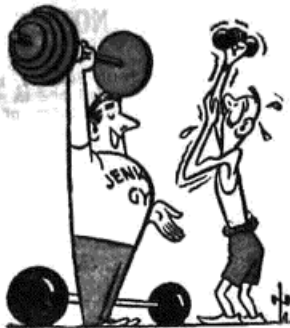


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GYMNASIUM

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Salient

VICTORIA UNIVERSITY STUDENTS' PAPER
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STUDENTS
CALL ON



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Mayor Kitts asked . . . WHAT ABOUT OUR CABLE CAR ?

"When is the council going to do something about our cable car?" That's a question that a lot of Vic students may have been asking lately as they battle out of the sheep run to catch the five o'clock launching of that "antique tram that rattles up the hill."

Last week SALIENT put the question to the Mayor. We pointed out that the Wellington City Cable Car, touted as one of our scenic wonders, is also a bit of an economic marvel. Apart from being one of the most overworked and underrated of the Transport Department's services, it has managed to show a profit continuously for years: last year it made the tidy sum of £4,135 after its direct working expenses.

We considered that pretty good, especially when the Department as a whole showed a £131,000 loss. Mr Kitts was of the opinion that it was impossible to isolate any of the Transport Department's services as an economic unit, any more than one could say that the sewerage system was unjustifiable because it did not run at a profit. Very well, we said, but surely if one was going to improve a service, a likely choice would be one that already ran economically.

lighting our great-grandfathers wouldn't feel out of place on the trip up the hill today. When the council took it over in 1946 from the private company that originally built it—which sold out voluntarily, Mr Kitts informed us—there was a new 100-seater car on the blueprints.

Nothing much more was heard of that plan. Some of those students with that trampled five o'clock feeling may be asking what happened also to the "various types of cars" that a W.C.C. Transport Department annual report of about four years ago said "were being considered" for "the modernisation of the cable car." One, designed right down to the indirect strip lighting and pink ceilings, was a light and strong metal car designed to carry 110 people. The present car carries only 75. Apparently this plan was pigeonholed.

A lot of other plausible ideas have been contributed by people

interested in the car's future. Every four minutes the car can haul a full load of people from the densest part of the city to a low-density suburb—has the Council considered the possibility of a parking lot at the top to encourage people to leave their cars there instead of in Salamanca Road? Has it thought of aligning the stops to cut out the grinding halts in between stations, which make the gripmen gnash their teeth? A little work with a stopwatch showed that this could raise the number of trips per hour from thirteen to seventeen.

Mr Kitts himself mentioned the possibility of a second Cable Car: an alternate route had been considered from Dixon Street up to the Science Block, but he said that governmental pressures against the raising of loans by local bodies would make that sort of large-scale improvement unlikely in the near future. He agreed with us that there was a case for improvement of the existing car. Frank Kitts has a reputation for getting things done in Wellington—SALIENT and Vic hopes he adds to it with our Cable Car.

—R.G.L.

REPORT

Even in its present antiquated condition the cable car is a fast, high-density service — carrying three times as many passengers a mile as the average Wellington Transport vehicle. Vic has always taken an interest, ranging from benign to vindictive, in its welfare, as well we might: before Varsity was in session this year the weekday turnover averaged about £75; during enrolment week it averaged about £120 a day, and now it has settled down to a steady near £100 a day during term. The Vice Chancellor estimates that enrolment will increase to about 7,000 students by 1967—at that rate a lot are going to walk up and down the hill every day.

The cable car is not really a cable car, by the way. It is technically a funicular railway. A cable car is a single car that grips onto a continuously moving cable to go, and releases it to stop. The Wellington car was originally planned on this model, and Training College students may be interested to know that it was supposed to go right over the hill into the Glen.

Apart from the rush-hour rat-race and some lovely fluorescent

Cupboard love and a guilty conscience The Roots of New Zealand Policy

by Murray Brown

"Why not let the people of N.Z. keep ourselves as pure a European race as we possibly can?" No, this is not a quotation from the tirade of some present-day anti-immigration rebel. It is part of a speech made by Sir George Grey in 1880, quoted by Con. Bollinger in a talk to the W.A.C. on Wednesday, April 11.

In spite of our large Polynesian minority, he said, "we are essentially a piece of transplanted Europe, an offshoot of British 19th century civilisation." As far as foreign policy is concerned, this has meant that up until the Statute of Westminster in 1937, we remained the "Loyalist daughter" of a country thought of as "home" and the provider of all benefits and stimuli.

Through the supply of wool and meat to alleviate the growing pains of industrial Britain, "we became, in fact, an integral though far-flung part of the British metropolitan economy."

After producing these facts concerning N.Z.'s primary allegiance, Mr Bollinger then went on to discuss the relation of N.Z. towards its geographical neighbours. "A wave of Asian immigration in the period of the gold rushes and afterwards, caused a genuine panic." Rather too obviously, this fear was only the result of a guilty conscience over our favoured position at the fringe of an underfed and overpopulated Asian mainland.

And this it was that inspired the Chinese Immigration Bill, during whose debate Sir George Grey made the remark quoted at the head of this report. At the same debate, the supposedly humanitarian Seddon said, "There is about the same distinction between a European and a Chinaman as that between a Chinaman and a monkey." If leaders of a country could say this sort of nonsense, the irrational fears of the people them-

selves must have been considerable.

After switching to the justly feared Japanese efforts of expansion during the Second World War this fear has now turned full-circle, by returning its object to China and becoming aligned with the current "red peril."

The war itself was another indication of our foreign policy in times of national emergency. As has been seen, N.Z.'s economy has been so closely knit into that of Britain's, that military bonds are also strong. Froude, in the 1880's, noted that "the patriotism of the colonists was as inflammable as gun powder." And the Victorian era was typified by an attitude of "royalty-loyalty." Few objected to N.Z.'s participation in the Boer War, but among the dissenters was the Young N.Z. Party ("a capitalist war") and students from Victoria University, then in its first year.

The most outspoken anti-militarists during the outbreak of World War I were undoubtedly members of the Labour movement. Considering this vitality's existence so long ago, it is a wonder that the idea of international fraternity of labour pushes its way ahead so slowly. But then, ignorance and prejudice are very considerable barriers to such an idea.

(continued on Page 9)

W.A.C.

N.Z. Bungling in Samoa

New Zealand administration in Samoa had been a whole series of blunders, claimed O. Tamasese. But these blunders and the bad administration awakened a consciousness that made it possible for Samoa to become an independent nation.

In a talk to World Affairs Council, Mr Tamasese (son of a Samoan Chief of State) gave a critical assessment of this country's record of administration in Samoa. Although there had been some bloodshed, he said, there had been much less trouble than in other colonies.

Blunders

The 1920's had been a critical period. This was the first decade of New Zealand administration. Richardson, the first governor, had been a strict disciplinarian. This was met with opposition. The Samoans took a more casual view of life, continued Tamasese, and objected to regimentation.

A major shortcoming was the lack of trained persons to rule the colony. The men who did run the island never had their finger on the nation's pulse.

One of a whole series of blunders was the sending of a ship to Samoa without a medical certificate. The ship sailed from Auckland without inspection. The epidemic that the ship brought, killed 8,500 Samoans.

The plantations while run by the Germans were a model of efficiency and were admired by the people for this. New Zealand management was, by comparison, completely inefficient and ran to a financial loss. Once again the Samoan assessment of New Zealand fell.

Richardson's bungling had one good effect, in Tamasese's eye. Whereas the Samoans had been grouped in clans, now they were awakened to a consciousness of Samoa as a unified nation. The speaker approximated that 95% of Samoans were behind the Mau nationalist movement.

Throughout New Zealand's administration, the Samoans themselves were the initiators of progress. Added to this was the fact that New Zealand only acted when prompted by the United Nations.

—R.J.B.

KEITH ENLIGHTENED

At a Student protest for arrival of U.S. politician Dean Rusk, Kiwi Keith drove up. After usual salutations, he looked at a banner reading "After Rusk . . . The Fall-out."

Wondered he: "What fallout?" He was told it was fallout from nuclear explosions.

"Oh, the bomb . . . Oh, I see," he said vaguely. "Lovely morning, isn't it?" he said, turning to go into Parliament Buildings. He had a satisfied look on his face; he now knew what all these protests were about.

—R.J.B.

DEBATE

DEBATE

"THAT NEW ZEALAND WOMEN SHOULD BE
NATIONALISED"

speakers:

T. BERTHOLD and R. HALL

versus

MERLE BOYLE and CECELIA FROST

at the Little Theatre, Students' Union Building

7.30 P.M., FRIDAY, JUNE 1

Supper Provided.

Salient

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COMMENT

WHAT OF N.Z.U.S.A.

Another Easter Tournament has ended, and still 17,000 odd New Zealand University students are no wiser as to the real importance and function of Tournaments. To the New Zealand student, Tournament, along with Executive organisations, N.Z.U.S.A., N.Z.U.S.U., and similar bodies, remains an enigma. That Tournament is a meeting ground for the respective Universities to do battle in the extracurricular activities of cricket, rugby, athletics, etc., most students realise. Realisation too, of the social importance of Tournaments is seldom lacking in the average Joe Blow student. What is missing in the appreciation of Tournament value, is the knowledge that it is here, the national student body, the New Zealand University Students' Association convenes.

The business and duties of N.Z.U.S.A. remain hidden from all but a handful of people. It is not known that in N.Z.U.S.A. each and every student in the country is being represented at a national level on such international bodies as World Assembly of Youth and International Student Conference. It is not known—to the average student—what policy decisions, what directives, what representation on important issues, are evolved by N.Z.U.S.A. The organisation (as is the case with many Executives at a local level) is an impregnable hostel of secrecy, incorporating in subtle politics, skillful backstabs and an overblown status-conscious officialdom.

That N.Z.U.S.A. has an important role to play in local and international student affairs is obvious. Too seldom however, does notice of the machinery of N.Z.U.S.A. appear before the student public. Indeed, there is no available means through which the New Zealand student can acquaint himself with the workings of N.Z.U.S.A. It produces no Newsheet as do other national unions; it is a voice seldom heard in the journals of Coordinating Secretariat, International Union of Students, I.S.C., etc. Its sole, direct mediation with the student is through the constituent New Zealand student newspapers—this is far from adequate. N.Z.U.S.A. remains a closed shop to all but the "exclusive brethren".

Thus with the local Executive, thus with the national Association, and, once again, thus with the international groups. One may reflect: if N.Z.U.S.A. poses problems for the student, what of such organisations as COSEC, I.U.S., and W.A.Y.? To ninety-nine out of every hundred New Zealand students the answer must be—"who the heck...!" It is not realised in this country just how important international student bodies are: their operations and meetings are shrouded—as are those of N.Z.U.S.A. Whether the student in this country wants to know about other students in other countries is here, begging the question. The fact is, there is no opportunity for him to make such acquaintance—excepting through overseas publications which come direct to our own student papers. Should it be the task of our national union to bring to the notice of the student public, business concerning ourselves, as well as business of vital importance overseas? We think it is not the task, but the very duty.

In a forthcoming issue, SALIENT will be featuring an article critically evaluating the functioning of N.Z.U.S.A.

M.J.W.

COPY CLOSING FOR ISSUE 7 ON
FRIDAY, MAY 28, at 10 a.m.

ART AND ITS CRITICS

Sir.—You (9th April) have an amazing art critic! His article "Art and Anarchy in New Zealand" is not only factually incorrect, but a misleading statement of situation of New Zealand art.

Andre Brooke does not "run" anything in Christchurch. He is the Secretary and Treasurer of the Canterbury Society of Arts. This society has a gallery and offices in Durham Street, Christchurch, but other than this there is no such place as "The Durham Art Gallery", as stated by your critic.

Knowing Andre Brooke, and having been in a position to watch his work over the last few years, I was amused—astounded, in fact—to read the comparisons, made by your critic, between Brooke, Dufy and Watteau. Such statements are nothing but misleading distortions.

Further, can I point out to your critic that of the New Zealand painters recognised here and abroad (I refer to Colin McCahon, Toss Wollaston, R. Gopas, Louise Henderson, etc.), most are abstractionists or semi-abstractionists. It is audacious in the extreme to suggest that their development is due to a period of stagnation and repression. Alas, their very existence has inspired the younger painters—T. A. Field, Julian Royds, T. Fomison, T. Moffitt, etc.

How can your critic consider these to have no craftsmanship, no technical ability? They may be, in some cases, immature in expression, but what they have to say they can express in paint with some considerable ability. This is craftsmanship—the ability to express oneself in some medium. The craftsman to the artist, this has been the order of an artist's development, from Fiesole to Chagall.

Finally, your critic suggests that there is no "professional art criticism of any standard in New Zealand". Having just read his article, I am inclined to agree! However, thank Heavens for John Summers!

Yours, etc.,
R. LOUIS OLIVER.

Mr Evans replies:

(1) Andre Brooke is not quite the ubiquitous artist his enamoured correspondent believes he is. I'm not going to waste my time verifying information given to me if Brooke is as inconsiderate enough to tell us nothing of himself. In any case, what's wrong with "runs"?

(2) There was no comparison made between DUFY and WATTEAU and BROOKE. Any comparison between Brooke and Watteau would be ridiculous. A valid REFERENCE was made to the "more than a casual relationship" which exists between Raoul Dufy and Brooke. The citing of WATTEAU and COROT was with reference to the constableness "poetic qualities" the very absence of which marks out Brooke's work.

LETTERS

(3) How on earth can painters in Oliver's own words, "immature inexpression", express this immaturity "with some considerable ability"? Of what value is this as good painting? R. L. Oliver would appear to have a decidedly peculiar idea of what is "good painting."

(4) "This is craftsmanship—the ability to express oneself in some medium." Now I know why Oliver rates Brooke so highly. Brooke can express himself in paint therefore he is a craftsman, therefore a good painter. The major premise is not only faulty but clouded by the writer's understanding of what constitutes CRAFTSMANSHIP. After all, I can express myself most forcibly in the field of expletives but I don't claim to be a craftsman in that field! After all, there is a great difference between a craftsman today and his pre-Industrial Revolution counterpart!

MEN IN GREY FLANNEL SUITS

Sir.—There has been in recent months a new trend noticeable in the administration of the University. I mean by this, the appear-

NOTICE

As from issue 7, no letters will be published in SALIENT under the guise of non-deplumes.

Persons wishing to correspond with this newspaper must do so under their own names. No letters will be published which are illegible, or which are not double-spaced.

EDITOR.

ance of large numbers of gentlemen, dressed in grey coats, who appear to perform such indispensable tasks as issuing parking tickets to naughty students with cars, or helping to operate the lifts in Easterfield in their spare time. The place must be kept clean, of course, and I am all in favour of providing employment for such members of the community as are willing to take on such arduous work. Yet I cannot help feeling that such large numbers of grey-coated gentlemen (I'm sure I see a new one every week) are not able to find useful employment in so small an establishment. It seemed to me that the lifts operated satisfactorily in previous years without the assistance of paid operators, and that the University and Student Union buildings were kept clean by a comparative handful of men who did not have time to go about performing officious and useless "duties."—Yours etc.,
J.K.M.

SEX DEBATE SOON

As usual the Debating Society has decided to hold a debate on a provocative sex topic, since for some strange reason, such topics have always proved extraordinarily popular with students of this university. It will be held this Friday, May 25, at 8 p.m. in the S.U.B. Theatre. The motion to be debated is "THAT NEW ZEALAND WOMEN SHOULD BE NATIONALISED".

We are aware that all our prize perverts, misogynists and ardent feminists will turn up in full force but it is hoped that many so-called "normal" students will be attracted, as in other years, to give the meeting a semblance of sanity.

For an evening of unparalleled entertainment (free!) come along and listen in disapproving silence, or applaud with vociferous enthusiasm or even face the ravening multitudes to air your own prejudices or reveal your lack of inhibition.—C.B.

Margo, the audience solidly behind her, balanced delicately on the absolute brink of censor's tolerance with some of that particular shade of Extrav humour which is guaranteed to elicit a slow, deep "heh heh heh" from the back stalls. I hope someone got a recording of one of her songs, "Feminity".

Jeff Stewart is number one of the people who should get a lot more credit than they do for the success of the show. Smooth producing was very unobtrusive, but very impressive in looking back at such scenes as the NAC flight to Nelson and the waterfront shambles.

It was a pleasant relief to find that songs have become just incidental again. Instead of the musical show hits of recent seasons, there was a tendency to use older stuff ranging from "Two Little Girls in Blue" to the just un-copyrighted Gilbert and Sullivan. But the songs were never allowed to intrude on the continuity of the plot; the emphasis was on the dialogue.

Congratulations to everyone concerned for a lively and quite successful season.

—L.L.C.

Extravaganza twists Sparkie?

THE MOON IS GREEN

Extravaganza 62 was a show we could be proud of. Paul Spender, who wrote the script, looks like becoming an important asset in the Big Business. His twisted mind produced such irresistible scenes as a rocket launching from the Nelson cotton mill, and cheese-making fertility rites led by King Cheddar on the (green cheese) moon. Any relation to the Order of Service purely coincidental.

King Cheddar is the unsuspected Denise Renwick and Dinah Bradalter ego of Keith Holysmoke, who was played by Barry Green. Aided only by a couple of fetching ministerial outfits, this was one of the hardest and most-appreciated roles in the show.

This year Extrav introduced a number of very promising newcomers, including Frances Lipson, Barrie Travis, John Metekingi, and John Koolman, as a gent in the "redistribution business," who ended up close beside Margo Sutherland, or a reformed Russian agent called Titania in Nelson and Tanya in Moscow.



"We're sending him to Coventry."

The Rule of Law

The following is a report of a lecture delivered at Victoria University by Sir Leslie Munro, K.C.M.G., K.C.V.O., secretary-general of the International Commission of Jurists. The lecture was organised by the New Zealand Section of the International Commission of Jurists.

Teenage girls and boys are to be seen drilling everywhere in the streets of Java. Uniformed men and women are to be seen everywhere. For the country is in a state of war. Java today is a scene of destruction; broken streets and crumbling pavements are a common sight. Disorganisation reigns in Java. Yet, not so many years ago, Java was actually a very wealthy country.

ARRESTS

On January 16 of this year, two former prime ministers, an attorney-general, and a number of people of great eminence were arrested. The arrests were never disclosed in the Press. This conspiracy of silence was the result of government action.

The people behind these arrests are creating a new system of law; they need a different type of democracy from ours; unlike we in New Zealand, they cannot afford to have press freedom.

PAKISTAN

Pakistan is our ally in SEATO. When Sir Leslie arrived in East Pakistan, the students at the university there had gone on strike. He was met by the Dean of the Law faculty, and one of the judges.

The previous afternoon, the students had thrown out three members of the intelligence service who had been passing themselves off as students at the university.

On the same day, a Minister was supposed to give a talk on foreign affairs. But the students said that they were not interested in foreign affairs, but were more concerned with domestic affairs. The Minister was thrown out of the campus also. Sir Leslie was next on the list of speakers. But apparently, he survived.

RIOTS

The day after he arrived, the students began a series of riots which were to last for several days. He went to see for himself, at one of these riots, and someone translated to him what some of the students had been shouting. It was: "Would they not, as fathers,

save them?" (The students were presumably appealing to the government ministers. One of their number had been killed in a clash that day).

There was a declaration of martial law; and the Supreme Court actually held that fundamental human rights no longer existed. The ex-premier in East Pakistan was thrown into prison. By virtue of the decision of the Supreme Court, he could not apply for a Habeas Corpus; for he had no human rights; he had no right to freedom.

The practitioners, with great courage, demanded that he should be tried the ordinary way. The outcome is still unsettled.

Much as Sir Leslie respected the Chief Justice, he could not agree with his views.

CALCUTTA

Calcutta was a scene of incredible poverty, dirt, and misery. Mr Nehru was doing his best. But it is possible that India is not improving fast enough. To improve any faster, however, it would be necessary to resort to force (as the Russians had to do). There were these two ways of improving; but Mr Nehru preferred the democratic way. But sometimes, one is tempted to ask if the democratic way is moving too slowly. There are people who argue that communism has nothing to do with poverty; and that it is equally possible to have communism spreading in a wealthy state. It could be so. Sir Leslie would say however that in Calcutta, we have the most terrible poverty, and we have a very great advance in communism.

SOUTH VIETNAM

Communism has a great effect on the Rule of Law. It has the most devastating effect imaginable. Every judge is subordinate to the power; and judges in an unfree state immediately lose all ideas of judicial integrity. Everything must be done to advance the aims of the party.

It is idle however, to think that it is only the communists who are giving trouble. In South Vietnam, the government has also the task

of fighting against other distant opponents. While Sir Leslie was there, there was another revolution going on. (A revolution is legal if it is successful).

The Americans are the main supporters in this strife-torn country. Whatever mistakes the United States of America may have made in their administration, whatever criticisms we may direct against them, the fact remains that the United States is the only one who is contributing towards the defence of this stronghold.

If Vietnam goes, the countries to the south of it will probably go as well; and Australia and New Zealand will almost certainly be affected.

Sir Leslie pointed out that he was not claiming that Vietnam was very democratic; they needed a democracy different from us. But if Vietnam takes over, a chain reaction would spread, until Malaya would be taken over as well. Then we would have trouble on our doorsteps.

The British realise this. They are giving terrific support; they have tremendous assets in Singapore

New Zealand is not contributing quite enough. The burden falls mainly on the United States and the United Kingdom. Most people in New Zealand probably do not appreciate this. New Zealand and Australia should get together more often; the day may come when New Zealand and Australia will have constitutional relations closer than anyone ever dreamt of.

The Rule of Law is therefore related closely to the socio-economic conditions of a country.

We all need land reform urgently. In some countries, the urgency is not realised. The Rule of Law would be impossible without land reform.

The Commission does not think that we can have the Rule of Law in any of these countries unless we have social and economic reforms. It is useless talking to the humble fellow in Nigeria about the Rule of Law unless he is satisfied that he is taking part in a movement of socio-economic reform for economic advancement. The strife in Ceylon, in Pakistan, in Vietnam, in Germany, in Indonesia, shows just how urgent it is to better the living conditions of the proletariat.

TO ALL STUDENTS

APPLICATIONS are invited for reporting and distribution positions on SALIENT.

Students with genuine interest are asked to contact Mr March at the Editorial Room, or write c/- SALIENT.

SALIENT is looking for talent and ability. Help yourself by helping us — we have a guaranteed social existence!

PRESIDENTIAL ELECTIONS

SALIENT extends congratulations to both Mr Armour Mitchell and Mr Michael Moriarty.

Mr Mitchell is President of N.Z.U.S.A. for 1962-63, while Mr Moriarty has been elected President of V.U.W.S.A. for the same term.

SALIENT STAFF

There shall be a meeting, at which ALL Salient staff is expected, on THURSDAY, MAY 21, at 1 p.m., in the Editorial Room.

I shall take unexcused absence from this meeting, as tacit admission of resignation.

NOTE: Lectures, work, etc., do not count as excuse FOR THIS MEETING.

There are 34 names on the staff list—I shall expect 34 persons to be there.

MURRAY WHITE.

8 Trapped in C5. I Know. I Was There

We had a tutorial there. Some chap was going on and on about some old fogey called Aristotle. They tell me he died a few years back. Pity. I'd like to screw his ruddy neck, giving us all that muck to learn. Anyway, we kept quiet and endured it.

We endured this silly business for an hour or so then bolted for the door. Escape was all we wished. But escape was not our lot. Why? The door would not open! The lock was, as they say, "faulty." We glanced back. There sat the lecturer, a fiendish grin on his dissipated face.

It suddenly became clear. He was getting his own back on Society and we were the victims. To have to suffer Political Science for the rest of our lives, such was to be our fate. Not that our lives would be all that long. What with lack of nourishment and over-abundance of learned phrases, we would not survive for long. He would remain, for that Greek was food and drink to him. We were trapped, and soon panic struck us. We lunged at the door, and heaved. It was no use. Perspiring profusely, we tore over to the windows. There was the outside world. Hope returned. Maybe someone would climb down or even jump? There were no volunteers. The steady drone of overworked vocal chords reverberated from the room behind us. Our punishment was beginning. Enough pairs of trousers strung together could make an ideal rope to safety. Again nobody offered, we were in mixed company when all was said and done. If we must die, was the general opinion, we must die honourably.

HELP

But help was just around the corner. The lecturer would be foiled. Below us, some fifty feet down,

a human being was noticed bending over his motor cycle. Our first instinct was to throw something at him to attract his attention, something like a chair or a table; but as live heroes are usually better than dead ones, we confined ourselves to bawling at the top of our voices: He heard, he glanced up. "You're joking," he said. "You're having me on. People just don't get trapped in lecture rooms these days. You've been reading too many 'Famous Five' books." We sighed distractedly and tried to convince him. We finally managed it. He opened the door from the outside.

We are now free people, but we shall never be the same again. I don't think anybody could go through what we went through and still be the same. Half of us are thinking about throwing in our University education altogether. I'm thinking about becoming a farm labourer.

The lecturer? Oh, he's still around. But you'll never find out who he is. He'll deny anything to do with trapping young students in gloomy rooms. He'll say it's all been made up. But don't you be too sure. Someday he may be more successful and you may be the victim.

All I can advise you is to never let any member of the staff of this university shut the door of the room in which you have assembled. Only by taking such a precaution will you remain safe to fail your exams., so do be careful, won't you?

Debate

Let's Export Europeans

Diversity of ideas, opinions and points of view was the prominent feature of the second Vic. Debate of the year. Altogether, 19 speakers expanded the many aspects of the proposition "That Europeans Should Go Back to Europe."

Tamasese opened for the affirmative and out of much eloquence brought forward the argument that Europeans in New Zealand ought to go back — perhaps not permanently — so that they might see New Zealanders as they really are and cause less prejudice in N.Z.

Hamilton led the negative and having mildly reprimanded Tamasese for his "severe mouthings" pointed out that there was no reason why Europeans (who were not definable) should go back to Europe (also indefinable) since they were doing perfectly well where they were.

HORDES OF THE EAST

With a highly charged oratorical outburst O'Brien emphasised that Europe was the last bastion between the hordes of the East and the New World, and that there was nobody better suited to act as the buffer than the inferior European.

Bromby, second for the negative, pointed out that Europeans brought higher standards of living and skill to New Zealand, hence they were valuable economically and socially. The variety of opinion was in-

creased by speakers from the floor:—

Hogg spoke for the worker and was well aware of the threat to New Zealand's high rate of employment and low rate of suicide.

SEX BALANCE UPSET

March wanted the upset of the sex balance in Europe corrected.

Miss Frost was convinced that Europeans should migrate to the European Economic Community and leave the fat of the land to less fortunate people.

Middleton thought they should go back because that was where their hearts were.

Prusad held that the proposition was condemned since it relied on racial discrimination.

Schultz maintained that New Zealand should keep the Europeans to pick their brains.

And Miss Boyle disagreed with all who had spoken and thought

they should have to stay only as there was no reason for them to go.

Neither side in its summing up was able to impose much order on the mass of material and both were satisfied to break one or two of the opposing arguments and reassert their own.

LACK OF MATTER

The adjudicator, Mr O'Brien noted that the debating was in its usual form and that the speakers seemed fluent and in general able to speak without notes. He reminded the house that a person should have something to say if he was going to speak and this meant some preparation.

The motion was defeated 23-31 by the whole house and 16-27 by the student vote.

Placings: 1, Hamilton; 2, Hogg; 3, Tamasese; 4, Middleton.

WATCH FOR
DR. SASSE

Chester Miracle Plays

For most people the term "Miracle Plays", if it means anything at all, brings to mind a vague picture of medieval pageantry. A few assiduous English students may have glanced at some of the York plays but most will have heard of them only as a springboard for the Elizabethan dramatic revival. We must be grateful to Alix McMillan and his cast for showing us that even the little-known Chester cycle contains much that is delightful in itself, independent of the later plays which grew from it.

This is not to ignore the quaint crudities of structure and dialogue which were the cause of some amusement for the modern audience ("And I shall quickly make a pin/And with this hammer hit it in"). But these plays have a freshness and liveliness which are the essence of theatrical effectiveness. There is in particular some clever, though rudimentary characterisation which can be touching (Adam, Eve, Abraham), semi-tragic (Lucifer), or amusing (Noah's shrewish wife).

DRAMA

Alix McMillan's lively production brought out all the inherent delightfulness of these plays, and played down their defects. In the original performances the lines were probably spoken with no attempt to disguise their crude metrical monotony. This, of course, would never satisfy the modern ear which has grown accustomed to the greater subtleties of Shakespeare and his contemporaries and successors. The cast was faced with the ticklish task of turning these regular metres into more attractive flowing rhythms. This they did superbly. In particular Peter Varley (Deus) made an excellent job of his long difficult speeches, all spoken off-stage. Varley is one of the country's best actors and this was not the least of his performances.

The production details were also beautiful and dramatically effective. The programme lists a large number of back-stage assistants and it is surprising and gratifying that so many minds were able to combine to achieve a unified production. That the set, costume, lighting, music, movements and grouping were all integrated into a pleasing unity says much for the taste and energy of the producer.

In such a production it is difficult to know who to praise, or how to commend one aspect of the production more than another. The costumes were lavish, as they were in medieval times, but were always beautifully matched with the set (e.g. in the opening tableau). The set itself was pleasing to the eye and gracefully adapted to each play. It was always helped by the lighting. Compare, for example, the sets for the two scenes of *The Creation*. In the Garden of Eden the oppressive tree and sinister serpent were matched by the subdued lighting (note too, the contrast, perhaps unintentional but effective

nonetheless, between the dark visual texture of the nude human figures). In the succeeding scene there was more spaciousness, more light and more varied costumes all features contributing to a new visual mood.

Special mention should be made of the music, which was chosen with unusual imagination. It ranged from seventeenth century choral music, sung by St. James' Church Choir, to electronic music. There is no doubt in my mind that the theatre can absorb as much electronic music as the cinema has already proved itself capable of doing. The Hell sequence in *THE FALL OF LUCIFER* was one of the highlights of the evening, and the music was an important contribution to the total effect.

The more outstanding actors were Kevin Woodill (Lucifer), Jeremy Stephens (Adam), Joyce Scott (Eve), Robert Hastings (Noah), and Pamela Webber (Noah's wife), but all of the thirty-odd people in the cast acted well. It was interesting to see professionals working with the amateurs and not surprising to note that there was no outstanding difference between them in quality. James Kennedy (Abraham) and James Ring (Isaac) unfortunately fell into the trap of "singing" their lines, causing a falling off of interest in the last play. The general impression, however, was of liveliness and surprising beauty. From choice of play to the last detail of production everything showed strong imagination, disciplined by intelligence, the only formula for real artistic creation.

—NELSON WAITIF.

ARMY'S STRATEGIC WITHDRAWAL

The Weir House People's Army retired bloody but unbowed after a short skirmish on the steps of Parliament Buildings after Proceh. The Army moved into an unprotected offensive position on the main steps shortly after 1300 hours, and with the aid of a loudspeaker offered its services to Mr Holyoake as a mercenary force for "global holocausts, brushfire wars and baby minding." After a moment of silent prayer there was a general frontal assault on the main door, but one resolute and aged usher stemmed the tide. Aided by Supreme Commander Rod Clarke, the troops withdrew to a stronger position at the S.U.B. party and fortified itself for another assault at a later date.

R.G.L.

COMPOSED ON THE OCCASION OF A "POPPY ODE"

The time has come to show up one of Nature's merry fools,
Who treats all art with trifling heart
When on a rose he drools.
With stumbling rhyme all out of time
(Though suited to his thought)
He tries to show a thing or two
That were not usually taught.
To sum it up as humour, gut,
and message we would flatter,
As Beckett's lope in "whoroscope"
Would show it up as patter.
Now we admit poor Eliot
Deserves a bruised behind;
We also feel that the ideal
Would be an equal mind.
And as for Pound we've always found
His learnings quite secure,
Compared to guff like "Anzac's" stuff,
"Tis plain who will endure.
And "Buttle," well, we need not dwell
On his attempt at satire,
It is enough that we should laugh
Then put it on the fire.
But if "A" stops, he will put chocks
Behind the wheels of progress;
At least he laughs before he baths
And cleans his anal egress,

"ARTY EMM"

DEBATERS PRO-BOMB

The West should not ban the bomb unilaterally. The Debating Society decided this by a vote of 27.23. A Mr March went further and suggested that the banners should be bombed. The motion: "That the West should Ban the Bomb."

Opening for the Affirmative, David Flude claimed that the bomb is a threat of total destruction. He told his sparse but attentive audience that the West was in a terrible dilemma. It would be difficult to trust the Russians, but this was the only course to follow. It could happen that the U.S. might accidentally precipitate a war. There was mutual mistrust, but it was better to be Red than dead.

Longtime debater Peter Hogg said that he agreed with the Affirmative in many ways. But the Negative disagreed with Flude's reasoning. The unilateralists did not look at the facts. It was a matter of balancing one set of risks against another. He thought that there was a better chance of remaining alive if the West retained the Bomb. The Russians were not to be trusted, the Chinese would soon have the Bomb.

Continuing for the Affirmative, William Dwyer forecast a Utopia. He said that Hogg had confused nuclear disarmament with complete disarmament. One side, claimed Dwyer, must break the present stalemate. The present competition between East and West is in the economic sphere. Productivity now wasted on arms could be spent helping under-developed countries. This would, at the same time both win the economic race and bring peace. The Utopia of a united world would follow.

Second speaker for the Negative, Lewis, claimed that the Russians, as people, could not be trusted. They were a cruel race. He was followed by a legion of floor speakers whose arguments centred around, for the most part, points raised on the platform.

Speakers placed: Hogg, 1; Lewis, 2; Dwyer, 3; Roberts, 4. The adjudicator was Mr Jim Traue, one-time Auckland University debater. R.J.B.



CHRISTCHURCH

A PARABLE FOR EASTER

Then it rained. They seemed to have been walking for hours. Flowers followed and faced their feet from all sides. Wheat pricked its ears at their passing and whispered of the staff of life which leant on its winnowing. Life in stagnant pools of the memory made crimson mirrors in their common mind. A tree with love carved crudely in its side stood sadly and they stepped aside to tread the track that twisted to avoid it. Luke layed Maggie, off the beaten track, in his limited train of thought. Maggie felt they would soon make it; that the mystery would soon take shape and sing its sweet song in the dead centre of this man-made park. A broken bird lay dead before them, its beak and wings half-opened. A broken bird lay dead before them, its beak and wings half-opened. Maggie felt they would soon make it; that the mystery would soon take shape and sing its sweet song in the dead centre of this man-made park. Luke layed Maggie, off the beaten track, in his limited train of thought. A tree with love carved crudely in its side stood sadly and they stepped aside to tread the track that twisted to avoid it. Life in stagnant pools of the memory made crimson mirrors in their common mind. Wheat pricked its ears at their passing and whispered of the staff of life which leant on its winnowing. Flowers followed and faced their feet from all sides. They seemed to have been walking for hours. Then it rained.

COLIN BELL

the chicks — they flip for this kind of jazz, dad.



If it's the chicks that count, they really flip for the cool line of the suave dad in these new suit styles. They're so far out they're way in.

Now that we've run the gamut of our beat-type talk, here's the real low-down in language most will understand. You see, we've just landed a new suit line with more distinctive detailing in suit styling than we've seen in years—and it's designed with the undergrad in mind. It's called the "Delta" and is definitely a young man's suit. Come in to any V.V. Store and try one on!

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VANCE

VIVIAN

HOME MOVIES

I can imagine it pleasing the weirder elements of the university population, but exactly why John Cassavetes' *Shadows* should have excited so much praise from more serious film goers I find it hard to understand. Supposedly an "improvisation," it was shot on 16mm in New York with a hand held camera and used unknown young actors, both white and negro. With a saxophone aimlessly and monotonously filling the gaps in the sound track (the music is by Charles Mingus) the film chronicles the happenings in the life of a group of layabouts and their friends for a day or so in New York.

Now, I've nothing against technical shortcomings as such if they result from the limitations of locale shooting, so that the often overgrainy photography and sometimes inaudible dialogue didn't particularly worry me, but the film's faults go deeper than that.

THE MAN IN THE STREET

Its biggest disadvantage is the total boringness of these people and their lives. The life of the common man is not interesting to others, is not glamorous and is not worthy of comment unless it is altered, in its description, by artistic manipulation. And if you put a camera on the events of any Tom, Dick or Harry for a day or so, using available light photography and on the spot tape recording, it doesn't mean to say that you are going to get a good film. Quite the reverse—it looks what it is, a home movie.

The artistic manipulation is done by the man behind the camera, he is the selective agent, and if he has no inspiration (I prefer the word ability), it doesn't matter how he gets the finished film onto the screen, whether he shoots it with a pinhole camera or shows it with a camera obscura. The means is unimportant if the creator has something to say which is worth saying and can present the old in a new way.

And really, there is nothing in *Shadows* that we haven't already seen in a hundred other films about people who don't conform, belong, are a social or anti-social or whatever word you prefer, and the very spontaneity (i.e. lack of preparation) in the treatment ensures that we get no insight into the motives or reasons for the characters' behaviour.

THEMES V. ENTERTAINMENT

Of course, the only valid test of a film is, is it entertaining? It doesn't matter two roubles if it has the noblest and sincerest theme or message in the world; if it doesn't interest, it is worthless. There are, after all, only a handful of themes available for treatment anyway, and probably the most overworked of them all

is "the loneliness of the individual" that is "his inability to communicate" (what?) with the cadet version of the same message, "the inability of the younger to communicate with the older generation."

The distressing thing is that a field of "sociological" criticism has grown up around this ethos; great message equals great film. (A good example of the desire to read a sermon into every film, whether one is intended or not, can be seen in the "Listener" critic's review of *FANNY*.)

MOVIES

Similarly, the viewer may read whatever he likes into *Shadows*—a tract on race relations, the emptiness of contemporary city life, its lack of values, the loss of meaning in sex, every man is an island, and so on (even a crack at modern art if you want it.)

OFF THE TOP OF HIS HEAD

Cassavetes claims that his film is an "improvisation." Well, if you use the term as meaning the result of what, say, a musician does when he ad libs, then this film is obviously not the same kind of thing at all. And when we find that no script was used, that seems to have been the only justification for the term being applied to the film. For there is continuity of a kind, there is some plot line and the same characters appear all the way through. No, the earliest directors often had no script or formal shooting schedule either, but they provided a film with a plot, characterisation and interest. And just recently the makers of *Nice Time* did the same thing for Piccadilly Circus as Cassavetes does in New York. Though that didn't quite come off, it certainly had more punch and life than this pretentious piece of home movie making.

(Footnote: It's infuriating to see the Paramount up to its old trick of chopping up the image to fit the screen. What a farce!)

CHESS

The following game was played in the 1960 Inter-varsity Tournament at Christchurch. J. Howe, playing board 2 for Vic. conclusively beat W. A. Poole (Otago) by capitalising smartly on Poole's error of judgment. Incidentally, Poole has since become Victoria's top player.

J. HOWE (White) W. A. POOLE (Black)

1. P-K4 P-QB4
2. P-QB3
- A relief from the usual 2. N-KB3.
2. . . . P-Q4
3. P x P Q x P
- White can't attack the Queen because of the occupied QB3.
4. P-Q4 P-K3
5. N-KB3
- To free the King's bishop.
5. . . . N-QB3
6. B-K2 N-KB3
7. O-O P x P
- To clear things up in the centre but allowing white to gain a tempo.
8. P x P B-K2
9. N-B3 Q-QR4
- Black suffers from lack of development and no good squares for his QB.
10. B-QB4
- A move reminiscent of the American boy wonder, Bobby Fischer.
10. . . . O-O
11. Q-K2 R-Q1
12. B-K3 P-QR3

13. QR-Q1 P-QN4
- Black's Queen is going to be out of the picture for a while.
14. B-N3 N-QN5
- Imagining he can get a blockade Knight on Q4.
- Bettler is 14 . . . B-N2
15. B-N5 1 . . .
- The punch line, quickly capitalising on black's mistake, leads to win of material as will soon become evident.
15. . . . N(B3)-Q4
16. N x N N x N
17. B x N R-R2
- Losing a piece because the bishop can't be taken. e.g. If 17 . . . P x B then 18. Q x B. The mopping up process now begins in earnest.
18. B-N3 B x B
19. N x B P-R3
20. N-B3 QR-Q2
21. N-K5 R-Q3
22. Q-B3
- probably quickest.
22. . . . Q-B2
23. R-QB1 Q-N2
24. R x B 1. Resigns.

To enlighten the unsophisticated. If 24 . . . Q x Q then 25 R x R ch R x R 26. N x Q and white is two pieces up. Of course not 24 . . . R x R. See why! Also if 24 . . . Q x R then 25 Q x P ch K-R1 26. N-N6 ch K-R2 27. N-K7 Q moves 28. Q-N6 ch K-R1 29. B-B2 and Black is mated next move or loses his Queen.

LA DOLCE VITA

(The Sweet Life)

The Wellington Film Society invites Students to a screening of Fellini's film

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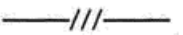
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Friday, June 8, 1962

Common Rooms

—sponsored by the International Club.

The gloss in the dross

The 1962 AUTUMN EXHIBITION of the N.Z. ACADEMY OF FINE ARTS has finished. There are several important exhibitions to look forward to later on this year. Before looking too far forward, however, an assessment of the 1962 Autumn Showing would be in order.

To begin with, the exhibition was a pleasing one; pleasing because there was, hidden amongst the dross, work of some quality. There was little evidence, however, of new vistas, new ideas, and this is not altogether unexpected. The preoccupation of our painters with topography is something we have come to accept; after all, the very remoteness of N.Z. reinforces the dominance of this constant phenomenon of the painter's visual environment. This is well analysed, by the way, by Peter Tomory in his chapter on "The Visual Arts" in Auckland University's "Distance Looks Our Way."

One has to use relative criteria in the criticism of work, one finds in the Academy or else a ridiculous result would be apparent. Yet there are, in this year's show, a very few works of art which, far from being what Clive Bell calls "Descriptive Painting"—and not, therefore, strictly speaking, good painting—make their form significant and have by any standards, the ever elusive qualities which make up a "work of art."

other hand, showed in his oil "The Para Para", an almost new face, and a very welcome one. The "Rangitikei River" effort seen at a recent James Smith's Gallery showing was poles apart from the Academy effort. One can see in McIntyre untapped talent.

—GARY L. EVANS

John Godrich

JOHN GODRICH, whose work was on display behind the millinery at the D.I.C., is rather an enigma. It is difficult to decide whether one should violently condemn his experiments or approve of them wholeheartedly. I think I rather disapprove. Mr Godrich is playing with putty and paint, he is not doing anything worthwhile. Flowers fascinate him. The flowers are so abundant and rich in colour that they almost entice the viewer to join with them in fighting the heathen who do not enjoy forming such tropical and oriental splendours in paste and oils. But there is a little too much magnificence. It is like a hangover from a previous age. These paintings are rich, ornate Victoriana.

John Godrich's idea is to give depth and substance to his representations of flowers (and other, more abstract, ideas) by sculpturing their form on to the canvas. In many of the paintings the foreground is in relief and the background painted on the flat canvas—similar to the modern stage set with a painted backdrop. But all this sculpturing seems out of place on a canvas, where perspective, depth, light and shade should all come through the handling of the paint alone. Thus in "PROTEA", the trumpet part of the enormous tropical flower protrudes an inch or two from the canvas. Yet "BIRD TONGUE FLOWER" gives the same effect of immediacy, the same almost tangible quality in the flower, without going (literally) to the lengths of using the "PROTEA" technique.

The colourful abstracts were often reminiscent of William Blake: "LUCIFER" was perhaps the best—crimson and orange-red, and hopping with devils. The pre-occupation with flowers—instantiating flowers that are almost alive, some of them, and as terrifyingly strong in evil persuasion as any dream-flowers from Mars in science-fiction—is toned down in places to produce some good normal-style paintings: "ORCHIDS", for instance, a still-life where the pale flowers against a dark velvety background were reflected with a wineglass on an ebony surface.

It is good to note that Mr Godrich is not a monomaniac—some mediocre landscapes were hung. Most of these had more neat line-work and detail than the oils suited. Some effects did not come off at all—in one case a pale sun filtering through clouds bore an unfortunate resemblance to a nearby marigold stem. "TOWARDS THE HEADS", the most stylised, was the most successful. "SUNSET OVER TAHITI" was rather more Blakian.

The show was a success in that it roused all visitors to some reaction. A floral artist thought the flowers were "real—too real". Someone unidentified said "wicked, but clever". The work is exuberant, but it is difficult to take it seriously.

K. Northcote Bade.

GALLERY

Particularly I think of Stewart MacLennan's "Road to a Deserted House". This painter is one who, I have no doubt, will contribute much to the betterment of New Zealand painting. This canvas is the finest in the show; the finest water-colour at the very least. MacLennan has been mentioned before as the winner of two recent watercolour awards—the Hays and B.N.Z. Mural competitions—and he will be mentioned again. One feels certain that those who saw the Exhibition could not but be impressed with the consummate skill and delicacy with which the subject matter—a tunnel of macrorcarpa trees leading to a green sward—was handled.

The writer is quite certain this work has "significant form"; it is not an initiative work; it is an original and sustained interpretation of a common N.Z. scene, yet a scene bristling with difficulties masterly handled.

EVELYN PAGE of Wellington set herself—and very pleasing it was to see her do so—a difficult study, "NUDE WITH FRUIT." The painting was a lush, voluptuous and almost Bacchanalian study and perhaps the most difficult canvas in the Gallery.

Portrait painting, as usual, showed a singular lack of promise. Speaking personally, it is always a great pity we see so very few—if any—attempts at domestic interior painting. The reason is, perhaps, obliquely obvious.

Colin Wheeler disappointed a little this year but we have certainly not heard his final note by any means and possibly his style will change yet. Paul Olds is a painter who causes me a little pain when remembering George Bernard Shaw's dictum: "The critic's first duty is to admit with absolute respect, the right of every man to his own style." One finds it genuinely difficult to formulate a just criticism of Olds' work. He is, undoubtedly, a painter of considerable talent and his two canvasses this year though similar in treatment, were different in effect. There is almost an impressionist handling of light by Olds, yet his distinctive style of painting is not akin to Impressionism.

DAVID BARKER'S work this year was not at all—to my mind at least—worth commenting on. PETER MCINTYRE, on the

Pay Up or Admit Prejudice

The Case Against M.E.F.

(by Cathy Benefield)

Recently all publicity media have been saturated with emotional appeals to your pride and your purse, on behalf of the current campaign for the Maori Education Foundation. You have been subjected to a deliberate distortion of the situation from which the campaign arises. This article is written, not to invalidate the need for a solution but to present a more balanced perspective of the problem.

FOR:

(Quoted from M.E.F. propaganda) "The Foundation is an independent statutory authority jointly managed by Maori and pakeka trustees. Its objects are to foster post-primary technical and university education, and trade and vocational training among the Maori people. It aims to raise Maori educational standards to equal those of the pakeha. If racial relations were to deteriorate through a weakness in Maori educational standards we should have a grave national problem. All New Zealanders can help avert such a possibility by supporting the campaign."

APARTHEID

"Because New Zealanders traditionally stand for racial equality it is felt that the Foundation will have a strong public appeal. Now is your chance to have a stake in it by supporting the Maori Education Foundation. It has the full support of both Parliamentary parties."

The whole campaign is redolent of latent apartheid sentiment. The average white New Zealander has always been placidly indifferent to the Maori people. Occasionally some illustrious Maori will come into the limelight, e.g., Maori soldiers in the World Wars, Maori footballers, Maoris outstanding in the fields of art, science, writing, politics, etc., but after the first pleasant little glow of national fellowship the average Kiwi sinks back to apathy.

AGAINST:

The really basic issue, which has been deliberately glossed over is this: the Maori people have a right to equality of educational opportunity, and if this right is not being met then it is the duty of the Government to finance remedies. It should not be financed by the voluntary contributions of private individuals.

Suddenly, instead of the terms "New Zealander" and "Kiwi" we hear the old terms "Maori" and "Pakeha." We hear phrases such as "raising the Maori to the pakeha level" or, worse still "raising the Maori to our level."

Recently in a local theatre Wellington audiences were shown a film which wasted twenty minutes explaining that Maoris aren't so very different from us! The effect was to give birth to an uneasy feeling that somewhere there were differences that weren't being mentioned. Apartheid is among us already!

Insidiously the formerly apathetic Kiwi is learning that he is on the brink of racial intolerance. The M.E.F. pamphlet tells us, "If racial relations were to deteriorate . . . we should have a grave national problem." In other words "Pay up or admit you are prejudiced." The fact of the matter is that we already have a grave national problem caused, not by colour-prejudice, but by Government negligence in the past, and public apathy.

M.E.F. PROMOTES INTEGRATION

All this is raising another big problem. The M.E.F. campaign is a big step towards full integration of the two cultures. Is either culture inferior to the other? Should either culture dominate the other to the point of complete assimilation? Is full integration desirable? Many progressive thinkers from both cultures do not consider it so, and their opinions are not colour-biased either.

The last major objection to the M.E.F. campaign concerns the distribution of funds. Quoting Mr Hunn, April 20, 1962: "Our policy has not yet been determined. We are waiting till the Board of Trustees is complete." (Of the 8 members on the Board, 2 have not yet been appointed). Surely the Board should have been complete, and the distribution policy decided upon before the launching of the campaign?

COLOUR BAR IN HOTEL

Or again, in Whangarei a week or so ago, a Maori jockey who is well-respected in the Waikato and two friends arranged accommodation at a hotel. When they went in to finalise matters the person receiving guests apologised but said that they could not provide accommodation for the Maori jockey in the party. They were told—"We cater for Europeans only."

Will the money go to scholarships for top-level I.Q. children? If so, how does this benefit the bulk of the Maori people? What happens to these scholarship children? Cut off by education from their natural environment, will they become just mediocre imitation pakehas?

Will funds be used to further housing in poor areas, and is this justified considering how the funds were raised? Which comes first—improvement of the economic condition of the Maori people, or improvement of the educational standard?

POLICY RE FUNDS

Does the following case indicate future M.E.F. policy? Earlier this year the M.E.F. assisted a Maori married man, the father of three children, by paying his University fees in two subjects. The man already had a full-time job and a 3-hour part time job. What time would such a man have for University study?

Finally, is it wise to let a great part of the M.E.F. resources stagnate by a policy of capital endowment? Would it not be better to spend the capital and then subject the Government to shouldering the burden of further grants? Think it over!



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LA DOLCE VITA
LA DOLCE VITA

SEE PAGE 5

OUT OF THE MOUTHS OF BABES AND SUCKLINGS—COME THE WORDS YOU SHOULDN'T HAVE SAID IN THE FIRST PLACE

I think I'll start a magazine That deals with fashions, modes and such— But on the literary scene So everyone can keep in touch. I think the thing would meet a need. Dame Fashion crops up everywhere; She dictates what the people read As much as what the people wear. The present trend's a fashion must (And overseas it's met success)— A tale of violence, hate or lust By some young teenage authoress. The basic tone is soulless grey Patterned with men that do not feel— This, so the current pundits say, We must admire, for this is real. The book must show the moral rot And degradation of our age; But pose an answer it must not For pessimism's all the rage. We must not postulate nor find A natural grandeur in the heart, Nor let the comment spring to mind "It's sordid, yes, but is it art?"

And have we come to this? and must Our taste of honey turn to acrid dust?

R.R.

TOURNAMENT REPORT *from Cam. Murray*

The Auckland Prospectus

This year's Tournament at Auckland was marred by ineffective organisation, which showed a decided lack of preparation in most sports—though the efficiency of H.Q. must be commended.

Victoria, as usual, ran away with the Wooden Spoon. With the Swimming, Polo and Basketball teams playing above themselves, Victoria was challenging Auckland for the lead on Sunday, but as results from Shooting, Cricket and Yachting came in, we moved down to last and hence acquired the "spoon" for the sixteenth time (it is interesting to note that the other Universities combined, have managed to wrest it away from us on no less than 10 occasions)

It appears from the number of Victoria blazers and scarves at the Drinking Horn and similar functions, that had there been a competition for aggregate glasses drunk at Tournament, no amount of drinking by other Universities could equal even one-half of Victoria's total. I was gratified to see such supremacy.

I should be the last person to dispute the social asset of Tournament, but for our sake, let's win a few more daylight sports next Easter and loan some other 'varsity, the "spoon."

The Women's Basketball team, Water Polo players and the swim-

mers were sufficient indication of our capabilities, both on the field and in the House.

CAM MURRAY.

N.Z.U. BLUES

The following Victoria University Sportsmen were awarded Blues at the conclusion of the Auckland Easter Tournament. SALIENT joins others in extending congratulations:

- Tom Gault (golf).
- Peter Hatch, C. Thomson (swimming).
- A. Griffiths (water polo).
- Olwyn Frethey, Jeanette Mason (women's basketball).
- Joe Pope (athletics).

ATHLETICS

Although Victoria did not hold her second placing from Otago, she performed reasonably well, considering the leading club members were either unavailable or ineligible. Those included here—Dave Beauchamp, Dave Leech, Don Leadbetter, Frank Duncan, Colin Beyer, Lloyd Clarke and Lance Leikis.

In the N.Z.U. championships on Saturday, Jeanette Beauchamp starred when she acquired three titles and runner-up placing in another event, contributing 18 of the 19 points Victoria gained for third place. A truly memorable performance, Jeanette.

As was expected in the track events, Victoria did not distinguish herself at all.

The individuals in the field events, however, rose to the occasion; some producing personal bests to fill minor placings behind National-ranked competitors. Chris Corry and Peter Strickland both jumped well; and John Redwood hurled the javelin well to take third place.

It was in the hurdles that Victoria was expected to shine and pick up the points. Joe Pope hurdled well to win the 120 yards. He

clipped the last hurdle in the 220 yards event when leading, but recovered to finish second ahead of Alf Harris.

The 440 yards hurdles (in which Vic. has three of New Zealand's top ten) was a tragedy. Harris was disqualified on an extreme technicality, by a very inefficient piece of refereeing; and Andy Larkin crashed badly—while leading—at the last hurdle and failed to finish.

However, Victoria was well represented by Joe Pope, Alf Harris, John Pearce (N.Z.U. v. Australian Universities) and Jeanette Buckland (N.Z.U. v. Auckland Women) in N.Z.U. teams announced after Saturday.

It is essential for Vic. to acquire the interest of more promising juniors if we are to capitalise on the advantage of holding Tournament in Wellington next Easter.



DRINKING HORN

Although there weren't any Victorians in the Blues awards, (incidentally six of the seven awarded went to the Auckland Architects team) Vic. performed creditably in the Drinking Horn, held at the Ponsonby on Tuesday afternoon.

The Vic. team recorded the fastest time (8.7 secs) during the first round, but dipped out to the Architects great tactics in the semi-finals. Next Easter Victoria should have a strong team and on their home track should be hot favourites.

This—by the way—is one of the few events where Vic. does not need any exhortations to improve. It might be a good thing if members of other teams let the experts compete here, and concentrate on picking up points in the sports they were selected for.

WRITE FOR EXPERIMENT

THE LITERARY SOCIETY MAGAZINE

COPY CLOSURES ON JUNE 15, 1962
COMPETITION FOR BEST WORK

Poetry: First prize, £1; second prize, 10/-; third prize, 5/-.
Short Story: First prize, £1; second prize, 10/-; third prize 5/-.
Cover Design: First prize, £1.

DETAILS AT A GLANCE

OVERALL PLACINGS

- | | |
|---------------|-------------|
| 1. Auckland | 4. Victoria |
| 2. Otago | 5. Massey |
| 3. Canterbury | 6. Lincoln |

ATHLETICS

- | | |
|--------------------|-----------------|
| (Mens) | (Womens) |
| 1. Auckland (63) | Auckland (29) |
| 2. Canterbury (55) | Otago (26) |
| 3. Otago (29) | Victoria (19) |
| 4. Victoria (20) | Canterbury (11) |
-
- | | |
|-------------------|-----------------|
| Tennis | Cricket |
| 1. Otago (26) | Auckland (19) |
| 2. Auckland (24) | Lincoln (16) |
| 3. Canterbury (8) | Canterbury (15) |
| 4. Victoria (2) | Victoria (10) |
| | Otago (9) |

WOMEN'S BASKETBALL

- | | |
|------------|--------|
| Victoria | 3 wins |
| Auckland | 2 " |
| Canterbury | 2 " |
| Otago | 0 " |

- Polo
1st Victoria
- Swimming
1st Victoria
- Shooting
last Victoria

- Drinking Horn
eliminated
- Rowing
last Victoria
- Yachting
last Victoria

WATER POLO

The water polo team distinguished itself well with a total of 50 points for and 7 against, winning all games. However it was only through having trained and played competitively throughout the season which brought about this victory, because, as the failure to win the Bendigo Cup relay showed, the Victoria team did not possess the fastest swimmers.

The five Victoria men who were selected for the North Island Universities team were: A. Griffiths, P. Hatch, M. Kerr, P. Perkinson and M. Sladden. All of these, except M Kerr got into the N.Z.U. team which lost to Auckland 6-4. A. Griffiths was awarded an N.Z.U. Blue.

Next year, Easter Tournament is to be held in Wellington. A repeat performance in swimming and water polo will be likely, especially with callisthenics again this winter and continued inter-club competition in the summer.

TWISTED!

A new "Twist" king has hit Wellington. He made his first appearance before delighted hundreds at the Capping Ball. Giving his fans little inkling to just where his true talent lay, he started by soothing them right down with a cool blue rendering of "Smoke Gets in Your Eyes." Female freshers, with tears streaming down their faces, led the general outcry of approbation at the conclusion of this number.

Then, with the versatility which is the mark of a true artist, "Little Dick," as he prefers to be known, set the whole place shaking with a tortured, pleading, way out, way off beat version of "The Twist." At the conclusion of this number, the only disgruntled person in the Town Hall was the saxophonist, for whom "Little Dick's" amazing ad libbing was too much.

Questioned as to future performances, "Little Dick" said his next appearance would be at the Law Faculty's Stein Evening.

Victoria Placegetters in Athletics

- 1st Placings: Jeanette Beauchamp (Women's 100 yards: 75 yards discus).
Joe Pope (Men's 120 yards hurdles)
- 2nd Placings: Joe Pope (Men's 220 yards hurdles)
Jeanette Beauchamp (Women's 220 yards).
Cam Murray (Men's 880 yards)
John Redwood (Men's Javelin)
- 3rd Placings: Men's 4 110 relay team
Men's 4 440 relay team
Chris. Corry (Men's long jump)
Peter Strickland (Men's hop, step and jump)
Alf Harris (Men's 220 yards hurdles)
John Pearce (Men's 440 yards)
Virginia Ward (Women's 100 yards)

SHOOTING

Vic. riflemen failed to perform very well at all — finishing fourth, and (like the cricketers) failing to provide a member for the N.Z.U. team.

Indeed, the Vic. standard was such, that the top Victoria marksman's score was below that of Otago's bottom man! Not a very satisfactory state of affairs. Shooting is a further addition to the long list of sports in which Vic. will have to improve if we want to lose the Spoon next year.

N.Z.U. Teams To Tour Australia

At the end of this year's Easter Tournament two N.Z.U. teams were announced for tours of Australia. The Women's Basketball team in August and a Tennis team in early 1963.

The following Victoria students were among those selected:

TENNIS

- John Souter, Richard Hawkes, V Stubbs (reserve).

WOMEN'S BASKETBALL

- Olwyn Frethey, Jeanette Mason, Pat Buchanan, Winifred Kingma.

CONTRIBUTORS:

Type on

ONE SIDE

of the page.

CAPITALISM TODAY:

A Brief Survey

by John K. Murphy

In the periods immediately before and after the Second World War, Capitalism was a discredited system.

The Depression and the rise of Capitalist-supported Dictatorships in Europe brought widespread disillusionment. By 1946, with Labour Governments in power, and the Welfare State becoming the order of the day, Socialist ideals seemed to be nearing fruition in the West.

Yet today, Capitalism is, if anything, more strongly entrenched than ever, particularly in those countries which espouse the supposedly Socialist Welfare State.

How has this come about?

Firstly the Post-War recovery and boom have given new impetus to industry and trade, while the increased prosperity stemming from this has meant a wealthier and larger consumer market.

Secondly, vast increases in military expenditure and increased military/scientific research made "necessary" by the War and by the following Cold War, have improved manufacturing processes and vastly expanded industries such as aircraft manufacturing.

WELFARE STATE

Most important, however, has been the advent of the Welfare State itself. The greater distribution of wealth and increased social benefits have given the working-class greater purchasing power and a stake in the Capitalist system. The new Capitalism is an integral part of the Welfare State and draws its sustenance from it.

Zealand's farmers for increased subsidies despite the parlous state of the country's economy.

ADVERTISING

"Advertising keeps the wheels turning" is a true, if trite slogan, for it is indeed upon advertising that the existence of modern Capitalist society depends. Status seeking, though "exposed" by authors like Vance Packard, continues unabated in a society oriented towards material possessions and money as the ultimate in objects of desire.

Advertising encourages people to buy things they have no real need of and even things which may actually be harmful to them, such as cigarettes. Cheap culture and 'good living' are peddled indiscriminately.



MODERN CAPITALISM

Modern Capitalism has two important features which distinguish it from its pre-war counterpart. Both features were present, particularly in American Capitalism, long before the War, but during the 1950's increased in importance sufficiently to make them the outstanding characteristics of today's system. These are, the giant corporations, and the fantastic amounts spent by them on advertising.

In one year, the Unilever group spends more on advertising than the British government has spent on Colonial Welfare and development in any year since 1950.

In every Western Industrial nation, giant Corporations control markets and fix prices. They have assumed such importance in national economies that they have a disproportionate influence upon government policy. (In New Zealand, the Farmers and Importers occupy much the same position.)

Such groups can, if they choose, hold the interests of the country to ransom in order to further private interests. One can cite such examples as the recent price increases by U.S. steel firms, the dropping of the Nelson cotton mill project at the instigation of the importers, or the demands of New

Business interests control much of the Press and other means of propaganda, as well as Advertising so that the need for material comfort, free enterprise and liberty, and the dangers of Socialism are dinned into a receptive public. It is generally considered that the Welfare State has gone "far enough", or even "too far" towards Socialization.

In fact, Socialism, as far as it has been carried in countries such as Britain and New Zealand, has served only to give a fillip to the Capitalist system.

So long as a reasonable degree of material prosperity continues, there seems little likelihood of change. To say that modern Capitalism "contains within it the seeds of its own destruction" is nonsense. The only immediate threat to its supremacy is an external one—that of International Communism.

**WATCH FOR
THE GENERAL
ELECTIONS**

Exclusive Interview!

President Mitchell Retires

by Frances Lipson

Your president, Armour Mitchell, is a man of many talents. Twenty-four-year-old son of a Hastings minister, atheist, title-holder of the N.Z.U. drinking horn, Mitch has completed a B.Sc. degree in Maths. He is now studying commerce. "I took six years to complete the degree," he said with a grimace.

His interests have now turned to commerce, and he will pursue them. To Armour Mitchell, any knowledge is useful.

His energies are mainly centred around university affairs. But he finds an outlet in reading science fiction, and occasionally, a Carter Brown. In answer to my raised eyebrows, he explained, almost apologetically, that he reads merely for relaxation.

His musical taste inclines towards Dave Brubeck.

On controversial matters, Mitchell was cautious. Politically he has no leanings. He is neither strongly Labour or National, rather—"in the middle". However, to my question, he answered that he thought extremist opinions amongst students desirable. They afforded opportunity for discussion, helped the indifferent student to become politically conscious, and to form his own opinions. When asked about his future, Mitch spoke of having political ambitions, but "in-the-middle Mitch" will have to decide which party is worthy of his support (or maybe which one would give him a better chance). He would not say anything else on the subject, except that there was scarcely any correlation between ambition and fate. He is a fatalist, and does not believe in God.

Mitch a Conformist?

When asked whether he considered himself a conformist, or allowed his actions to be swayed by public opinion, Mitchell became visibly more cautious. On smaller issues, where principles were not of paramount importance, he would do his utmost to keep harmonious relationships. It was important to retain a distinction between pride and principles—but whenever he felt strongly enough about any matter, public opinion would never affect his actions. Casually, almost parenthetically, he mentioned that the element of surprise often gained him a decided advantage.

Armour Mitchell is not standing for re-election to the presidency of the V.U.W. Students' Association. He said that he had enjoyed the administrative work and meeting people. Now he felt that he should give way to a younger student.

It was the impression of this reporter that Mitch just might have his weather-eye open for bigger things. The V.U.W.S.A. presidency had been a challenging position itself, but was it merely a stepping stone?

Advice to Freshers

Mitchell had some sound advice to offer freshers. "Look out for that apparent leisure." Elaborating, he said he thought that first year students were deceived by the amount of time they had to themselves, and crashed in examinations, having failed to utilise that time effectively.

For several years Mitch was a prominent if somewhat unstable member of that venerable male institution Weir House. His stunts at capping week were known far and wide. The most memorable one involved a smoke bomb explosion

in one of the city's more pretentious picture houses. Mitch's expertise in the art of drinking is a result of his early tutoring at Weir, according to some.

His Philosophy

The answer to my last question took long in coming, and it was typical of the man sitting opposite me. It was careful diplomatic and although not startling or even particularly original, it was, I thought, wise.

"I try to do what is rationally correct under the circumstances. I realise one cannot rationalise everything in life, but one must have a regular guide on which to pattern one's behaviour. One of my greatest principles is to serve those who employ me to the best of my ability. If a job is to be done, it must be done well."

My question? "What is your philosophy of life?"

(continued from Front Page)

Actually, Labour's golden hour was the period 1933-39. Because of N.Z.'s own struggle to implement a social programme, sympathy with democracies in a similar situation was deep and widespread. N.Z.'s stand in the League of Nations was completely against the appeasement policy of the Chamberlain era.

But soon war was upon us once again, and Savage returned to the loyalist cry: "Where Britain goes, we go. Where she stands, we stand." This war brought about two changes in our foreign attitudes:—

- (i) Gave "Yellow peril" some basis (Japan's aims)
- (ii) Shift of military allegiance from Britain to U.S., and Australia after Pearl Harbour, Guadalcanal, Tarawa.

The anti-Japanese attitude reached its highest point during this time when Semple was moved to describe the Asiatics as "slit-eyed yellow dogs."

The two major foreign policy moves have also reflected this pro-U.S., anti-Asia attitude.

ANZUS PACT (1951) has been labelled a "high-class bribe" to gain Australian and N.Z. acceptance of limited re-armament in Japan, while offering the two countries support in the times of militarist attack.

SEATO ALLIANCE (1954) has only faintly recognised the Asian countries it is designed to help, is suspected by Asian neutrals. Indeed, Soekarno, Nehru and other leaders have all expressed doubt whether such another "western bloc" alliance can, or really wants to, help the peoples towards whom it is directed. N.Z. entry is wholly due to the newly re-oriented attitude to the "great white hope" of the U.S.

In this light, it seems fair that, should Britain join the Common Market, N.Z. is justified in breaking ties with the "mother-country" completely. So in conclusion, the two basic elements of our previous foreign policy:

- (i) Oedipus-complex towards Britain
- (ii) Guilt-haunted fear of "yellow peril"

are seen to be gradually dissolving with a more realistic approach. Such schemes as the Colombo Plan may have a strategic background, but seem, from the N.Z. standpoint, to have nothing but a good result as far as understanding and sympathy are concerned.

The true realisation must be that the only path to proper security lies in closer ties with Asia.

—M.B.

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EXEC. PROFILE

MR. LIND-MITCHELL

Mr David Lind-Mitchell, Social Organiser, a fifth-year Law student is a man of wide and general interests. Fencing and debating, with University clubs tend to fill up any spare time left after Exec. and private matters have had their share. But that has not always been the case. Some years ago, he tried the Literary Society, and "Salient". His great-grandfather was an early settler, and left a plot of land to Dunedin's Knox College.

"Is Victoria University red?" No, it is blue and has been that way for years. During the post-war years there was more misguided idealism than there is today. Student apathy can be trusted to keep radical movements the hunting grounds of only tiny minorities. Most students are just not interested.

A slow and careful speaker, Mr Lind-Mitchell took some time before committing himself on whether this newspaper should allow much space to articles on foreign affairs or not. He thought these are a good thing as most students are very ignorant in such matters. He did not think members of the University staff should contribute, however, as their accounts tend to be biased.

He considered that there has recently been a lot of hot air unnecessarily wafted around Exec. con-



cerning "academic freedom." The Labour Department's request did not encroach upon this as such freedom concerns only the realms of literature and ideas, not administration.

As Social Organiser he intends to revive an institution of three years back. This is the weekly dance on Friday nights, which used to take place in the old gymnasium. It will now be held in the Union Building. A second plan is to organise club dances to raise funds and provide a livelier social life.

All in all, our Social Organiser seems a fair-minded individual of good administrative abilities.

A cute idea for vagrant students and others of ilk

Put the case of a city already short of hotel accommodation, this city being centrally situated in a country where the tourist trade is likely to expand.

Put the case of a city, a university city, which is short of accommodation for its students. The university is in the centre of the city and any land nearby is too valuable to put merely into lodgings and hostels which do not pay their way.

This is not Wellington alone, but also Copenhagen and Stockholm. It was in Scandinavia that somebody first put together the needs of students for the nine months of the academic year and the needs of tourists for the three months of the Summer Season and realised that they were complementary. A hotel might be built which is also a hostel, a hostel which was also a hotel. Moreover the tariff paid by the summer guests would subsidize the rent of students for the rest of the year. From the students' point of view it would mean obtaining first-class living quarters in private rooms for the normal rent of a flat. And the whole concern would even pay its way; not only would it return the maintenance costs but also the capital investment. For the university there was the relief of finding a way to lodge students who lived outside the city without committing a penny of university funds. Instead of going to wait upon the government, hat in hand, for a loan or a subsidy to build hostels at so many unrecoverable thousands of pounds per bed and finding in austere days previous little response, the university could put the proposition to private investors that they might raise a fine building for students as a civic venture — and get their money back.

Well it has been done in Scandinavia. Now, as a student or a tourist, you have the choice of living in the 'Domus and the Jerum in Stockholm, the Hotel Volrat Tham in Goteberg, the Studentbergen Soga in Oslo, the Alrek in Bergen or, in Copenhagen, the Egmont, the Solbakken and Otto Monsteds Hotel Minerva. They have been variously financed. Some of them came originally from private foundations and trust funds. But in Amsterdam I visited a hostel in its last stages of construction, about to admit students for the first time at the beginning of the academic year in September, and it has been built, ten million Dutch guilders worth, with only such means as would be available in New Zealand. There is not a penny of government money in the building; to have awaited it would have meant postponing the project indefinitely. But the government agreed to stand guarantor to a third of the loan which meant that more favourable terms could be got by the non-profit organisation of three men which has been raising the money.

There are seven or eight storeys of the Casa Academica. It has a long gracious facade and a view from its hundreds of windows of all of the city of Amsterdam. It has a restaurant and a coffee bar on the ground floor which will be open to the public and will actually run at a profit all the year round, but where students may eat at reduced rates.

The rooms upstairs impressed me most. They have been built along corridors, because corridors are economical, but each set of four doors has its own private bay which is wider than the rest of the corridor and separately lit. Inside there is a room or a unit of two rooms, self-contained, with its own "wet cell."

SIBELIUS AND SILENCE

The furniture had been designed not to clutter; the divan was also the bed, the table was made to take a typewriter, the bookshelves could be adjusted along the woodwork panelling to take all the textbooks for Economics III in winter and pots of maiden-hair fern in summer as desired. Above all the room had been built for privacy and the insulation of sound, so that there was a double layer of brick within the walls and a layer of wave plastic between the concrete and the floor tiles. The central heating was supplied by convectors which do not gurgle from room to room. Altogether it was possible to work in the most satisfactory silence while Sibelius was thundering next door. The final inspiration lay in the con-

ing of the walls with stamoid, an elegant plastic wallpaper, which never shows drawing pin marks. I myself, jaded with the whole idea of hostels after nine years of residence in institutions of one sort or another, would have liked to live in such a room. The point of it all was not simply that in a place built also as a hostel, such ideal accommodation could be afforded. The accommodation HAD to be of this standard before one could charge a high enough tariff to make the hotel economical in the first place. And the CASA ACADEMICA, built in contemporary style for light and privacy, could compete against any hotel of the same grade in the city.

I remembered in time that I was meant to be representing not only the people who like privacy unlimited, but also more gregarious souls. Where should they all meet? Well, said Mr Scheltema, they could meet in each other's rooms — hostel dwellers and flat dwellers had a way of doing that in any case. And then there was the restaurant. It was easier to sit down and get to the bottom of Berkeley around a table in the restaurant than at any university high table. But if you chose not to eat at the restaurant, you could still bring food downstairs and cook it in the nearest kitchen. There was a kitchen, with lockers and tables and chairs as well as stoves, to each twelve rooms. In default of a separate staircase it served as a sociological focus for a small group within the larger unit of the corridor.

Difficulties? Well married students were a difficulty. If a married couple preferred to stay in the city for those three summer months it was not as easy for them as for a single student to find a temporary vacancy in someone else's flat. Still, if as I'd said, students were generally younger in New Zealand than in Holland and Denmark and a smaller proportion of them were married, perhaps there would be enough single students to fill up 300 rooms? I said that according to official estimates there would be enough to fill twice that number. As for conferences, they'd had to go north for lack of room in the capital city.

"Well," said he, "I'd capitalise on that. You see, it works. The whole thing. Why don't you try one yourself in Wellington? A CASA ACADEMICA."

Then I asked, knowing I was being unreasonable—what about the Concept of a Hall of Residence? Any university community accord-

ing to our ideal should include staff as well as students. To ask for this on top of all the rest! Especially when in New Zealand, though this had been our ideal all along, we had managed to achieve it in only one or two cases, and only then if the staff resigned themselves to becoming wardens.

FROM DENMARK

Mr Scheltema had anticipated me even here. The idea behind the CASA ACADEMICA had come in the first place from Denmark. At the HOTEL EGMONT in Copenhagen which is actually run under the university council, one of the professors lives with his family in a bungalow within the grounds and he spends an hour or two each day at Egmont on call to students as part of his job. The university in Amsterdam might decide to have the same arrangement here. But professor or no professor, certainly the hostel would have its junior and unmarried staff members. They would live here on the same terms as everybody else as part of the intellectual community without having to become wardens or house tutors or anything functionary. The conditions were attractive enough to keep senior students and staff members where they would have



"Just a little underdone, please."

left other hostels as soon as they had enough money to keep a flat. On behalf of senior students and junior staff, I agreed profoundly.

"Well then," said he, "on the seventh of November or whatever date you choose, in an instant the whole thing becomes a hotel. You have say 300 rooms (it's not economical to build less). Each of these rooms has a divan which can be unfolded as a single bed or a double bed. Your total capacity is 600 with the added advantage that each of your rooms is potentially either a single room or double room as you need it, and that each set of two rooms has been built to serve either as two separate rooms or as a suite, the divan in one room being turned into a bed and in the other kept as it is. No team of furniture-removers to stack and unstack 300 iron bed frames each year.

"The kitchens on each floor are stored with the goods of the students who won't be needing them till March. (It's an advantage of

this hostel over any flat that a student has security of tenure into the next year without having to pay for the three months when he wants to be away). The shop downstairs which yesterday sold bread and milk, now sells postcards and souvenir jewellery; the room which held exhibitions by industry offering jobs to graduates, now becomes a creche; the seating accommodation for meals is boosted by the addition of the breakfast room which up till then has been used by the restaurant contractor to cater for wedding parties and Law Club dinners. Best of all, you have a staff at hand—all the students who want to stay on and earn money. And the man who was merely business manager under the professor, blossoms into a proper hotel manager. Simple altogether!"

THE PROBLEM OF SITES

Then, scrambling down fire escapes and through the breakfast room and along the terraces, Mr Scheltema and I discussed the essential ingredients of the scheme. Firstly a central site—because tourists find it handier this way. And if you were going to let out the hotel to a conference you need halls, preferably university halls, nearby. But perhaps we were lucky enough in my city at home to have the university in the centre of the city anyway? It was so! What could be better? And if the site was central, especially if it had a view, your restaurant could compete with all the others in town. (It was almost an advantage, by the way, NOT to use any government money — one's commercial enterprise could run unfettered.) Money was another ingredient. As for that couldn't we tap for loans, say the farming community which sent its sons and daughters to the university anyway and would appreciate first option on rooms in the holiday season?

New Centre in New York for Students of All Nations

(by H. B. Garland)

The growth of the educational exchange between the United States and other nations will presently give rise to a new 14-storey building on the United States Plaza in New York City. It will be known as the Centre for International Education. To be built by the 42-year-old Institute of International Education (IIE), it will continue the tradition of this organisation as headquarters for thousands of students from all parts of the world.

The Institute of International Education has administered exchange programmes involving more than 50,000 American and foreign students and many two-way scholarships. Its first student programme was established in 1919 in behalf of refugee Russian students in the United States who could not return home after the Revolution of 1917.

Nearly all today's students will return to the home countries. In 1961 I.I.E. administered projects involving 5,940 persons. Among these were 713 foreign specialists, 3,036 foreign students from 99 countries, and 2,191 Americans studying in 39 countries. The institute is also an information centre on all aspects of international education.

Among the outstanding I.I.E. programs are: Fulbright Scholarships—administered since 1949 for the U.S. Government, with almost 900 Americans sent abroad annually and approximately 1,300 foreign students receiving travel grants to the United States; African Exchange—almost 400 students from the new nations of Africa will be studying in the United States under programmes sponsored by colleges and universities, foreign governments, the U.S. Government and private organizations; Ford International Fellowships—a programme which brought 50 scholars from all parts of the world to study in the United States. I.I.E. developed and carried out this project for the Ford Motor Company.

The new centre for International Education was designed by architects Harrison, Abramovitz and Harris. It will have a frontage of 100 feet (30.5 metres) and provide more than 100,000 square feet (9,300 square metres) of space.

