HOCKEY BALL
ROSELAND
CABARET
Friday, June 6

Salient
An Organ of Student Opinion at Victoria College, Wellington, N.Z.
VOL. 10, No. 6 ★ WELLINGTON, MAY 28, 1947 ★ Price: THREEPENCE

Drama Club
PRESENTS
"THE WELL OF THE SAINTS"
in the Gym.
Friday, May 30

Give a Day’s Work to Help
World Student Relief

"We still see before us the misery and destruction which is the aftermath of war both in Europe and in the Far East," states the latest report of ISS from Geneva.

"In Hungary inflation is destroying the basis of student life. In Yugoslavia students are struggling to rebuild their shattered universities. From Athens to Warsaw, tuberculosis looms as a threat to hundreds of young men and women for whom no adequate care is provided. India is suffering from famine in many of its provinces and its students lack many of the facilities which they need to study properly. Chinese students are on the march again, this time back towards the traditional centres of their culture in the large cities of the coast.

Student Work Days are days when the students of Victoria College offer their services to the public to do all kinds of jobs—cutting hedges, painting the garage, cleaning windows, good solid digging, easy weeding (no specialist knowledge required), ironing, mending, polishing; in fact a job for everyone. This is the big chance of the year for us to show the public of Wellington that we students are fit for more than running around the streets selling Cupples, or putting on entertainments that aim at shocking the audience. Here we have the chance of really lending a hand to many who need it in these days of labour shortages. Not only that, but it shows the people of Wellington that we are more than theorists, that we are prepared to give practical help to students in need overseas.

You can work for half a day and earn ten shillings for World Student Relief. Now, if you have sports fixtures on those dates, how about several of you getting together and doing a job of work on Saturday morning, or failing that on Monday, June 2—where there is a will there is a way. Those who haven't got sports on those Saturdays could work for the whole day and earn £1 for Student Relief.

Choose your jobs from the lists in the main hall where jobs are entered up as they come in. If you particularly want a certain kind of job in a given locality put your name down and book in advance.

The public answer our advertisements, it is up to us not to disappoint them.

In the past VUC Students have responded fairly well. In 1945 we raised £170 from work days, in 1946, £165. So what is it going to be this year—£200 we hope.

Last year we were very fortunate in getting £283 from the Lilli Kraus concert so the total raised along with donations and collections was £214/14/7. This was not as much as we had in 1945 (£276), but this figure included a donation from Training College.

ONE WORLD
ONE CAMPUS

"In the Philippines university buildings and study materials which were the pride of a young nation seeking its freedom, in Burma and Indonesia the broken threads of university life are slowly being gathered together, while in Germany and Japan the problem remains unsolved and the future of their student youth is still uncertain."

This is the situation which confronts World Student Relief.

(Continued on Page 3.)

Where The Money Goes

Some years ago, some doubts were expressed about WSR, as it was not then possible to find out exactly how the money was being spent, and in what countries. However, statements of accounts are now being received regularly, and we publish here the expenditure account for October, 1946-January, 1947. The figures are in Swiss francs, which are about 1.5 to the pound.

Incidentally, Miss Alleyn Crawford, of the Botany Department, is always pleased to answer any questions about WSR.

ACTUAL EXPENDITURE, OCTOBER, 1946—JANUARY, 1947

I. ASIA

<table>
<thead>
<tr>
<th>Country</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>China</td>
<td>3,000</td>
</tr>
<tr>
<td>India</td>
<td>2,400</td>
</tr>
<tr>
<td>Burma</td>
<td>6,800</td>
</tr>
</tbody>
</table>

For the student centre at Shapingsa.

For student centre.

For books and study materials, University of Rangoon.

II. EUROPE

A. National Programmes

<table>
<thead>
<tr>
<th>Country</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Poland</td>
<td>42,456</td>
</tr>
<tr>
<td>Hungary</td>
<td>20,541</td>
</tr>
<tr>
<td>Yugoslavia</td>
<td>15,892</td>
</tr>
<tr>
<td>Austria</td>
<td>22,770</td>
</tr>
<tr>
<td>Greece</td>
<td>15,700</td>
</tr>
<tr>
<td>Italy</td>
<td>9,670</td>
</tr>
<tr>
<td>Czechoslovakia</td>
<td>9,000</td>
</tr>
<tr>
<td>Germany</td>
<td>6,600</td>
</tr>
</tbody>
</table>

For repairing student homes at Poznan, Lodz and Warsaw; beds for hostels at Cracow; books and paper, food and medicines.

For books, laboratory supplies.

For books, medical supplies.

Programmes of student aid at Milan, Rome, and elsewhere, food and support, student self-help, canteens, etc.

Books, equipment student reading centres.

WSR share in supporting some 140 students of 14 nationalities at Leyden.

C. Uplifted Students

<table>
<thead>
<tr>
<th>Country</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>D.P.s</td>
<td>12,500</td>
</tr>
<tr>
<td>P.O.W.</td>
<td>17,200</td>
</tr>
<tr>
<td>Refugees</td>
<td>65,400</td>
</tr>
<tr>
<td>Intellectual Relief</td>
<td>2,700</td>
</tr>
</tbody>
</table>

For support student D.P.s. in Paris and Rome, and also in London.

For books and service from Geneva and London.

For support of student refugees in Switzerland and of many nationalities with funds from various relief organisations.

For books and periodicals to individuals and libraries in Europe.

For support Combustion, Asilton Hayes and Rocca di Papa where some 150 students are accommodated in each rest period.

WSR helps students to help themselves. Here Polish students are seen at work rebuilding one of their hostels.

Swiss Fr. 250,629

(Continued on Page 4.)
SOUTH’S BOOK DEPOT
8 WILLIS STREET, WELLINGTON

All kinds of books and particularly University Text Books are obtainable at South’s, where, along with set books are many recommended books of the kind you require, also a selection of reading surrounding each of your subjects.

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Price from £5:10:0

VANCE VIVIAN
CUBA ST., WELLINGTON • HIGH ST., HUTT CITY

Salient
VOL. X
No. 6
Wednesday, May 28

This has been Extrav week. Why not a cartoon instead of an editorial?

"We ought to go in, Sebastian—someone might see us wooing here."

Stud. Ass. Roll Cards

Every student should, each year, fill in a Students’ Association Membership Roll Card. These have been distributed to students during enrolment week, and also in lectures, but only a small number of them have so far been returned to the Exe. Room. It is very desirable that all these cards should be filled in and returned, as it is the only roll that the Association possesses, except for the electoral roll, which consists of the names of students only, whereas the roll card gives addresses and lists the interests of students. It is in your own interest to have such information in the hands of the Association, because messages, particularly telephone messages, often urgent, reach the Exe. Room, and it is only when the card is available that the student can be contacted, either in his own or in lectures.

Club Secretaries and other officials of the Association can make use of the roll in order to find out the number of students interested in various fields of activity, but only if cards are kept for all students.

Anyone who has not received a card through the normal channels can obtain one at the Exec. Room, and those who have them but have not sent them in are asked to do so as soon as possible. Note—The Exec. Room is open daily from 2 p.m. till 4 p.m. and on Wednesdays from 5.30 p.m. till 7 p.m.

Those Extrav. Dances

Thus Mary Ann Thickas
Her kythet she did uptaucke
An ymbe above her knee;
Her legges that go wypple se;
But they were sturdy and stubbed
A hyghthe patesl and cloubed,
As seares and as shayte.
As the face of a kyte;
She was somwhat fale,
Crokeckecked like an owle;
And yet she brought her feau,
A cantell of Essex cheve
Was wytt a fote thicke;
Palt of maggantes yppcke;
It was wyt and greute,
And wyghtly strange mace.
For the drayll to rate;
It was tost and purpette.

JOHN SKELTON.
Disney’s “Make Mine Music” is amusing but scrappy.

Light modern music, from ballet to boogie-woogie, vocalised by top-notch singers and animated by Disney cartoons—are these the high points of “Make Mine Music”? The film may be described as a lighter edition of “Fantasia,” and is quite well done, except that exception could probably be taken to the episodic nature of the film. With an average of under eight minutes per segment, ten cartoons are stringed together with no attempt at continuity.

The better numbers, we think, are those which are undeniably swing, for in these the quick music and clear bright colours are very appropriate. Like the songs which inspire them, the tone poems and sentimental serenades lack depth.

The opening number of the show is a fresh-coloured wild west “rantic” and delightful color film. In this a barn dance is outstanding for its colour, music, and true Western flavour.

This is followed by “Blue Bayou,” a song tune which is composed for the by use of wearing blue and purple, plumbeous shadows and an immediate storm. A jazz interlude, “All the Cats Join In,” follows. This is about a jive-box and boops. Outrageously white, this is the skillful use of a wandering pencil which sketches in the needed notes with exacting effect. The colour is refreshing and the sequences altogether vivid, but the tune unfortunately does not stand out.

“Thank You,” vocalised by Andy Russell, is mainly impressionistic. Scenes of gnomes and misers gradually form and change while twig stars wander incongruously around the heavens, as the singer bewails his fate.

Terry Colonna’s dramatic recitation, “The Life of a Skunk,” is a hit in America at the turn of the century. The ad- ministration for Canada and the tension between the man in hat and the woman is well sustained till the final syrupy denouement.

Following this is a ballet, “Two Silhouettes,” which is danced by Tania Riabouchinska and David Butler. Night blues are cast as purple and black, and in two cupidos who draw a curtain to show the black silhouettes of the two dancers against a red and toilet background. In this the voice is the music, and the foundation is movement. But the movement of the stars and the figures to the words is very obvious and automatic. The cupidos are rather crude and interfere with the action. Chief interest is in circle's Shore’s vocal.

The seventh number is the Disney version of Frohoff's well-known musical fairy tale “Peter and the Wolf.” We feel that it lacks the charm which it might have been given, and that the cartoon figures are unappropiately static. They are, in fact, a rehash of previous Disney charac- ters, the woodpecker in this case resembling a striking resemblance to Pinocho. matta to the more successful Donald Duck and the wolf is the too horrid version of the Big Bad Wolf. The, the poor decription is compensated for by the bad recording of the music. Altogether the whole picture is quite humorous and the frames are made for the differences from its original tale.

In the second Benny Goodman number, “After You’ve Gone,” a quick-step band plays into the instruments of the quartet zoom-}

ning around at high speed to match the fast, heavily-accented rhythm. In angel whole complex and half-harmonious, and the ideas are crude, but the music de- serves no better.

The number which appeals most to us is “Johnny Fedora and Alice Blue Bonnet,” the very delightful love story of two hats. It follows the story of the well-known song from department store to a surprising and satisfying finale. The animation is very well done and another voice is the vocal of the Andrews Sisters. It has that in the opera pathétique. “The Whale Who Wanted to Sing at the Met.” An impresario, Tetti-Tatti, goes in search of a mystical singing whale. This is the lovable great, whale, with whom we first meet when he is singing “Mamma’s Lil’ Baby Loves Shortenin’ Bread” to a delighted audience of pelicans and seals. His friend the little seagull leads him to the impresario, who attempts to harpoon the whale but is restrained by his sailors who are enchanted with Willies’s singing. We are shown Willies’s possible career at the Met. In such roles as Tristan and Mephistopheles if he had been “dis- covered.” But Tetti-Tatti at last manages to shoal and the final scene shows Willies in heaven as harp and standing by the Pearly Gates on which hangs a notice, “Sold Out.” Altogether this film is excellent entertainment and can be safely recommended for an evening’s amusement.

There’s a legend I never did like.

Of a Dutchman who touched up a dyke;

There are Idler songs

of iclicting praise:

For instance—try writing for Spire.

(Continued from fourth column)

As usual my atoctic did not think it

odd

That the Devil’s Disciple should applaud his

Life

Looking for God.

An anti-alcoholic, he drank his fruit

ant.

But refused to be pedestrian even on his

feet.

Because all men equal, he praised

himself superior.

But be poor decription is compensated for by the bad recording of the music. Altogether the tune is quite humorous and the frames are made for the differences from its original tale.

In the second Benny Goodman number, “After You’ve Gone,” a quick-step band plays into the instruments of the quartet zoom-
Even biologist noticed U.S. strikes

Recently you may have seen mention in the newspapers of a studio strike, and you may have even come across a small press Association paragraph to the effect that a Hollywood Union leader had been in the desert, beaten up and left for dead. You have most likely thought it was no more of it if you did see the earlier notice. But a number of people in a country where beatings-up are two a penny, and murders are everyday occurrences.

But in the eyes of many others it was an event of major importance. A Los Angeles University student described it as "one more incident in the national tradition for good in the States," because that man, Herb Sorrell, was left for dead by men "dressed in police uniform."

The story goes back ten or fifteen years to the time when the union came under the influence of unscrupulous leaders. At that time they betrayed the union (which was affiliated to the Industrial Union) to the employers, keeping the union in a disadvantaged position for a number of years, and slowly eating into its funds. In opposition to those who were outside the film industry, they were to prison, the present striking union of which Sorrell is president.

The immediate cause of the strike was wages; the important issue is the struggle between the unions and the film industry for the maintenance of the union. The Los Angeles police force was increased and attacked the strikers, and thousands were later used as evidence that the police attack was unprovoked. A mass trial of more than a hundred strikers was held, and the case was brought to the American public in an appreciation of their struggle for justice.

Boycotting

The strike is costing the studios plenty; the technicians are out of work, and they are showing the thousands of films by inexperienced workers necessitated the shooting of more of the same. All Hollywood theatres are showing British and French films for the benefit of the movie industry. The newspapers were not left alone, and the strikers were on the streets every day, suffering in the sun, but the strikers are not discouraged.

One of many

However, but one of this series of strikes is in progress, and in San Francisco most of the drugstores were closed down or picketed.

The strike is not without effect on the movie industry, for the management has noted to the effect that "The Management thanks you for your continued support in the present emergency," and "Our employers are not on strike. These pickets are not members of our staff." Others, "Our staff has voted against joining the Union—these wages are above union minimums." Meanwhile, I was assured, the pickets are quite busy; they receive two dollars an hour for standing outside the store. There is no attempt to stop people entering; the pickets do not use force.

Strikers' Statement

Before we arrived the tramway employees had been on strike, and the next day the U.F. announced that all major stations in the city were out, with the usual pickets on duty. We even had the experience of seeing our hotel picked up during one lunch hour. The pickets were not known to us, but there was, of course, a great deal of noise, and a number of them were picked up. The strike has now lasted three weeks.

Sorrell, the United States Secretary of Labour, was to address the strikers on the same day at luncheon. A line of pickets marched past with placards asking, "Sorrellbach, are you Secretary of Labour or Management?" I was particularly interested to see what would happen to a picket line. One handed me a duplicated sheet, from which I quote in part: "Brother Unionists! "The undersigned Trade Union members and the leaders call upon you to join them in a picket line to protest against labour being 'behind the fence.' Secretary of Labour. . . ." Sorrellbach is one of those 'leaders' who has been an enmity of Roosevelt. These 'leaders' rode to power on the coat tails of Roosevelt and the people's congress. Schwellenbach has recommended that the employers have the right to 'free speech.' That means the Wagner Act shall be amended to prevent the pickets. and all employees to organize the union members and do anything they can to scare everybody out of the unions.

French journalist interviewed

M. Megret is here in New Zealand representing a group of French newspapers, chief among them being "France Soir," the leading evening daily of Paris. He is collecting information about us for the deputation and instruction of French people who know little or nothing about the Jewish of the Pacific. M. Megret had already visited VIC, CUC and Dunedin when "Salient" asked for his impressions of New Zealand university life.

FRENCH JOURNALIST INTERVIEWED

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Shakespeare

"The Taming of the Shrew" Rollicking Comedy

Upvarious Farce presented by "The Thespians (Inc.)"

CONCERT CHAMBER
28th July to 2nd August

(Continued from Column 4)

Mr. Megret said that he had noticed the prominent part played by sport in Anglo-Saxon countries. Not that French students were not interested in sport—it was simply not prominent in the curriculum, thus giving a better balance between physical and mental activities. Students in France spent quite some time discussing and arranging their studies and other social or cultural activities.

Girls in it too

Girls in French universities are numbered as in New Zealand— they had the same interests, but as many of them had helped to carry war to the Germans, their interest in politics was more fundamental.

Mr. Megret expressed surprise at the number of people in New Zealand who understood the French language. He was quite impressed with the completeness of the French sections of our University libraries.

(Continued at foot of Column 3)
LANDFALL

There has been so much talk of geography, literature of our own that it has, I think, blurred our vision. We are passing through the self-consciousness and introversion of adolescence which can be avoided if one thinks about the facility with which we lose New Zealand completely disappeared in one of her earthquakes—surely none of her few claims to notoriety. What I mean is this: that it is very well to write verse about the golden kowhai and the slender pohutukawa, and earth stories in the vernacular. I have no specific complaint about this practice for it is, I think, a breach. But we want something more than a bicycle track, and I do not think that we can develop an enduring literature until we turn our gaze not outwards, but inwards, and see how much we are a part of it, and how few things we are different. It is only when we speak with a common voice that our arts will be remembered.

Tradition Modified

For this reason I think that this first issue of "Landfall" marks a new phase in New Zealand writing. In his notes the Editor, Charles Brasch, gives the central thrust of which the arts always return: human life as such. "They are its interpreters. They display its inexhaustible variety. Above all, they relate, bringing together things far apart, seemingly indifferent or hostile; through them men can come to understand one another."

It is only when we speak with a common voice that our arts will be remembered.

Art and Criticism

As it should be, "Landfall" is the meeting-place of the artist and the critic. There is nothing so stultifying as poor criticism; nothing so fatal to developing an art as no criticism at all. Yet one or other of these has been, and is, the customary recognition in New Zealand of any artistic production, whether homegrown or imported. Particularly is this so in regard to films, painting and the theatre, and one feels that the commentaries by Gordon, Miram, R. D. Fairbairn and Ngaio Marsh on these three topics do little more than underline what is already painfully obvious. But, one can say cheerfully, if you've not got to start it might as well be at the beginning. Let us have no illusions.

Particularly welcome, also, in the field of criticism is the reviews of four books which are in a large proportion, written, printed, and reviewed by New Zealanders. I emphasise this merely because I think we are mature enough to be able to do this adequately. The reviews may speak for themselves. The fact that they are there is the important one in this discussion.

The poets represented in this issue are Allan Cawrow and Jax Roxer. Neither altogether satisfies me. There is a frigidity about the first and an irritum about the second—despite the facility with which I wish for the warmer humanity Fairburn and of the editor himself. Is it that they think in terms of themselves rather than of the world? That is, how it seems, though none should be more than an injustice. No serious work of art deserves the fate of a compliant dismissal.

I can find no fault with the prose contributions. "The Heroism of Samuel Butler" and "Reflections on Nikko" both are the products of a maturity of thought and style which makes for so much more than a mere literary exercise. The second, particularly, is of deep sociological significance. The arts are the interpreters of human life, says Charles Brasch. Above all, they relate through them men can come to understand one another.

Editorial Enigma

Perhaps the most noticeable thing about "Landfall" is that it tries to do so much, and who can blame it when there is so much to do. But this may be a mixed blessing. How can one small quarterly run commentaries on current art, review books, publish verse and short stories, and include as well contributions which have "no apparent connection with the arts" shall leave Mr. Brasch with the editorial enigma which some day (I hope) may confront him.

The fate of "Landfall" is still unknown, but I shall be glad to see it fail, its life or death is not now the real question. As Fairburn remarks, we are an unsubstantial race, and should not be in too much of a hurry to grow up. Meanwhile, the thow has set in.—J. R. MINOZUE.

In the Universities

We study "sociologizing." You'll vote the term is pivotal. As there's near a branch, "the event." But it's becoming ever clearer: That it's belonging us no wonder. To a knowledge of the facts of how and why a cocky acts.

All its verbo-complexity is just laughaired prolifiz. So pardon our tervery.

For holding with sincerity That more knowledge and less harm Is found in. "Cold Comfort Farm."

VUC I SS

WORLD STUDENT RELIEF

WORK DAYS

Saturday

31st May, 7th June

Watch Notice Boards—Sign on Lists

Spend a day or half a day working for I SS, and help needy students in Europe and Asia
Fun, Not Propaganda
Inspired “Utopanella”

Freed from the holy writ of St. Karl and St. Sigmund, Extravaganza 1947 emerged as a light-hearted, entertaining frolic that broke the pattern of recent Extravs and reduced the propagandist shout to a whisper. If there was any deity inspiring the authors of Utopanella, it must have been the Great God Smut—and as that perceptive clown Grock once observed, “A dirty mind is a perpetual feast.” The best of the Extravs that I can remember, The Plutocrats or Centennial Smutals, always had the edge taken off their buffoonery by a serious theme in the form of allegory or evangelism. And now they are having any discernible message. Instead, its authors have been content to pillory our local celebrities and, at both of them a torrent of critical venom and some clever provocation.

Extravaganza, VUC style, has a pungent flavour of its own. Besides being more competent, coherent and amusing than the reviews slagged by the other colleges, it maintains, in its better years, of which this is one, a strident protest at the inanities and stupidity of New Zealand’s public life. While the musical-hall depends on trick cyclists and anemic crooners, the local Repertories on murder mysteries and Wimpole Street, and with literature non-exists, only the excursions of the daily press and the authors of Extrav, engage in the art of lampoon. Little wonder that the hero-compare of Utopanella should be a comic strip hero. The healthy purgative of laughter soothes our tormentors and reduces our opponents, be they politicians, capitalists, or workers, to more human proportions.

Savage Lampoon of Yanks

But the lampoon is to be amusing. When it becomes vicious, savage or vindictive it fails. Half way through the episodic Second Act of Utopanella, the audience suddenly became very subdued. I think it was rather uncom- monly and a little loved. There had been something to laugh at all through the First Act, but now when President Bloomer, General McCarthy and a crowd of negroes appeared, the audience seemed to think that the authors were being serious without being very funny. And, as most people are getting a little nervous about their jobs of late, an indulgence of them would only have been an amusement. The Yanks in their music among popular tunes. The retirement of John Carradine has been overcome, too, by the appearance of Jeffrey Stewart, who composes just those inconsequential and rhythmic tunes necessary for this type of show. The orchestra, on the whole, seemed not better than usual, perhaps because under the conductor Mary Rose Millar, the scenery of Maryrose Millar should induce the latter to cure her throat before her next Shakespearean appearance. Jeffrey Stewart was the only performer with a singing voice that didn’t sound like a cement-mixer, though I’m told he was barely audible in the gallery. Peter McCrory, was, in the case of Maryrose Millar, the heartiness of an old salt, and Peter Mitchell, the soul of every legerdemain.

Compliments to McCrory

The main credit for the success of Utopanella must surely go to its producer, that doyen of college theatricals, John McCrory. His production showed a good appreciation of the spirit of the piece, which was clayton in its stage machinery. Despite the fact that the chorus and some of the scenes made their entrance and exits at the command of someone on the side, “Come on gentlemen!” etc.—the producer did apparel and move his large cast well. More than that, he had the ear of a good singer or dancer, to stimulate music, sound effects and dance numbers. And I hand him a bouquet (or a packet of cigarettes) for having the courage to let Stewart Scompa sing a whole song off pitch. Whether by chance or design, the words somehow or other matched the moods and repulsiveness of Sneckes’s voice, and the song was very enjoyable. The greater boom to the show, however, was the way McCrory kept it moving, even when the script did slow down. The smoothness, the comparative slickness of the production, and the result of giving it a boon to the hard work and attentive rehearsing the producer must have spared from his past. This was perhaps the most distinguishing factor of the Extravaganza, 1947, compared to the Extravaganza of previous years that invariably looked like rush jobs.

Besides freeing itself from the burden of evangelism, Extrav, I hope for good, been liberated from the ghetto to create with Dick Sullivan, and found its music among popular tunes.

With the retirement of John Carradine has been overcome, too, by the appearance of Jeffrey Stewart, who composes just those inconsequential and rhythmic tunes necessary for this type of show. The orchestra, on the whole, seemed not better than usual, perhaps because under the conductor Mary Rose Millar the scenery of Maryrose Millar should induce the latter to cure her throat before her next Shakespearean appearance. Jeffrey Stewart was the only performer with a singing voice that didn’t sound like a cement-mixer, though I’m told he was barely audible in the gallery. Peter McCrory, was, in the case of Maryrose Millar, the heartiness of an old salt, and Peter Mitchell, the soul of every legerdemain.

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WRITE FOR “SPIKE”

A Rebahite studying Psyph had an article printed in Spike He believed fortissimo: “Now I know what true glory is like.”

For the benefit of the Stage one class, the Drama Club, is shortly holding a reading of “King Lear” and “The White of the Saints.”

The Executive of the Students’ Association wishes to take this opportunity of extending its sincere thanks to the Wellington Repertory Society, whose generosity made possible the holding of the Extravaganza this year. The Repertory Society House for their production of “The Playboy of the Western World,” but kindly agreed to postpone the production for the time being in order to allow us to use the theatre.

We hope many students will express their gratitude by attending this production, which we are certain will be up to the high standard set by the Wellington Rep.

A sailor’s political articles

Articles tickled the radicals.

If this sounds rather like fulsome praise, I can only add that I, to my great surprise, am among those to see it again.—JOHN D. O’SHÉE

“Lear” Reading

On Tuesday, June 3, the advanced English classes will hold a play-reading of “King Lear.” The part of Lear will be read by John McCrory, and the reading will give students interested in English Literature an opportunity to see a play which cannot be fully appreciated unless it is acted. These students have not only seen the play, but are familiar with the literature and the English culture and are welcome and to be encouraged. The committee which has arranged the reading of “King Lear” is composed of Michael, Alec McLeod and Dick Mitchell.

Thanks, “Rep.”

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The committee which has arranged the reading of “King Lear” is composed of Michael, Alec McLeod and Dick Mitchell.

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Oslo Student Describes Struggle During Occupation

A very short outline of the Norwegian University struggle. (40-41) was published from the Royal Norwegian Information Office in London, 1944).

After the occupation of Norway in April, 1940, the Germans thought they would be able to achieve a total nazification of the University by quelling infiltration, propaganda and threats. They did not wish to convert the students little by little, by the help of Nazi students and by appointing new, Nazi professors. But this scheme revealed their total ignorance of the Norwegian spirit and tradition. The students and professors immediately took their stand on the basis of Norwegian democracy and intellectual liberalism, and the University remained under the firm leadership of its Rector (Chancellor), Professor Selig. The students continued their activities as usual, the big debating and cultural society, "The Students' Union," was dissolved in October, 1940, after a meeting with the students vigorously protesting against the German plans to depose the King.

But the step by step nazification of the University was totally failed, and the Germans decided to remove Professor Selig, in his students' organization with quillings. The Nazis coordinated their first strike upon the University with the strike upon the Trade Union movement in September, 1941. Oslo was declared in a state of emergency, and two labour leaders were shot. Professor Selig was arrested and transferred to a concentration camp outside the town. Some six months later he was deported to Germany. A quilling "minister" was appointed Rector, and one of the few quilling lecturers was appointed Acting Rector. The Students' Faculty Committees and the Students' Joint Committees were taken over by the few quilling students.

What was now to do for the students? At first a spontaneous strike broke out at the University. Many students would have preferred to have the University closed down for the duration of the war, and they felt it a pain to lose their studies. The students, on the contrary, continued their studies when their leader was languishing in a concentration camp. But for many reasons they decided to go on as if nothing had happened. To the nation that the student was the nucleus of the University was a source of strength in this period. The few Nazi students mattered little to the others, they were completely frozen out. Most of the Nazi students were not at the University at all, as they got no audience. And the other professors continued their lectures with a boldness as if no Germans were in the country. But safe the students and the professors never felt.

There were constantly rumours that the University would be closed down by the Germans, and this hampered the studies. Because an increasing number of the students and teachers took part in the underground movement in some way or other.

In February, 1943, universal labour conscription was introduced, and the students had to register at the Labour Exchange. The Oslo students were summoned to a meeting at the University, and the head of the Nazi students declared that the labour service of the students only should constilute in cutting with after the four departments of the University. The meeting that day the newspapers brought the sensational news that the students, now supported by their Nazi leaders and trusted to themselves, answered this assertion by sending in individual protesta, signed with their real names, rejecting all associations with the Nazi leaders. Numerous arrests of students suspected of being instigators of the protest followed.

Nazi-Selected Students

In August, 1943, new regulations concerning the admistration of students to the university were circulated from the "Ministry" to the faculties. The Rector was given full power to grant or refuse admission. The consequence would be that students undesirable to the Nazis would be rejected, and Nazis without the necessary qualifications would be admitted.

The professors and lecturers of all the faculties protested in writing, threatening to resign if the regulations were put into force. In October the Gestapo stepped in and arrested 48 students, nine professors, and two lecturers. All the faculties and practically all the students who at that time were at the University, protested in writing, demanding the release of their colleagues and friends.

The protest was plainly moving towards a climax. On November 28 a mysterious fire broke out in the University Celebration Hall, the Aula. The fire was most likely started by the Nazis, who had to find a pretext to close down the University. The censored newspapers immediately flashed the event on the front page, accusing "Communist elements among the students" of "vandalism and sabotage." The whole next day the students went laughing to each other at this uncalled for assertion, lifting each other "communist" and "abouter." But the day after, November 29, the Gestapo struck.

The University buildings, libraries, laboratories, and museums were surrounded by German troops with machine guns. All female students were detained, a great many were arrested in their homes or in the streets. The female students were ordered to leave for their homes. The Germans close University.

"In this way the Gestapo laid their hands on 1,200 male students and more than 80 professors and university teachers. They were all taken into the Aula, the scene of the fire, where they had to listen to a violent speech by the German Gestapo chief, Redter. He declared that even before the autumn of 1944, the Oslo University students had formed a centre of resistance to the occupation authorities and the national (quitting) government. The University would henceforward be closed until further notice, and the male students would be transferred to a special camp in Germany. In the following two weeks the Germans succeeded in arresting between two hundred and three hundred students in addition. The rest of the male students escaped to Sweden or went into hiding in Norway.

About 400 students and forty University teachers were released soon after. Some few of the students and the rest of the teachers were sent to the Norwegian concentration camp. But about 600 students were deported to Germany where they remained until April, 1945, when they were taken to Sweden by the Swedish Red Cross. The University was closed, but the Germans attained nothing with this force strike. It made people still more obstinate and hateful, and the students stood firmer than ever on the basis of intellectual liberalism; and no one forgot the ideas and ideals of the University.

This is in short the story of the Norwegian University during the occupation. It has been much discussed in Norway about the students' attitude.
Rugby Alone Sends
Notes This Week
Since the last notes were written the last representative teams, both admittedly by narrow margins, but nevertheless well deserved against Hu, 15, and St. Pat., 31. There are now showing signs of developing into a really formidable combination, despite lack of practice facilities, and should give a good account of themselves in future games. The forwards, although still a little lethargic in the set scrums, are perhaps the pick of the pack, and the backs are also developing.

The following have gained individual distinction:

R. B. Burke was selected to play in the North Island All Black trial on May 15.

Shannon, O. S. Mee and A. S. MacLeod all represented Wellington against Taranaki at Hawera on May 15.

The XV will be playing Massey at Palmerston North on Wellington on June 2. King's Birthday.

Junior B have yet to record a win, three matches having been played. A Varsity second team, indeed, in this respect, the conditions of the firsts, seldom occupies a high place in the competition. There is, however, little good material in this team, and in this respect, perhaps the only point that it will end the season with a creditable record. The three-quarter, especially W. B. Walker, who seems to have scored three tries, but the forwards, though an honest effort, have been outscored in the cold light of reason seem just a trifling too light for the purposes of the day. As a student at Victoria for two years we have a good opinion of the players. We feel that we scored a gain by being in the form of the University. Indeed, Vic is able to assist with an excellent scrum to give his backs a sound start. Of course, the forwards, and the backs, measure up fairly well, and in particular the backs, who are taking care of their fitness, are showing a great deal of improvement.

Junior C — This side looks as if it may bloom into a credit to the Club, under the expert care of its coach, W. G. Smith, whose energy and keenness are worth much more to the team. The backs, however, are not yet functioning sufficiently smoothly and the chief attribute of the forwards is in the form of their opponents, who are in the process of gaining speed and ability. Capt. J. A. Young faces the Hutt, scoring three tries, and showing great promise, while Petersen, a reliable goal-kicker and speedy player, scored 16 points against Training College. Assiduous practice and the good work of both team and coach are the chief reasons for the success of this side, which should do well in the coming holiday season on the championship ladder.

Third A — Has so far won all matches, without conceding a point in the last two games. The forwards are a very good set, who give their backs plenty of opportunities to demonstrate speed and ability. Catt had a great game against the Hutt, scoring three tries, and showing great promise, while Petersen, a reliable goal-kicker and speedy player, scored 16 points against Training College. Assiduous practice and the good work of both team and coach are the chief reasons for the success of this side, which should do well in the coming holiday season on the championship ladder.

Third B — This team have been working hard, but have only won one game, lost the last two by the narrowest of margins. The forwards, on the other hand, have developed and are playing some good material here — especially in the forwards, with seven tries scored in the last two games by Rogers and Noble, and following this, the backs, who deserve special mention.