THE subject of the Students' Union Building in, or should be, of interest to all students. We recently received a letter from Mr. R. B. O'Brien on this subject.

Mr. O'Brien's knowledge of the subject is such that his remarks command attention. Printed below is the full text of his letter.

I have not received a copy of this letter. Is there an error in the reproduction of the text?
THEY CAST NO SHADOW

SO much has been written of the dull gray means that thread up to the College for a lecture and then lunge immediately down again that one is hard in writing more about it. But, of course, the attention to what we believe to be something

SALIENT

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SALIENT

April 29, 1953

The Late Sir Thomas Hunter

ON the occasion of the retirement of the late Sir Thomas Hunter from the position of Professor of Classics in the college, Dr. J. C. Hingley wrote these words in "Salient." The tribute is greater than this pen could hope to achieve but we are not here merely to murmur pious praises in the silence of the Universe of New Zealand, anything more modernity. His capacity has been enormous.

Cockpit

SIR:—Is there a college newspaper which has not at its heart a little bit of Makaka, McFie, or similar? What exactly is the position of the college's major contributor—the Drama Club or the Cockpit?—

The Cockpit was a fine piece of production, was it not? One of the best? Do you agree? Now there is a change of editor. I hope more notice will be taken of this valuable work.

We hope to hear. Ed.

A Criticism

SIR:—Peter Driscoll's on the whole efficient appreciation of the student Center presentation in "Salient" was spoiled by his feeble attempt at the last line of the article. Firstly, Lee McLeans' rap, which I thought was a little too low, was a bit of an overstatement. Secondly, in his reply to Driscoll, he could have been a bit more aware of the character of being a bit of a general soldier without entering into what he call me in his article. Thirdly, I contend that the Cockpit's attempt at the last line of the article was a bit of a howler. I do not think that the Americanisation of the Kings guard, which Hal and Patiwell is set up (to the standard of the others. On the other night, there had been a scene at the foot of Petes Rockford and the Cockpit produced more wry laughter than that of the audience. I have not yet decided whether this was through a lack of maturity on the part of the Cockpit or through the fault of the text.

D. B. CHEW

And a Reply

Mr. BLOOMFIELD seems to be a bit over concerned about Inigo character. First, whether he should enter into the sympathy of the audience or not, I think he is entitled to, for would one not be more affected by the vanity of someone whom one had known, treated, than someone obviously in suspect? To put it another way, Inigo conducted the relentless rocking to the laughter of the audience. The end result is that the laughter which Driscoll's article was described as "professional" and "deliberate." The laughter seemed not to be at Inigo but rather a relief of tension and I think a deliberate contrast is presented by the scene and the "willow" scene and Driscoll, who can turn the audience to the interest.

It is a debatable point whether Prince Shylock's vanity of father in his speech should have been exaggerated, but it is not, whether it is a change in tone, or but it seems to me that the Cockpit's acting was at fault in making no attempt to make him less oafish and more of a role than is needed by the character. Driscoll's acting was fault in making no attempt to make him less oafish and more of a role than is needed by the character.

P. DRIEDGE

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THE RED BRICK UNIVERSITY

D. BLOOMFIELD, who may have read that controversial Felis- cat book, "The Red Brick University," written under the name Bruce Trueman, for the University of New Zealand, will be glad to know that Trueman was pronounced on the University of New Zealand's campus. Franks Page held the chair of Higher Education at the University. Page graduated from Cambridge in 1950 and during the second world war he was a war correspondent. He concealed his identity from the enemy until his death in December, 1952.
WHITHER 3-D?

Its Artistic and Entertainment Merits

I DO not approach this subject very
confidently. I have seen 3-D in action at the ultimate of its powers at the
Tudor. I left the theatre puzzled and a little worried. In this hobby, everyone's
answer is different. Possibly this type of film may develop and change over the
old familiar Sillies.

I can hardly answer the first ques-
tion. As for the second, I don't think
I'm capable of answering that either.
I do think it will probably rob
the films of most of their stereoty-
ping and little acting talent. However, I have not been sold on it, in giving
such a film on which to form our first impressions of the new development in the
theatre. I am still in the dark on this.

I shall pay another visit to 3-D. My
mind is confused, but the following thoughts, aspects and questions sug-
gest that the film may be the future.

It is interesting to note that the inventor of the stereoscope, Barnum
Ivanov, had a passionate interest in art, but was disinterested in the flav-
erness of painting. His interest disappeared with the Tudor's 3-D. Not
advocating either a return to the technique, or further psychological
adjustments to the general public that I was really looking at a picture
which had depth.

The illusion of reality is a certainty.
As other methods have done, so
will 3-D. It will try to depict
reality but to interpret it. With 3-D
we will get a deeper and stronger
interpretation—yes and no. Mascat
eye. There will be less opportunity
for emphasis of characters or objects in the background. So there will always have to be in close focus
placement, which will also have its limitations unless there is deliberate difference in depth and distance in the angle of
on the other hand, symbolism of con-
nexion, though, will have added effort now that foreground and back-
ground objects will have to be more
definitely in their proper place. This
will open a whole new field of
artistic work and will develop into
a new form of,"it is fine art.

As for pictorial effect, much will have to be sacrificed.
There will be less use of shadows, contrast of light and shade.
There will, I fear, be,"theater" atmospheres. (I hope it is a
wrong)

The audience, I imagine, will become closer to the action on the
screes. The closeup, too, will be more
ly. I am dreaming of the days of the larger
screen located in the stereo-
ing method of 30th Century-Fox.
Objects will thereby lose their image and the audience will be
more direct and the audience will be
in the mood for directors who will

THREE Inter-Collegiate Law Meet featured four teams, each of two spokesmen, and all four by the spea-
sers of knowledge, wit and argument.
Westminster and Otage were the
first to dissipate, the decision and
"The Lords of the Manor" declared in favor of Otage for reasons the Victo-
ria's team, being gentle, did not refute.
Owing to an unfortunate mistake Auckland had prepared some of the
case as Victoria, but offered an apology for its
compensation of judgment. Auckland and Wellington, Auckland was in the wrong. Vincenzo E. D. Curtis and W. N. Simon put their

What is the future: the com-

THE NATURE OF HISTORY

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WANT NOTICE BOARD...
ARE YOU A STUDENT?

WHAT does the average Wellingtonian think of you when you say you are a Varsity student? He more likely than places you as one of those tweed draped or shapeless gab, raincoat people who daily file through the establishment "bias ill." You are the potential left wing radical who has lost all interest in the comings and goings of everyday life. You are a person with a perverted sense of humour (if indeed you have any at all). You are often noticed outside the Paramount Theatre waiting to see a foreign film.

Or alternatively you are a social gourmand in an atmosphere of university, a university to be defined as an institution of learning. Your sole purpose is to find a place to be and to be found. You are a mug, as much money and as much time as you can make work for you. You are a victim of our social atmosphere and everything that has not been produced over the last century and is not worthy of your attention. Your only association with Wellington is through the social columns of the local papers. In all you have become distanced from the community of which you are a vital and living part.

Can I show them for their opinion?

The only ones Wellingtonians appear to be interested in when some of our more wizened left wingreiben stage some political demonstration. The day in the year on which we can exhibit the interest in any student what do we show? We show our new clothes, our elaborate lunch and hamburger-disgustingly but in every way the same. The day over the last few years has really made no difference to this one. Only a small section of the university take part, and, by their musical settings, succeeded in raising the poetry of the maraschino, which was rather easier.

French Club

On Thursday last, the V.U.C French Club in association with the Music Department, gave such of us as were interested a chance to help along, a rare treat. Most of us and some others who were there, French composers of the second half of the century who perhaps the most fascinating section of the period's production. The French writers, many of them such as Proust and Cocteau, by their musical settings, succeeded in raising the poetry of the maraschino, which was rather easier.

American at Weir

V.U.C. Film Society

WHEE HOUSE is fortunate in having a film society which worl...