires efficiency experts and Hollywood needs psychological advisers."

Psychology no less than any other profession had suffered from rack-steering and Dr. Munn gave some amusing examples of the exposure of numerous quacks. Earlier in the evening he had caused amusement by reference to the American Association of Psychologists of which he is a member, campaign for the certification of practitioners, but the issue is a very serious one when the extent of the exploitation of the public's credulity and ignorance of the true nature of psychology is realised.

The Government offered positions to promising students, but these were mainly on veteran administration

boards, in the armed services, criminal reformatories and on educational advisory bodies. Attached to local hospitals in some places there were panels consisting of doctors, psychologists and social workers which functioned as social welfare committees. During the war there had been investigation of morale under fire and studies of attitude toward war, but now the emphasis was on simplicity of instrument design and the bases of efficiency in manipulation. For those less patriotically inclined there were openings as psycho-analysts at three dollars an hour or as Rogerian counsellors asking the "talk and talk" technique allowing the patient to cure himself and line the counsellors pocket at the same time.

Doctor Munn himself preferred to remain a teacher and besides fulfilling his duties as a lecturer he has made valuable contributions to many diverse fields of Psychology.

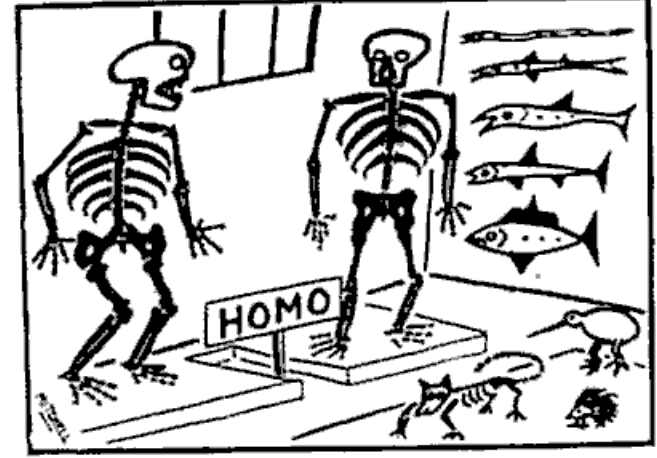
Asked his opinion of the elections Dr. Munn admitted that he was a Democrat voting Republican. He wanted to see an end to the corruption and graft which went on in Government circles and he thought that a new broom would sweep clean. Eisenhower also had the advantage of having kept good relations with Europe besides which he was about the only man who could get more money for rearmament. Dr. Munn appears to have backed a winning horse.

In his lecture Dr. Munn attributed the current trends in American Psychology to the influence of the earlier European pioneers. The first 73 years of modern psychology lay under the shadow of Wundt and his emphasis on clinical studies. Titchener and Cattell two of his pupils rapidly moved away from the old idea of mental analysis on chemical lines, with their respective studies of conscious experience and of individual differences. The work of Galton and Darwin had been a strong factor in the development of psychological investigation and had determined the stress on the evolutionary aspects of Psychology. In the twenties and thirties many opposing schools had appeared. Functionalism, Operational, Behaviourism and various theories of consciousness vied with one another for supremacy. Watsonians declared that only the objective should be studied and by their extremist statements alienated many church bodies. Psychology fell into even greater disrepute. It was known as a next to the liquor traffic one of the greatest evils of the age.

On the other hand the popular mind imagined psychology to have the "inside track" on man's relations to God. Watson eventually went too far for even the most staunch materialists and became an outstanding man in the advertising world.

Since the mid-thirties concurrent with the integration of the schools of psychology Watsonian Behaviourism had been modified to a point of view of an approach. Psychologists can study scientifically and objectively but do not pretend to resolve philosophical conflicts. Today the emphasis was on learning and adjustment. There were no more schools but systems of psychology had evolved. Dr. Munn proceeded to eluci-

"I went to one of those psychology quacks. He felt the bumps on my head, decided to operate. I got on the couch and the next thing I knew he had my libido. Now I don't seem to have the guts to face up to life."



date the Hull and Tolman systems and made their postulates readily understandable even to those of us who were not psychologists. The argument centred on how people learnt. The relationship between stimulus, response, knowledge and reinforcement was clearly illustrated. Dr. Munn preferred a mid-way course between the two views.

In child psychology the followers of Giselle had "gone about as far as they could go" in their studies of norms and the trend today was toward a study of personality in relation to home and socio-economic environment. More work was also being done on changes of personality with age.

—M.M.

## SARTORIAL JOTTINGS

AMONG distinguished members of the Plunket Medal audience was Professor Allen, Wellington's well-known representative of that conservative, style-setting London magazine, "Tailor and Cutter."

The professor, wearing an elegant camelhair coat with chocolate velvet collar and pictorial scarf, was asked to give his impressions on the standard of dinner dress of the contestants.

"Well," he said, curling the pictorial scarf into a noose, "it was lousy. Not that I expected it to be on a par with the Parliamentary Ball, you know..." We thought we knew.

The prof's pick for best-dressed speaker went to J. L. McLean wearing the only real double-breasted jacket.

Of medallist Con Bollinger: "I couldn't decide if he was wearing a double-breasted jacket or not. Anyway, if he did he was wearing a wing collar. Shameful ignorance!"

The prof gave a contemptuous sneer when reminded of Hec McNeill's lounge suit.

"The young fella Foy," he mused. "Looked as though his gown might take off."

Professor Allen did not feel competent to judge the ladies' dresses. Blue Domino was not present.

—D.L.R.

## Voting Papers

SIR.—In response to your inquiry concerning numbers on ballot papers for Exec. elections, I have made some inquiries which confirm my own impressions. The numbers are used solely for the purpose of identifying votes in the case of disputes. The practice of numbering the papers is used in general and municipal elections. Admittedly, the type of dispute that arises in a Parliamentary election is not very likely to arise at Victoria, but the value of this precautionary measure may be realised at some future date.

I think I can assure members that the secrecy of the ballot is preserved and that the numbers are not used for any other purpose.—Yours faithfully,

M. J. O'BRIEN.

Philosophy Students—

## A SKETCH OF MEDIAEVAL PHILOSOPHY

Price only 7/6

Catholic Supplies (N.Z.)  
Limited  
72 Dixon Street

## STAMPS

STUDENTS—FOR ALL YOUR  
PHILATELIC REQUIREMENTS

## Wellington Stamp Centre

(Bottom of Cable Car)

"THE STANDARD PRESS" IS  
NOT RESPONSIBLE FOR THE  
READING OF SALIENT.

## SMITH'S BOOK SHOP

34 MERCER ST., WELLINGTON, C.1

Phone 41-931

WILL PURCHASE ANY NATURE  
OF BOOK

# SALIENT

## LITERARY ISSUE — SOME EFFORT

WE hope that by now most of you will have heard about the literary issue of Salient which is advertised around the College. Probably at one stage or another you have thought that it would never be published and that it was just another of the wild idealistic schemes of which some people think there is such a large number. But the conception of an issue of a college newspaper entirely devoted to the literary work of university students is not entirely new. If we remember correctly, Auckland produced a literary issue some few years ago. What makes this especial literary issue such a worthwhile project is the quality of the works in it, and the make-up of the paper as a paper.

It is very infrequent in the history of a university college in New Zealand that it harbours such a wealth of literary talent in so many various fields. In Baxter, Johnson and Campbell we have three poets who have already established themselves as three of New Zealand's leading poets; we have younger poets lead by A. I. H. Paterson; a promising short story-writer in Barry Mitcalfe, and any amount of critics of varying capabilities. There are many people who sent us stories and poems which we had not room to print. Our size was based on an eight-page Salient folded twice to give us a booklet of thirty-two pages. At first there was some doubt in the Executive's mind whether or not this was an idealistic scheme, but enterprise triumphed after we had shown that with your help the Literary Issue (as it became officially called) would pay for itself. However, the editor and literary editor of Salient, on looking over the material offering, decided that the ordinary newsprint would not do justice to the excellence of the contributions and so asked the printer to print Salient on high-grade paper—which he has done.

This is the first time (as far as I am aware) that a college paper has altered its whole make-up and appearance—and the price—and gathered material worthy of such publications as Landfall or even Spike. The Literary Issue of Salient at its price (1/6) is the lowest-priced literary offering in the country. We hope that you will find that it is one of the best. It will not become a regular institution. We have usurped to some small extent the mantle of Spike, but next year we hope Spike will be resurrected. Do not think this is a Caxton Press effort—it is a local job by our ordinary printer, Mr. Lord of the Standard Press, but I think that you will be agreeably surprised when you see and read it.

T.H.H.

## Letters to the Editor IN DEFENCE OF DISNEY

IT is with some trepidation that I expose myself to the keen critical faculties of the author responsible for "Sexy, Slangy and Salacious" in your last issue.

Agreeing as I do in principle with the bulk of the argument, it was with both surprise and dismay (more dismay than surprise) that I read such violent literary utterances and railing language levelled against Walt Disney. Yes, I am a little "whimsical" and "sickly-sentimental," but in spite of these handicaps, in this age of reason, can see no justification for the final portions of this criticism against a genius who suffers from the malady of being too human. Because he so successfully embodies this attribute in his films and comics, we should deprive our children of them. Take away this Donald Duck and Mickey Mouse; deprive the kids of Goofy; then cap it all by eliminating that perverse myth about a Santa Claus. Feed the next generation from birth on Euclidean mathematics, Jonson, Homer—let's all be over-educated monsters. I can hardly wait!

And what is this nonsense about "intolerably dull children" and "unbearable fairy-lands" creeping into this monstrous piece of prose? What dull children are intolerable? Who finds a fairy-land unbearable? This rot surely does cut—Disney, Disney in "drool and mumble-mamble," a quotation in bad taste only to be exceeded in verbal extravagance by an immature description of fantasia, "that monument to pretension and vulgarity, . . . considered, God help us, as a worthy example of Twentieth Century art." No mention of Snow White or Cinderella.

Why should all literature and films be educative? We want a few more dreamers, and rather less of these luke-warm automatons, barren in imagination, long haired with violin cases, wallowing in the depths of neo-aestheticism. Above all we want less cultural hypocrisy, that

vener preserving the dignity of sexual delights in the classics. Yes, most comics are salacious, brazenly so, but do not imagine, as so many Oscar Wildian imitators are apt to do, that because in Jonson and Co. sex is played out in the highbrow atmosphere of the plutocrat it has a more ennobling effect on the mind. Admittedly the wit is of a higher stamp, but let us be consistent about this sex business. Or perhaps "P.B." thinks that sex is no pass-time for the unemployed?

Let us inject a few "worthy examples of Twentieth Century Art" into the susceptible mind of the six-year-old. If "P.B." refers to those intelligent, handsome-looking gentlemen in our twentieth century portraits, having one eye, two mouths, and a nose projecting from behind the left ear, let us have Art Made Easy. If anything else is implied we are asking too much of the child mind, with the consequent development of depressed young men like J. S. Mill and myself (I hope I am not being precocious).

Admittedly we can have too much, even of Disney, but in moderation he has provided us with a necessary stepping stone between the fabulous and the all too early dawning of realism.

—D. G. PRICE.

## THE WORLD NOT LOST!

SIR,—In reply to the honest but rather inconsistent G.A. of your last issue I would like to answer in the friendly tone of a concerned counsellor who has himself felt the same as G.A.

1. Christianity takes little thought of the human race! Perfectly right! Christianity deals with the true person—the complete individual (I wonder has G.A. met the true G.A. yet?) and is basically a religion of the heart.

2. "Modern education has taught us. . . ." Does G.A. think that the 1st Century Greek universities or those of the Renaissance did no teach men to reason, infer and deduct?

Does he think that Christians (now at a peak of advance) have not come into contact with modern education? Come, come G.A.

3. Christians jam a belief down G.A.'s throat! Christianity presents facts: the fact of all men's sin, the fact that Jesus said He was God and able to forgive sin, the fact that men have found this forgiveness. The Facts are presented; the belief lies with you G.A.

4. "Besides the Bible . . . existence of God?" If G.A. really (and I doubt it) needs anything besides his well studied Bible I would refer him to the readily accessible books in any bookshop in town or to the BR-BX section of our library. Yes, I agree with G.A. "Any rational being must think seriously about the pros and cons of religion."

5. "Why not believe in the Koran?" Well, Mohammed did not claim to be God, nor to forgive sin, nor have Moslems experienced salvation but only a way of life.

Good advice does often come from the worst men; in fact many of the worst would advise G.A. to become a Christian even though they themselves hadn't the courage to face their own sin.

When G.A. was a child, I wonder what he relied on for comfort when he fell off his trike that day. Wasn't it "immaterial" trust?—wasn't it "immaterial" love?—or was it the feel, look and smell of his comforter?

—G. BROUGH.

## SIX FEET OF EARTH

SIR,—THE E.U. letter recently published in "Salient" added to a suspicion of mine that many Christians cannot understand an Agnostic's point of view. In the letter the insinuation is that if one has thought about Christianity he will be a Christian, if he is not a Christian he just hasn't thought—he is intellectually lazy.

David Stewart's talk on "Is It Scientific to Believe?" offers another instance. Mr. Stewart attempted to justify religion on the use of the scientific method. The final test, he said, as to whether God exists or not must be, as in science, an experiment. The only way to experiment is to go to God in prayer "weakly and trustfully" and the other conclusions as to the existence of God (based on the universal occurrence of religions) will be proved. The possibility of this experiment failing was not considered. Once again "if one has thought on the subject he becomes a Christian? I have actually heard Christians state that agnosticism is taking the easy way out that is, agnostics are people who did not think about or experiment on religion. Christians themselves surely take an "agnostic" stand on problems (outside of theology) where evidence will not convince them either way. The agnostic attitude in religion is also justifiable.

I would like to conclude with a comment on the final sentence in the E.U. letter, "But your six feet of earth is all you own in the long run, and then—what?" If I were to be converted it would be because of the admirable principles for good living taught by Jesus Christ, not because of any concern about what happens in the long run. E.U. have surely grasped the wrong end of the stick here. The aforesaid six feet of earth will suffice for me!

IN JUSTIFICATION.

D.B.S.

## OUR CRITIC A HAM?

SIR.—It is with considerable trepidation that we venture to question the ability of your most eminent dramatic critic. However, we feel that we must, with all due reverence, raise our humble voices in a gentle query at such phrases as "the insidious influence of Laurence Olivier's film version of this play." What may we respectfully inquire, is "insidious" in the influence of Olivier's film, and, of more concern to our perplexed innocence, what is "the conventional Shakespearean production routine which tends to make all interpretations alike"?

We ask merely for information; and may we now bombard your drama critic with flowers and applause, for the mass of brilliantly unconventional and startlingly realistic imagery which has been so skilfully worked into his composition.

We are deeply envious. As far as his critical opinion is concerned, the near-perfect Robin King was certainly simple and unsophisticated; the gravedigger's scene the more memorable, though not, perhaps, to anyone of any intelligence. We were particularly intrigued with watching what we now learn to have been a gazelle, fencing.

In conclusion we congratulate your critic, respectfully asking whether, after last week's rhetorical effusions, he will soon attempt to write a critical review of "Hamlet."—Humbly yours,

DER KRITIK'S SPOOK.

DEAR Kritik's Spook.—For your perplexed information—I called the influence of the film "Hamlet" insidious because, apparently unlike yourself, I have seen a large number of locally-produced plays since that film was here. The number of Jean Simmonses and especially Lawrence Oliviers that have appeared in Wellington drama circles as a result since then would raise even your humble eyebrows. This influence has also gone a long way towards standardising Shakespearean production technique—your second query. Present-day producers, instead of working out the play from first principles are far too inclined to copy previous productions. Thus Laertes is usually a boor, Ophelia a rather hardened character, or we perennially get Hamlet's "bare bodkin" during his soliloquy, to name a few cases.

I am perfectly certain that I could fill fifty editions of "Salient," if I wanted to, with a criticism of this play, but space is limited so I have therefore picked out the points that appear to be the most significant and which violate or meet my particular ideals of dramatic art. Thus I consider a harangue on the curtain-call habits of the Repertory were important than a dissertation on the fencing ability of Peter Varley.

It appears from what you have said that my use of imagery is equalled only by your ability in the use of irony. If you like I shall review the next play that appears in Wellington in sombre straight-laced English, and you will have the ineffable distinction of being the only person at V.U.C. who will read it. Possibly I could be more to the point by omitting all imagery, but by doing so I would automatically go one step further towards making drama a specialised art.

Finally, thank you for casting an aspersion on my intelligence. I have found that it helps one's case tremendously by doing so.

## UNITY THEATRE PRESENTS

Irvin Shaw's Play

## The Gentle People

Produced by MARGARET WALKER

Concert Chamber—August 5, 6, 7

BOOK NOW AT THE D.I.C.

Price 3/6



## DRAMA CLUB ONE-ACT PLAY

ON Friday and Saturday, July 4 and 5, the Drama Club presented four one-act plays. This writer went to see them on the Friday and was, on the whole, favourably impressed, in spite of one or two adverse criticisms which could be made. The standard of acting, presentation and production and the plays themselves, improved as the evening progressed.

The first play of the evening was entitled "The Man Born to be Hanged" (Richard Hughes). The kindest remark to make about the play itself is that it is "corny" in the extreme. The plot (as thick as they make 'em) included a devil-may-care, good-for-nothing part-time tramp, Bill (Alan Durward), a thoroughly dominated travelling company, Davey (John Treadwell), "Mr. Spencer" (Ross Gilbertson), and Nell, the long-abandoned wife of Billy.

The play was highly melodramatic and should have been produced as such, with the most supave and large-scale effects, aiming, without any beating about the bush, at a thorough sipne-chill. "The Man Born to be Hanged" as presented by the Drama Club did not "come off." The atmosphere was wrong, and the facilities quite inadequate. The fault lay more in the original choice of the play, rather than in the production of the acting.

As far as the latter is concerned, Alan Durward is to be complimented on his success in getting across something in the way of the hard-bitten savage delight the type he portrayed takes in their own particular view of Life (in this case, with a capital "L"). Jocelyn Pyne deserves mention for her occasionally most convincing, and always natural attempt at dialect, in her interpretation of Nell. Dialect in general, the "common touch," was another weak point which let the play down badly. On the whole, not a success. That is not to say that G. P. Monaghan did not do his best with it, as producer. But, as we have already said, the choice of this particular play was surprising, and surely unwise.

The second play made us feel a good deal more hopeful. A slight thing in itself, "A Marriage Has Been Arranged" is a dialogue between a society lady and a rough adventurer, ending in an implicit engagement, and requires a great deal of artistry if it is not to be regrettably funny in the wrong way. Gavin Yates, as Harrison Crockstead, and Anne Flannery as Lady Aline de Vaux made an excellent job of this trifle of "Variouddage." Written by Alfred Stuer, "A Marriage Has Been Arranged" again has an aid of a slightly fusty period, but what a difference in presentation! The scene is intended to represent an ante-room to a ballroom, and was most convincingly presented; a special word of praise is due to Garth Young, who was responsible for the background music. This was

excellent, having just the right quality of distance and dissociation—a very difficult thing to achieve in the Little Theatre. The only two criticisms we have to make are, firstly, that Gavin Yates' make-up was horrible—unless perhaps he was suffering from malaria?; and, secondly, that he could with advantage have checked a slight tendency to savour a little too much his own undeniably delightful repartee. The lapse in make-up was, by the way, an exception; Anne Flannery gave a near perfect performance, having an air of maturity and presence indispensable to such a part.

The thing that most detracted from "A Marriage Has Been Arranged" was a number of guffaws from persons who do not really deserve to remain anonymous, which arose from the back of the hall on various occasions, presumably in appreciation of purely personal jokes. This sort of thing is quite inexcusable, being extremely distracting to the audience, most unfair to the actors, and in the worst taste. Moreover, the persons concerned (two of them) should know better than to make such a public exhibition of themselves.

The same thing spoilt the third play, also. But in spite of it, "The Cardinal's Learning" was the best of the four plays. Gerard Monaghan, as Cardinal Wolsey, gave a quiet performance, but in our opinion, the most outstanding of the evening. In a part where he was obviously at ease, he never faltered, never dropped the thread of his interpretation, and gave the most constantly maintained performance. The play altogether was very well produced and acted. The cast was well chosen. Besides Wolsey, there were Henry (Ian Rich), and Catherine (Maryann Turner), the couple keeping the Inn where the action takes place, Anne Brancote, the serving-maid (very much involved with Henry), in which part Janette Nicol distinguished herself, and Colin, the "Old Retainer" of the Inn, played by Rodney Westmoreland, again competently, and Cavendish, played by Peter Andrews, who was slightly immature for the part, but nevertheless gave a creditable performance. Catherine, as the injured wife, could possibly have gained a little more sympathy from the audience by not being quite so shrewish—but then, what woman in her position, whose husband infinitely preferred a cheap serving wench, would not feel a little shrewish? Ian Free, the producer, must have taken a considerable amount of trouble to have attained such a high continuous level, even with the help of such a competent cast.

Lastly on the programme was what the cinema advertisements refer to as a "rollicking farce," entitled "High Tea."

Everyone enjoyed themselves, cast and audience, and any shortcomings in the production were more than made up for by the entertainment value of the piece. We received the impression that a little more rehearsal would have been a good thing, and some of the cast would have done well to have had something more than a nodding acquaintance with their lines. In particular, we noticed where the telephone rang at one

## T.C. DO "THE FIRST BORN"

FOLLOWING their habitual line of presenting a rather unusual programme, the Training College performed the "First Born," by Christopher Fry, a tragedy which deals with the struggle between Moses and the Egyptian Pharaoh Seti. The producer was ZENOCRATE MOUNTJOY.

From a dismal beginning the play slowly jolted into motion and by the end, owing mainly to the efforts of Roger Harris as Moses, was running fairly smoothly. His deep resonant voice, graceful and expressive gestures and above all his supreme dignity were all that could be desired.

Orlote Whitlock's performance as Anath suffered from her too restricted arm movements. Her sole gesture was a kind of pressing down of her arms at her sides. She seemed to have trouble too with expressing emotion. At times she had the "al" of the play perfectly, but at others, especially in the first scene, she seemed to lose control of the situation and to supplement emotion by looking haughty and Egyptian.

All the actors spoke very clearly, but both Seti (Tony Courtney) and Miriam (Margaret Perry) seemed completely unable to modulate their voices to any fineness of feeling. The

worst feature of the speaking was the tendency to recite by Rameses (John Curtis). There is nothing more horrible to watch than an actor standing dutifully waiting with an expectant look on his face counting the lines until he has something to say. Incidentally, an almost adolescent voice from a grey-bearded Aaron came as a rather astonishing shock.

A disappointing feature was the costuming. Seti's clothes in particular seemed awkward and ungainly to fit a Pharaoh of Egypt. They did nothing to give him any grace of movement and ease on the stage. Rameses suffered from the same trouble. He was wearing a kind of white shirt, which looked as if he had forgotten to take off his singlet, and a "scruffed-up" piece of material hung from his waist accentuating his awkwardness and general lack of ease to an extent than was often painful.

The sets were truly Egyptian, giving a very real feeling of fresh air, space and coolness, contrasted with the heat outside.

D.B.S.

## Films . . .

### SIR CAROL REED

THE ANNOUNCEMENT of Carol Reed's knighthood in the Queen's Birthday Honours List was received with enthusiasm by all students and lovers of the cinema. Here was a justified reward for a director who has made it his job to explore the film as an art. Even at the beginning of his film-making career, critics noticed a style that was both individual and firm. Since then the quality of his work has improved, and to-day we recognise him as a superb artist who has completely mastered his medium.

Such mastery has dominated his last four films: "Odd Man Out," "The Fallen Idol," "The Third Man," and "An Outcast of the Islands." The first of these, "Odd Man Out," deals with a conventional figure; the hunted man. But this film is above the ordinary, as something deeper is achieved.

We see Johnny MacQueen being chased through the city (what city? It doesn't matter) but we also see those people who are vitally concerned with his fate. The police want to bring him to justice; his comrades want to rescue him; the girl wants him because she loves him; the priest wants to save his soul; the painter wants to paint his dying face. The film is used to search out the inner soul of society itself.

Reed's next film offers us a very different subject: it deals with a little boy who, wrongly thinking that his hero, the butler, has murdered a woman, unwittingly causes the near arrest of the innocent butler. Once again a fairly conventional plot, but a plot which Reed uses to show the habits and ideas of a small child, and the progressive disillusionments of childhood. Reed's handling of children is always sympathetic, and in his next film, "The Third Man" another child is prominent. Do you remember the child "motif" in a film that is full of brilliant moments? The plot of this film is familiar; the Hitchcock type of thriller set in post-war Vienna. However, there is something more in this film than mere "Hitchcockism"; we are concerned with the conflict of loyalties in a city corrupted and in ruins, tamperings with Penicillin and dying, half-crazy children.

Reed's latest film "An Outcast of the Islands" is again different in character and atmosphere. Here, amongst the rich and varied tropical scenery of Borneo and Ceylon, we see the soul of the Englishman Willems going rotten because of his love for the beautiful native girl, Alisa. "The Outcast of the Islands" is a barbarous film, but a film that is full of the poetry usually associated with Carol Reed's work. Reed's camera explores and takes note of significant detail; little brown children slipping in and out of the water, natives shouting and unloading ships, fans twirling in hot billiard-rooms. The camera, by capturing such details, gives a description of tropical life and atmosphere that is imaginative and poetic. But such work is traditional. We are also given brilli-

stage, and the person concerned had to be spurred into answering it by several despairing "Hallo ! ! !" 's from the prompt corner. Ian Rich as Grandpa gave an excellent performance, and got his full quota of laughs. Jocelyn Pyne was a most authentic Miss Peaslake and Elaine Casserley as Phil was the perfect harrassed housewife with an incompetent husband and two children—until the fun starts, of course. Altogether a hilarious half-hour of good clean (in places!) fun, which sent us home with a very pleasant after taste.

Finally, some remarks on the general stage technique of the evening. The Black curtains used on the stage for the first three plays were extremely effective, and the lighting all through was handled in a very satisfying way, being adequate and obtrusive. Sound effects, except for that pistol shot and a most unconvincing telephone, were good, as also was the gramophone. In passing, we might observe that the Repertory could learn a thing or two about gramophone technique from the V.U.C. Drama Club.

R.E.H.

ant descriptions in his other films; for example, in the film "The Third Man" we see a fear-ridden, corrupted post-war Vienna. Reed always regards his camera as a commentator, both versatile and puckish. Reed's camera attacks reality from all sides—comic, ironic, tragic and sentimental.

With such a camera there is little wonder that Reed always extracts from his players performances that are excellent and that fit into the pattern of his film. Actors and actresses of various quality have, no doubt, a longing desire to be in a Carol Reed film. Reed is not fussy about his subjects, so even musical-hall artists may have a chance. "It's dull to stick to the same sort of subject," Reed says, "and bad for one's work in the bargain. Repetition makes a director grow stale in his work, and lose his grip as an entertainer. I happen to like a dark street, with wet cobbles, and a small furtive figure under a lamp at the corner. Whenever I go on location, I instinctively look for something of that kind. Now that is bad; thoroughly bad for me and tedious for the public. Variety is an essential exercise to a director. Every new film should be a new beginning, and nobody should ever be able to say with certainty, 'Oh, that's a Carol Reed subject,' or 'That's not a Carol Reed subject.' It's doing the particular job well—any and every sort of job—that primarily interests me. I don't think the type of subject matters much, do you?"

Those who have seen the films I have discussed will realise that Reed practises what he preaches. If you have not seen the films, I exhort you to see them and give Sir Carol Reed his due as the best director in England today.

—IAN RICH.

## "DETECTIVE STORY"

SIR CAROL REED'S favourite director is William Wyler and having seen "Detective Story" it is easy to see why. In this film we have the same concern with significant detail, variety in camera angles and the same understanding and sympathy when handling actors.

Wyler has again carried out his too rigid policy-adapting stage plays. This time it's a Broadway success, a story of a detective who, determined to be as unlike his father as possible, unwillingly discovers that he has the same hated flaws. I suspect that Wyler has made this story more effective on the screen than on the stage. His film reeks with police station atmosphere, the camera is observant and bold, and the players act like they've never acted before. (Eleanor Parker surprisingly so). But then they would have to because Wyler does not spare the use of close-ups and other revealing camera poses.

But, alas, nor does he spare the economy. Cigarettes are expensive in this country and I daresay in America too but our detectives waste them with such wild abandonment that I'm beginning to wonder. Authenticity if you like, but please not so much cigarette-throwing.

That's one very minor fault in a film that is a director's triumph. An even greater triumph when you consider the script is slightly trite and brassy. The film says nothing of significance but that does not prevent it from being momentarily exciting and enthralling. "Detective Story" is a film that I can wholeheartedly recommend. But perhaps I am prejudiced; it has no background music.

IAN RICH.

## VARSITY REGAIN RUGBY CO-LEADERSHIP SAVAGE DICTATES TACTICS

A PACKED grandstand, rising to its feet and applauding the Varsity team as it left the field expressed the admiration of all for the magnificent performance the team gave on Saturday. It was not bright, open football which had captured the crowd but something even more praiseworthy. It was the determination to win—to win despite the heavy odds against them.

At first sight the conditions seemed made for the heavy Marist forwards and strong kicking O'Callaghan. But as one reflects on the game this did not seem to be correct. The ground was not so sodden that quicker movement was made impossible. It seemed that it was rather of a nature which still allowed the more nimble of foot to move, if not with comparative ease at least quite freely. I think it merely accentuated the difference in mobility of the two forward packs.

It may be repetition to say that the feature of the game was the fast following up by the Varsity forwards but no account which claimed to give any indication of the game would be complete without this statement. They nullified the monopoly of possession. Marist gained from the line-outs and scrums. Hunt's insecure play was made even more noticeable by harassing Varsity flankers. O'Callaghan was given little chance to use his powerful boot or his strong tackle-bursting run. A dropped or mis-directed pass was seized upon by the Varsity forwards who thus turned lack of possession into an undeniable advantage.

The ball was slippery and made back play dangerous. Marist's only try appeared to be marred by an infringement which passed unnoticed

by the referee. But this should not be taken as an attempted detraction from Breen's five movement.

The backs tackled well and with a grim purposefulness. On attack they were given few chances. In general they showed admirable adaptation to conditions.

It would be unfair to select any member of the pack for individual commendation. Their strength lay in that they worked as a pack, not eight individual forwards. The manner in which the forwards, although without three of their regular number, mastered the Marist eight, was an eye-opener to many an Athletic Park patron.

The weather and underfoot conditions made it a half-back's day. Savage on Saturday was quick to realise this. His tactical play could not be faulted. In the second spell with Marist pressing hard his line-kicking proved of incalculable benefit. His co-ordination with the forwards aided them greatly in their battle against the formidable Marist eight. Savage's play was one of the main factors which enabled Varsity to hold their six-point lead during the second spell.

Bartell's two penalties which gave Varsity its only points were splendid efforts, considering the heavy ball. His speed enabled him to play a very important role on both defence and attack.

The selection of Jarden and Fitzpatrick for the N.Z. team comes as no surprise to those who have followed their play during this season. Our congratulations to them both.

## SOCCER CLUB WELL PLACED

OUTCLASSING Technical on a sticky pitch last Saturday V.U.C. maintained their lead of three points (with a game in hand) in the First B Division. Everything points to promotion to senior status at the end of the season. With only four games left Varsity can place themselves in an unassailable position by winning two of these—and they have yet to meet the two bottom teams. The team has remained unbeaten in their grade so far, Miramar being the only side to force a draw in atrocious conditions.

Star of recent games has been Ron Gray, pint-sized left winger, whose speed, penetration and brilliant ball control are a constant source of irritation to the opposing backs and a source of no small pride to the coach. Gray has been getting a feast of the ball, whereas the right-wing Watson, has been relatively starved because of the tendency of his teammates to feed the dashing left-wing.

Another player to catch the eye is Preston, who has yet to play a poor game. A master of deception, this clever footballer nearly always dominates midfield play with his superb footwork. Every inch a N.Z.U. Blue and sportsman.

"Baby" of the team Bill Aldridge, 17, turns the scales at 14st. He has adapted himself remarkably well to the centre-forward position but has found goals difficult to score because of the close attention he receives from the opposition.

Of the defence Harris always manages to turn in a sound captain's performance, ably assisted by the speedy Richardson and goalkeeper Page who has made a habit of making amazing saves.

The two "iron men" of the side Robinson and Redely continue to be a nuisance to the opposition.

"CORNER KICK."

\*CHANGED DEBATE SUBJECT:

FROM EXEC. SQUABBLES  
TO "REAL" POLITICS

SID HOLLAND RIGHT  
OR WRONG?

One Or Two Houses?

"That New Zealand should have two chambers."

FRIDAY, 25th  
LITTLE THEATRE at 8 p.m.

## TABLE TENNIS CHAMPIONSHIP FINALS

Plus

AN EXHIBITION MATCH

Between

M. L. DUNN

(Seeded No. 1 Wellington)

and

E. HUTCHINSON  
(Hutt Valley Champ.)

UPPER GYM.

MONDAY, JULY 28, at 7 p.m.

ALL INVITED.

S.C.M. Sunday Service

W. F. BRETTON

On

"It Is Necessary to Change  
the World."

Place:

LITTLE THEATRE

Time:

4 p.m. This Sunday.

ALL WELCOME—TEA TO FOLLOW

## STUDENT RUGBY DISPUTE

A WHITE PAPER has been issued by NZUSA covering the history of the dispute between NSUSA and NZRFC and also stating the exact nature and function of the Blues panel. To the uninitiated reader it affords an opportunity to clarify the fundamental issues involved.

As it is at the present time the N.Z.R.F.C. is an autonomous body existing apart from N.Z.U. yet still awarding Rugby "blues." It owes not allegiance to the Blue's Panel—a body instituted in an attempt to obtain some uniformity between the desired standard in each sport and to keep this standard constant from year to year. In fact it is to the Blue's Panel in particular that the R.F.C. objects. In defence of its action it gives two reasons which do not seem sufficient cause for their rejection of this body.

"1. After experience over many years with a similar provision it has been found that a standard, particularly of the type now fixed (provincial rep.) is not capable of intelligent interpretation for a sport such as Rugby."

"2. Even if such a standard were capable of reasonable application, the Council is satisfied that its selectors are more competent to determine which players have reached the required standard than any other body

appointed by the Association."

The first charge seems baseless when the success of the Blues Panel in other team sports is considered.

One clause in the constitution of the Blues Panel, I think, could be pointedly quoted here.

"In team sports the panel shall have regard to co-ordinated team play in judging individual merit rather than to individual brilliance won at the expense of the team."

The second charge stems from a misinterpretation of the true nature of the Blues Panel which is not a body of selectors but a panel to advise individual selectors of the standards required.

The N.Z.R.F.C. further claimed that because of N.Z.U.S.A.'s attitude in refusing to grant N.Z.U. Blues to its 1951 nominees it has broken an agreement entered into in 1934. (The exact extent and proposed duration of this agreement is somewhat doubtful.) However, the council has continually refused offers of a combined meeting with the Blues Panel to enable them to discuss their differences.

Because of the length and documented character of this paper I recommend anyone interested, especially members of the local Rugby club in whose hands the settlement of this dispute now lies, to read this paper.

SPORTS EDITOR.

## TABLE TENNIS CHAMPIONSHIPS

FEW major surprises have marked this year's championships. The early defeat of C. Cullingford, one of the seeded four, by G. Taylor was the only one which caused a tremble in an otherwise even "as expected" tournament.

A. Robinson's loss to E. Lee, however, has assumed greater importance with Robinson's success over M. L. Dunn in the Wanganui junior singles. At the same centre E. Jones, the leading Varsity Club player, gave

a fine performance to reach the quarter-final of the North Island open. His success, we hope, will bring this club more under the eye of both the Wellington T.T.A. and also the Students' Association.

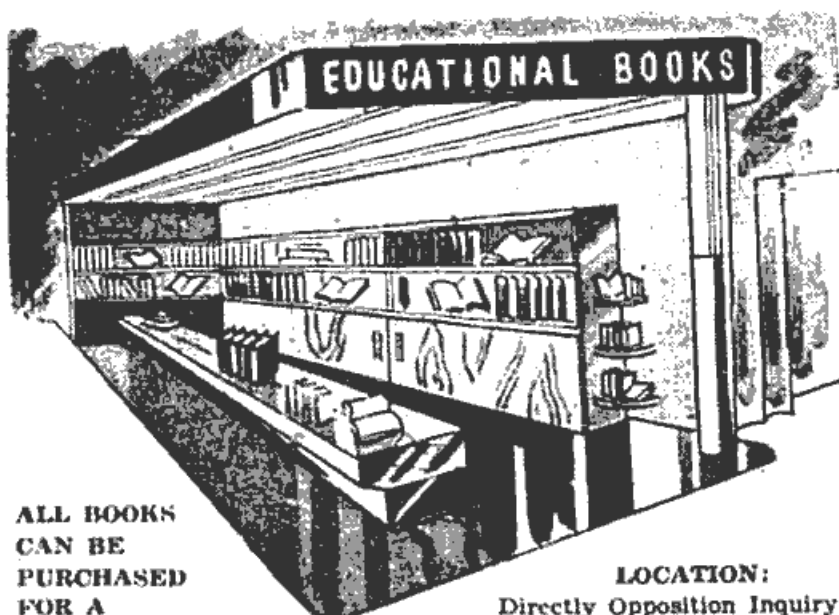
The proposed finals night should provide some excellent table tennis. E. Jones will meet E. Darroch (Wellington rep.) in the final of the men's singles for the Cowie Memorial Cup. This cup has been donated by members of this college in memory of the late Ian Cowie who was an enthusiastic club member.

The exhibition match between Dunn and Hutchinson (recently returned from N.S.W.) will be the highlight of what should be a very entertaining evening.

B.V.G.

*James Smith Ltd.*

Call in and inspect our new educational book section. (Installed by special arrangement with Gordon and Gotch (N.Z.) Ltd.)



ALL BOOKS  
CAN BE  
PURCHASED  
FOR A  
NOMINAL DEPOSIT.

LOCATION:  
Directly Opposition Inquiry  
Counter—Lower Cuba St. Entrance.

### OUR COMPREHENSIVE RANGE INCLUDES:

|                     |                     |                      |
|---------------------|---------------------|----------------------|
| Art and Craft of    | Vols.), Weidon's    | Men's Tailoring,     |
| Hairdressing, Lands | Encyclopedia of     | Ladies' Garment      |
| and Peoples Modern  | Needlework, British | Cutting, New Uni-    |
| Chambers Encyclo-   | Auto Electric Man-  | versal Encyclopedia, |
| pedia (15 vols.),   | ual, Coyne's        | Truck and Tractor    |
| Library Dictionary, | Trouble - Shooting  | Manual, Theatre      |
| Newne's Pictorial   | Manual, Cutting     | and Stage, and       |
| Knowledge (10       | and Designing—      | many others.         |

Further information New Education Book Section—Ground Floor.

JAMES SMITH LTD., Cr. CUBA and MANNERS STS.,  
WELLINGTON.