That Salient should reach beyond the student body for comments on the present state of the arts in New Zealand reflects a dissatisfaction with the dearth of student contribution to this all-important aspect of living.

In some quarters, the student community has demonstrated vitality in the arts, but in others its failings and its lack are all too evident.

Readers may gauge from the comments of the writers in this special issue how we, and the nation as a whole, stand in each field. There is no claim, however, that a deep and comprehensive coverage of either the arts, or the Universities' contribution to them, has been obtained.

We are not offering a trite formula summing up "The Arts Today" for Readers Digest readers. In fact, as a coverage in breadth, this issue is inadequate. We have little references to the civic arts, the use of leisure, or minority movements in the arts. little evaluation of community attitudes to objects and things of beauty, influences moulding art forms, advertising, Maori Art, the arts of drinking, of living and many other aspects of this endless field—the Arts.

A deep and searching analysis has been given by some of our contributors, whilst others have relied on the use of provocative comments to encourage the reader to probe in depth himself.

As Peter Bland observed when offering us the anthology of poetry contained on one of our inner pages, "People can make up their own minds as to quality"; so we observe that readers can work out their own opinion on the present level of creativity in the community.

Some of the articles do point to real achievement, whilst others crystallise our deficiencies. The comments made by Bruce Mason and Roger Savage on the competence of critics in New Zealand demonstrate this latter concern.

It is a crucial issue they raise, for without competent critics it is not possible to see or aid development in the arts.

As the daily press has a responsibility to assume its neglected responsibility of providing quality criticism, so the student press has a need to recognise its past failings. With the recent recognition by the Students' Association executive of the excessive time and energy required to produce Salient—and their consequent provision of a £200 p. a. editor's scholarship (to take effect next year)—future Salient editors will be given the opportunity to help fill the breach and provide critical commentaries not only in the arts, but on all topics.
CENSORSHIP AND THE ARTS

R. H. Brookes

"The censors' committee was as bluntly told their responsibilities as were the noodles or pom-pom noses as all such organisations are in our times. This comment by Vladimir Nabokov to his friend by writing "Lolita" was made not on any formal public readings of publications, such as was the case in New Zealand but about the nature of censorship. Nabokov's comments were not popular, however, to the extent of those who object on grounds of principle to all censorship. Such an opinion exist in New Zealand, from whom Nabokov's views, "A Decent Blush," inspired by the approach of censorship to the Tribunal, we may instance the following. Thus, Censorship, that sordid operation, that purports to be a Front of shining hope.

FIVE REAL REPARATIONS. I should find that they are available. Would You dare?

This is the first of the New Zealandist atitude of New Zealanders, however, which makes me wonder whether our free and friendly government is shared by a majority. Certainly our freely-elected governments have long maintained their right to restrict our access to the level of the literary or the platitude in cinema. Only in recent years has there been an increasing awareness of the need to protect the public from material that is considered too graphic or explicit. In this field, while the impact of censorship has been reduced and the image has not been abolished, it is still necessary to be aware of the impact of censorship on the public.

In this view, the judicial role of the Tribunal has been clear and direct. It has been to define what is acceptable in terms of public decency and to ensure that any material that is considered obscene or offensive is not available to the public. This role has been crucial in ensuring that the public is protected from material that is considered to be inappropriate or offensive.

In time, perhaps, experts will establish conclusively the extent to which the public arts are both the ethical and the aesthetic standards. Meanwhile, lawyers, legislators, and lay on the fast-paced case-by-case basis. They should take care to avoid the temptation to judge any material on its face value, and not through the lens of censorship.

This is, for example, in what sense the most contemptible is the situation of the Customs officers enforcing s146 of the Customs Act, and under which the importation of indecent documents is made. They have not been successful in the past, but the Customs Department's policy has not necessarily been wise. To the Tribunal, or to itself, it is a matter of strength that can be given to the public the balance of the evidence.

Fun In Bed" turned out to be a collectors' item, with the first edition selling for $500. Children, again, books which appeared to have little scientific merit should not be considered for sale.

national archives, for itself a copy and decide whether it is allowed to the Tribunal to rule on it, though the department is justified in keeping a close watch over the situation. No one, however, is litigious in the sense that this would be a lawsuit.

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POTTERY in New Zealand

Helen Mason

HELEN MASON is editor of the magazine "The New Zealand Potter." She has been a stoneware potter for many years and has exhibited in Washington, Australia and Japan.

The most interesting today in the ancient art of pottery making can perhaps be construed as a revolt against the establishment, building up new collections of objects of over-celebration. Why otherwise would there be a cult of modern house-holding, fully equipped with every labour-saving device, spend their spare time in some eccentric hobby, that is, dealing with the elemental materials of fire and earth in such a passionate fashion?

Pots today are made by educated intelligent people who are trying to find some value in a world which is so uncertain. They are bought by the same kind of people who are buying paintings or sculpture, and there is no deliberate effort on the part of the potter or the potter to make the pot. The potter is more interested in the potter's life as the potter's life as a means to an end, and the potter is more interested in the potter's material as the potter's material as an end in itself.

To use the raw materials of one's own country, to make something that is not only beautiful and unique, but with particular appeal to the practiced New Zealandist, is of course ambitious. It was the dream of the pioneer that this country would be a place where the potter's pot was unique and where the potter's life was a way of making a living. Helen Mason, the potter, has evolved a rich and diverse body of work, demonstrating the potential of the medium and the stature of her work.

Roy Cowan and his wife Janet have made a major contribution to the craft, developing their own unique style, and have become well known for their work. They are both well known for their work, and their work is well known for its beauty and quality.

The advent years ago of Harry and Mary Davis, well-known professional potters from England, was a turning point in the history of New Zealand pottery. Harry and Mary Davis brought with them a wealth of experience and knowledge, and they have been instrumental in promoting the arts of pottery and ceramics in New Zealand. Their work has been widely acclaimed, and they have received numerous awards for their contributions to the field of pottery and ceramics.

The two artists, along with other notable potters such as JANET STANSFIELD, have been influential in the development of new techniques and materials. They have been instrumental in promoting the use of local materials, and have encouraged the exploration of new forms and techniques.

The pottery business is a form of art, and it is a form of literature. The pottery business is a form of art, and it is a form of literature. The pottery business is a form of art, and it is a form of literature. The pottery business is a form of art, and it is a form of literature.
PAINTING in New Zealand

Hamish Keith

HAMISH KEITH is a member of the staff of the Auckland Art Gallery and has written several critical articles for Auckland newspapers.

IF there were to be a reference photograph to this article, it would be that of an inner-page spread from the New Zealand Art Review, which contains a reproduction of a recent painting by a contemporary New Zealand artist. The artist is not mentioned by name, but the painting is a powerful one, a vigorous depiction of a landscape scene, with bold colors and strong contrasts. The artist's use of light and shadow creates a sense of depth and movement, and the overall effect is one of dynamism and energy. The painting is a testament to the talent and creativity of New Zealand artists, and it serves as a reminder of the rich artistic heritage of the country. This is an important point to consider when discussing the role of art in society, as it highlights the importance of supporting and encouraging artistic expression. In New Zealand, as in any other country, the arts are a vital part of the cultural landscape, and they play a crucial role in shaping our collective identity. The next time you see a painting in a museum or gallery, take a moment to appreciate the skill and artistry that went into creating it, and consider the impact that art can have on our lives. This is the spirit of art that we should all strive to uphold and celebrate.
literally it may be simply an imaginative fantasy like the rubbish dump fairy tales in "Owls Do Cry," which serve to illustrate the dangerous disparity between lonely individuality and conventional, unfeeling society. But the work of this writer cannot be understood at bare literal levels; though it is loaded with rich particularity, it is said to be a poetic structure with communication as its major theme. It is here that the full impact and ultimate importance of the edge-of-the-alphabet and the lost tribe imagery emerges. The pattern, the sinister chorus-rantor in "The Edge Of The Alphabet" warns that awareness of moral isolation may lead to despair and death, but this is not the end of the matter; it may also lead to emotion, sense of endurance, and to attempts at invoking the social tradition that stresses the supreme importance of personal relationships and a code of close mutual trust between friends in daily life. This offers an idealistic secular foundation for moral values based on the survival of the intimate social group as it is visualized by characters in New Zealand fiction like Macnamara in "No, Weas Condensed" (Robin Hyde), Rogers in "Coal Flat" (Bill Pearson). Frank Pake in "The Rest Of Our Lives" (Gun Davan) and My Mother's Hand" (Gordon Sletten). For all their rough and bawling manners, these men are animated, like Cedric Tevairai and Johnson, by a desire to connect and communicate. They do not feel isolated, even if they are looking for social integration. They emphasize their close relationship to their fellow farmers and to their environment.

So an ironic tension develops in "The Edge Of The Alphabet." Conceptions like the "chosen race" and the "civilized" are linked to the paradox of the New Zealand community which has been transformed by the immigration of Maori peoples into a new cultural world. This process is illustrated by the quasi-tribal conventions that are defined in Davin's war novels, but seem to fail on ordinary occasions to satisfy the full emotional needs of its isolated individual members. Consequently, "The Edge Of The Alphabet" is not a novel of manners or a documentary study of shipboard life as one puzzled critic has suggested, but is an exposition of ideas, a presentation of states of feeling in which characters are symbolic and the phrase "edge of the alphabet" can be accepted as a primordial image expressing the unconscious predicament of the individual in any modern society as well as the deep-seated urge of its members to communicate.

But does the novel admit any possibility that the New Zealand society of which Toby Whithers is a part, might be something more than a replica of the greater Western one, and does the New Zealand microcosm contain any alternative to total despair? Once allow that personal relationships possess a heightened significance to some groups inside New Zealand, and the lost tribe can be seen as a metaphor for a society which is atray merely in a wildness of its own perversity through not realizing the full potentialities of its dormant, tribe-like collective identity. Full awareness or death, and for that reason the fiction of a lost tribe may be a necessary illusion for survival. Belief in a tribe may be a better state than belief in nothing.

More specifically local questions are raised by Janet Frame's novels. Their themes relate to the modern industrial society and the alienations to those of death in the sky, to the drift to images of enancement and elegancing by drugs. Thus, and as to "clouds clustering like soft white masses about the broken crone" of his parents like a more sensitive understanding of each other's humanity needs an urgent universal significance that is lacking in most other New Zealand fiction.

Attended For The Blind continues this ruthlessness, but seems to fail in its individual mutiny to communicate. For one thing, the narrator, has lost her power to speak and Vera tries to devise plans of escape which will be clear and beautiful, the ways patterned like daily chains with the "smell of the earth and the sun and the juice of man." But the speech used in everyday life is useless for the kind of communication she dreams of. It is a case of going on and saying nothing. The tattered bargain-price words, the great red-plumed tale of trivialities, the shut-down smell of the mind. A blindness theme is used somewhat confusingly throughout the novel, to suggest that in its secret gloom it may be possible to destroy the imaginary cry of "strange." For the signature which Vera Grice believes each person's life contains.

Light is paradoxically identified with death and deception, so that the sun is said to be "pampering us with too much light dripping down to our quenched minds and bodies from the golden medicine sought." This is a device which was used in the short story, "Snowman." Sun and warmth are symbols of insensitivity normality which ultimately destroy the snowman's mute condescending and his power to speculate creatively about human processes.

Eterne fails to respond to the psychiatric wishes of a Dr. Clapper and has conversations instead with a black cat on her windowsill. She feels that the human race is acting out the failure of the dung beetle, exhausting itself in the pursuit of useless material objects. In her surrealistic dreams she feels that everyone will ever be able to speak effectively unless a new kind of language is discovered in time to save us all from destruction.

There is a nary demeasure to this paradox. The entire novel is revealed as the stream of consciousness of a Jewish woman, survivors of concentration camp. New Zealand is seen during the war period. Vera Grice was really a librarian who lived in a small South Island town until, at the age of 10, she was struck dumb. No treatment was successful and she never did regain her voice. Her and her stepfather's possession is her friend Clara who tends her in bed like a mother, who combs her hair, ties her shoe lace, and is her sole friend of survival. However, there is a drastic modernization of the neglected hospital about the same time that atomic warfare breaks out and the world is "numb with sense of survival." Vera is finally made to speak the language of humanity. It is an inarticulate grunting.

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Enquiries: To The Director, N.Z. Meteorological Service, P.O. Box 722, Wellington.
The Art of TOWN PLANNING

Jim Dart

Dr. J. R. DART has been a senior lecturer in town planning at the University of Auckland since 1932. His interest in the problems and applications of town planning led him to occupy a post on the regional planning authority in Auckland, and he is both a qualified urban planner and a surveyor.

OF COURSE, town planning is not a new idea, and the profession is ancient. The ancient Egyptians, for example, had a system of organizing their towns and cities, and the Greeks and Romans also had similar systems. In modern times, town planning is often associated with the H. F. C. N. H. plan for the city, which included a network of streets, squares, and parks. Today, town planning is more closely associated with the development of new towns and cities, and with the planning of existing ones.

One of the major problems faced by town planners is the problem of traffic. Traffic congestion is a major problem in many cities, and it can lead to a variety of problems, such as pollution, noise, and safety issues. The solution to this problem is often to create more public transport systems, such as buses and trains, and to encourage people to use them instead of driving their own cars.

Another problem faced by town planners is the problem of housing. In many cities, there is a shortage of housing, and this can lead to a variety of problems, such as overcrowding and high rents. The solution to this problem is often to build more housing, and to encourage the development of new communities.

A third problem faced by town planners is the problem of environmental pollution. Pollution is a major problem in many cities, and it can lead to a variety of problems, such as health issues and damage to the environment. The solution to this problem is often to create more green spaces, and to encourage the use of renewable energy sources.

Finally, town planners also face the problem of social issues. In many cities, there is a problem of social inequality, and this can lead to a variety of problems, such as poverty and crime. The solution to this problem is often to create more social programs, and to encourage the development of new communities.
opportunities for Arts, Commerce and Law Graduates

If you are completing, or are close to completing, an Arts, Commerce, or Law degree this year, you should consider the other excellent careers in administration being offered by a number of Government Departments in Wellington.

The Departments listed below are looking for young men and women with academic qualifications who are capable of meeting the challenge and responsibility of a career in Government administration.

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AUDIT DEPARTMENT needs Commerce students. Full details are available from Mr. T. Taylor, 49-530.

DEPARTMENT OF EDUCATION requires Arts and Commerce students. Dr. J. Smith, 49-440, should be contacted for further information.

The Department's CHILD WELFARE DIVISION is also looking for Arts students, and Mr. W. Smith, 48-540, can supply full details.

INLAND REVENUE DEPARTMENT is looking for Commerce and Law students, who should ring Mr. M. Cross, 46-549, for information.

DEPARTMENT OF INTERNAL AFFAIRS needs Arts students. Mr. G. Smith, 70-279, will be pleased to answer any inquiries.

DEPARTMENT OF JUSTICE needs Arts students with Psychology III and Law Prof. and L.B.L. students. Mr. R. Smith, 48-860, should be contacted for details.

STATE ADVANCES CORPORATION is seeking Law students, and Mr. Chalmers, 46-444, will supply full details.

DEPARTMENT OF STATISTICS needs Arts students with Mathematics and Economics. Mr. M. Smith, 70-599, should be contacted for further information.

TOURIST AND PUBLICITY is looking for Arts and Commerce students. Miss Johnson, 41-455, will be pleased to give any information.

TREASURY is looking for Honours graduates in Economics. Mr. G. Smith, 47-215, should be contacted for further information.

MINISTRY OF WORKS needs students in Arts, Commerce, and Law. Mr. W. Smith, 46-084, for further information.

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URGENT Volunteers for Service Abroad

A Massey graduate in dairy technology and his wife who is a nurse have just left to work as volunteers in Gujrat, India. They are the 16th and 20th candidates in an ambitious volunteer Service Abroad and have sent overseas in the last 15 months.

An Auckland graduate is working as a volunteer in Thailand and there will be an Otago graduate teaching in Western Samoa next year.

A U.W.W. who has been doing postgraduate work in England, is a candidate for service in Indonesia under the N.Z.U.S.A.-V.S.A. scheme.

V.S.A. has been asked to find urgently a married couple for community welfare work at a new settlement in Peninsula Malaysia: the wife preferably a nurse or teacher and the husband a sociologist. Teachers are wanted also for Tonga one for a teachers' college, Sarawak and Sava (Bornean Malay) and more in Western Samoa.

Details are available from V.S.A., P.O. Box 356, Wellington, telephone 44-414, or from Professor Atkin, Chairman of the V.S.A. Council.
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THE NEED FOR SAVING IN NEW ZEALAND

In 1962-63 private savings in New Zealand amounted to $144 million out of a total personal income of $1240 million. Small savings amounted to $28 million. However, in the same period net internal investment ran at a level of $322 million. Part of the gap between private savings and the level of investment attained was met by Government and Local Body revenue surpluses, but there remained a gap of over $10 million which had to be met by overseas borrowing, private and Government.

This illustrates something of a series of basic economic problems which confront New Zealand, and which are all tied up with the problem of inadequate domestic savings. These are:

1. An inadequate rate of economic growth, partly caused by inadequate capital investment.

2. The inability of New Zealand to finance even its current level of investment from internal sources, leading to a dangerous reliance on heavy overseas borrowing.

3. A continuous price inflation, due largely to excessive internal spending.

For all of these problems there is one basic solution, more savings, either voluntarily by private individuals or via the more drastic measures of Government tax increases which cut back consumer spending.

Returning though, to our diagnosis of several of New Zealand’s basic economic problems:

1. When we say that New Zealand’s rate of investment is inadequate, it should be remembered that the proportion of New Zealand’s gross national product going into investment is quite reasonable by world standards, though not comparable with that achieved by the most rapidly growing economies. Gross investment was over 22 per cent of GNP in 1962-63, and net investment output depression approximately 15 per cent. However, New Zealand is faced with a situation in which it needs a very high rate of capital investment for the following reasons:

(a) Its population is growing quite rapidly, normally by more than 2 per cent per year. This means that a large amount of investment is needed just to keep pace with the population increase.

(b) Our economy, and hence our ability to earn foreign exchange, is based on manufacturing, in many cases inefficient, and requires more capital per unit of output than is often the case overseas.

2. New Zealand’s heavy reliance on overseas capital has come into public prominence with the recent speed of take-over bids, and growing criticism of Government overseas borrowing. One aspect of this problem that is commonly overlooked is that overseas capital has become necessary simply because New Zealanders are not willing to save enough to finance their own internal investment. The problem of dependence on overseas capital can only be solved by either increased saving or less pleasantly by increased taxes, which will give Government enough revenue to pay for its own capital projects while leaving private savings to pay for private investment.

3. New Zealand’s ever-present problem of inflation also stems from too high a level of internal spending, or to put it another way, inadequate saving. Part of the real (and not just monetary) gap between saving and investment in New Zealand has been met by “forced saving,” the kind of saving that takes place when rising prices rob people of purchasing power. To stop a price rise of 2 per cent per year would require increased savings of about $20-25 millions. If New Zealand does not check inflation it will continue.

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WHY bother to save," says Kiwi Keith. "This is a Welfare State and the Government will look after us. Anyway, the value of money is always getting less with inflation. You might as well spend while you have it.

Well, is Kiwi Keith right? Is it worthwhile for the individual to save in New Zealand? In particular, is it worthwhile for the student or young graduate to save money? To answer this we should look at several of the points raised by Kiwi Keith, and at motives for saving.

One of the basic reasons for saving is to accumulate cash to buy something in the future. Now most New Zealanders (including most students eventually marry and find they need cash to buy a house and furniture, or perhaps a car. Suppose you are facing the prospect of buying a house or a mortgage. If you have to pay 6% per cent interest on mortgages which is paid back over say 25 years the last £100 on that mortgage will have cost you £150 interest. Add this to the original £100 and your have paid out a total of £250. Further, this £250 has to be paid out at a time of your life when your income is spread rather thinly by the demands of bringing up a family. It would have been much easier to have saved the £100 in the first place. Remember, most students will have no hope of joining the privileged classes who get State houses given to them.

Another aspect of the interest payment problem is the very high level of interest charged on hire purchase. It is not generally realised that a flat interest rate of 6 per cent on a hire purchase debt actually comes to around 12 per cent on the average amount owing. Why be exploited? If you save before you purchase something you can earn interest instead of paying it. If you have average hire purchase payments of say £2 per week then over a period of 10 years you could have saved over £100 in interest charges if you had paid cash, assuming a "flat" interest charge of 6 per cent per annum.

But what about inflation? Doesn't this rob saving of its value? Not necessarily. Over the past 10 years inflation has been continuous, but even so a deposit left in a savings bank at Post Office Savings Bank rates of interest would have risen in value somewhat faster than prices rose. Further, a savings bank is not the only form in which savings can be kept. Funds invested in shares or in property over the same 10 years would have risen in value far faster than this.

A further factor that you should consider carefully is the tax savings that can be gained from some forms of savings—i.e. life insurance and superannuation payments. Up to a limit these can be deducted from income for tax purposes. This means in effect that the Government is subsidising your savings to the extent of the tax you are remitted. If your marginal rate of tax is £1, in the pound this represents a 33⅓ per cent subsidy.

Finally, Kiwi Keith suggests that our all-benevolent Government will protect everyone from hardship in old age. If you really believe this then go and have a look at the way some of our old-age pensioners have to live in Wellington.

But now Wellington has joined the trend. It is the largest city in New Zealand without a Trustee Savings Bank. Wellington is a city with a population of 150,000. The Wellington District Trustee Savings Bank will be launched on September 23 at 12 Merri Street, Wellington, and at 203 High Street, Queen Street. Before the doors were opened the Trustees, appointed by the Government to control the bank's business, had promised totaling over £300,000 from foundation deposits. Premiun deposits provide a good beginning. Next step is to stock or better the existing network of other Trustee Savings Banks and tidy the long-established Bank in Auckland, Tauranga, Christchurch, the West Coast and Taumarunui, and also by the Bank in the country districts. (With a network of Branches it is possible to get money when you need it.)

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7. Provide a New Zealand-wide service for withdrawals at other Trustee Savings Banks of up to £200 or more by arrangement.
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<th>Age</th>
<th>With School Cert</th>
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<tr>
<td>At Age 18</td>
<td>£624 p.a.</td>
<td>£676 p.a.</td>
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<tr>
<td>At Age 19</td>
<td>£694 p.a.</td>
<td>£746 p.a.</td>
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<tr>
<td>At Age 20</td>
<td>£762 p.a.</td>
<td>£814 p.a.</td>
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<tr>
<td>At Age 21 and upwards</td>
<td>£934 p.a.</td>
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<tr>
<td>University Graduates</td>
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SATIRE
in New Zealand

Con Bollinger

... editor of the "Public Service Journal". A former prominent student politician and editor of "Saliens", he is the author of "Groop's Own Country", an economist and one of The Rubbishers, a recently formed satirical puppet theatre group.

AN assignment to write on the state of satire in New Zealand is rather like undertaking a study of the Swiss Navy. To all intents and purposes, there isn't any— which is much to be deplored, for as Swift said in the clausule in his bill to which he intoned an endorsement for a mental hospital to the Irish people, "God knows, no nation needs it as much."

In the past, the most consistent contributor in this field has been the occasional rhymers like Galagali (better known as "Willy-Nilly") who used to versify in the "Standard" and the "Southern Cross" and over a longer period, "Whim Wham"—just as well known by his real name who still appears in a number of our urban daily newspapers. But the best of these seems often to have run dry of the inspiration of which real satire is made.

These verses are in a tradition which goes back to the last century, where its origins lie in the semi-improvised minstrelsy of the music-hall stage. Some of the songs of Charles Thacker have survived from those days—highly erratic in quality but spotted with brilliant satirical comments on the social mashes and the Mori Wari.

The same music-hall traditions coloured the first few generations of New Zealand university students. The turn of century scripts these. I have seen were too inclined to quip like satire as satire, there was a manifest intention to gain sympathy and good will to their host institutions. The student there was no more likely to use the leverage of satire in this form—just as at least at Victoria—with the result that the emphasis of a team calling itself, "The Seven Pillars of Wisdom," coincided with the one production of the inimitable Ronald L. Meek.

The public of New Zealand has shown its appreciation of satire by its response to the student extravaganzas and disappointment is often expressed at the lack of "bite" in some of the more recent productions. Perhaps because of this tradition, satire has come to be considered a student monopoly.

Undoubtedly the best satirist—Parbury in "The Sky Is A Limpet" and perhaps even "How To Ride A Bicycle In Seventeen Lovely Colours," and Baster in his "Harry Fair" builds, not to mention Bollinger in his really angry outbursts at the Auckland city hustlers' attitude to the University Bill and at the New Zealand Rugby Union over their impenetrable clericalism—has to be regarded as satire. Our satirical publications are up against the fear of South Africa in 1966—have all had certain hallmarks of "permanent underdevelopment."

The only periodic to consistently present a thread from this tradition was "Here and Now" (1949-1959), whose editor and publisher, Bob Lowry, belonged firmly to the permanent undergraduate school. Partly, it often appeared there, and much of Baxter's best political verse.

Curnow started a wholesome new line of satirical broadsheets with "The Hackers and the University" (1957) and "On the Tour" (1960)—though mention should be made of a very good student publication actually called "Broadside". The pages of this periodical spirated over a number of years in the late fifties and which contained much good satire. I speak diffidently here, as Bollinger's publication carried my "Ring A Song Of Nimbin" at the time of the beer price rumpus in 1964.

Outside the student stream, Unity Theatre in Wellington has presented annual satirical reviews, whose value is often fairly well muted. Although immediate audiences have been limited to a comparatively small membership of the Theatre, some of the cleverer lines and parodies saw the light of print in Brian McLean's "We Don't Want Your Shtet Here."

How much of the satire seen outside the borders of regular student output—Bill Shaws' Christmas shows of the last few years, and Davison's "Yes-No Rule", and Donald's "Yes-No Rules" of 1963—were definitely studied in nature, origin, inspiration, and tradition. And none the worse for that, of course.

Affirm, again, I feel bound to mention "The Rubbishers". Their complaint the tradition of political satire from the classics such as Thackeray to the coffee-bar of Wellington, is almost certainly out of the student tradition. But some of the participants have not had a nodding acquaintance with the university, and their object is to present more than one programme in doing less than merely replacing the deficiencies of the modern extravaganzas.

All in all, New Zealand satire is a meagre crop for a fertile subject—nay, maybe we should be thankful that it exists at all.
WOOD-ENGRAVINGS

Denis Glover

IN WRITING of Mervyn Taylor’s work, I shall confine myself to the few words that I feel are necessary to express what I know and feel about him. The result is not a eulogy, but a tribute to the memory of a man who, in the brief span of his life, contributed so much to the world of engraving.

The first and most obvious thing that one notices about Taylor is the quality of his work. His engravings are always crisp and clear, with a fidelity to the original subject that is remarkable. He was a master of the medium, and his ability to capture the essence of a subject with a few well-placed lines was something that he did with ease.

But Taylor was more than just a master of engraving. He was a man of vision and a visionary. His work was not just about capturing the likeness of a person or an object, but about conveying a deeper meaning. His engravings were often allegorical, and they spoke to the human condition in a way that was both profound and moving.

One of the things that I admire most about Taylor is his dedication to the craft. He was a man who worked hard, who was always striving to improve his skills. His engravings were a testament to his dedication, and they show a constant evolution over the years.

Taylor’s work has had a lasting impact on the field of engraving. His engravings are still studied and admired today, and they continue to inspire new generations of engravers. He was a true master of his craft, and his legacy will endure for many years to come.

The second book, “Engravings On Wood,” was more ambitious, and not a highly limited edition as was the first. The Aldine paper is thinner than that of the first edition, and the engravings are a bit more delicate. The title page is printed in gold, and the pages are bound in red leather. The book is a tribute to Taylor’s memory, and it is a fitting end to a life that was dedicated to the art of engraving.

John Roberts

In part the artist is forever a manoeuvre in the events of his time. He must dispose a service which is literally a thing of necessity and a task of personal survival. He must be a citizen of the world, at once a man of the law and a collaborator. Printers suffer much from the nature of their business; it is not often that they find someone who comprehends the process of the art.

John Roberts

PATRONAGE IN THE ARTS

A senior lecturer in Political Science and Public Administration at Victoria University of Wellington was closely associated with the production of the TV programme.

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FILM MAKING in New Zealand
John C. Reid

JOHN REID is Associate Professor of English at Auckland University. He is the author of a number of books and film reviews. He edited "The Quiet Laughs" and is the author of a number of books.

THE making of feature films in New Zealand has a relatively brief history. Apart from the various short newsreel and travelogues that were shot here, which today provide a window on the social and cultural life of the times, there are few other examples of feature films that were turned out by New Zealand directors. Such films were usually shot in a few days, with an improvised cast and crew. The script, often scrawled out on a blackboard, was changed at the last minute, and the final result was often quite different from what was initially planned. However, the experience of making films was a valuable apprenticeship for those who went on to work in the film industry in New Zealand.

The first major feature film made in New Zealand was "The Little Tramp" (1928), directed by Claude Dampier, which was largely made in Auckland. The film, which was set in the streets of Auckland, was a modest success and paved the way for other feature films to be made in New Zealand. The following decade saw the development of a small feature film industry in New Zealand, with films such as "The Ring of Fire" (1938) and "The Last Seven Days" (1939) being among the most successful.

The THE EMERGENCE OF A NATIONAL IDENTITY
Peter Bland

THE emergence of a national identity is a complex and multifaceted process. It involves the development of a sense of shared history, culture, and values. It is a process that is shaped by a variety of factors, including political, economic, and social changes. In New Zealand, the emergence of a national identity is closely tied to the development of the film industry.

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to local eclecticism. Nor does the internationalism of modern drama in any way detract from the singularities of origin. Ambience in the arts must not be measured in terms of representing New Zealand. Nor should the artist make time building isolation systems to protect him from his own society. "In the end," says the poet Rolf Ulrich, "we're only dealing with our environment in a sense, and it's quite possible we could be working against each other if we were withholding made-up work. Until we found the truth.

We've talked a lot about New Zealand's beauty, but we've been left with an awful lot. We haven't even questioned how it is we've been allowed to do that. We haven't dared to find out what is permissible, and we've stopped teaching the teacher's word for it. When I was a child, I remember hearing the story of the man in the red raincoat. It was a tale of an Australian, from New Zealand, who could go for only three sections on the bus on a one-piece ticket before an inspector would have to be paid. This has something to do with our supposed strength against national identities in the area. But not in New Zealand. We can go for ten. This is something we share in the light of the sun, the proportions of an orthodoxy, and the "trouble with orthodoxy," says the American writer Donald Hall, "at least it's a measure of variation."

Let's bring nationalism to the politicians. We're still in search of more honest shoulders.

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**First Class**

I first experienced sexual love—such as it was—on Atiu, when I was seven. I was changed, I was held responsible. And her assurance mocked at my distress. I was in love, but helpless—love gives us control; pure love is a surrender to the Serenity without which we are mad. When at last I know my father's fate, I am exiled. I only dream that she is drunk. Played cards, chases women, bitterly aware Of her defeat in all who love her. I am lost. And he turned to the wall and died in tears. Begging forgiveness for his children's plight.

---

**From Wild Honey—published by Oxford.**

You have to be quick to stamp out your own shadow. So first I got to know my shadow's delicate tricks of transmission; jet-black down to the giant—Sometimes both at once—rotated slowly Like a leg, as I passed. Beyond the last street-lamp toward the next one. Keeping double reckoning. Every time I pounced My shadow dodged adjacent trees and waited aside. If only I could see one jump ahead, if only I couldn't have been so blind.

Then one day I used my lethal steel-stud boots And caught him napping, hat-footed in full sunlight. Got him good and hard right in the guts. He disappeared.

Wound under, a corner, and good bidding. People said: See here this man without a shadow. A man through whose fingers light shone, lit all about him. A man trying to be pure than rain, pure rain, pure rain. I fear however another explanation. When that man has not finally stumped him out? Perhaps his absence is a mere delaying? Who can say when love is low, love is broken, love is dead. And it is only night that keeps him waiting.

---

**From: Building—published by Oxford.**

I wish I were a boy again Those were the days. I'm no longer a boy and I'm not going to be. I'm in love with a man, I'm in love with... I'm in love with a woman.

---

**From: The Eye of the Hurricane—published by Oxford.**

So it is with all things, my friend, there is a constant struggle between the two. But the better hero is always the last to go.

---

**From: The Vagabond—published by Oxford.**

We drove through the town in the afternoon. The sky was blue with the sun just on the horizon. We were going to see the boy who had left his family behind to seek his fortune in the city. We had heard he was doing well. It was a hot day, and the air was thick with the scent of flowers. We were both excited to see him again.

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IMPRESSIONS
of the THEATRE

Bruce Mason

I HAVE lately been assembling a collection of reviews of play and opera critcism written over 10 years, to be published in the form of nights and sounds of a decade.

My service to the theatre, I can proudly claim, has been sine die. I have been travelling or reading a book. Even my degree in English Literature celebration, lasting from 1953 to 1954, I missed.

I had not looked at many of these pieces for several years. Nevertheless, I have found nothing in them to disagree with. These papers are a testimony to the vigour of theatre in New Zealand. For the size of our population, it is an enormous undertaking.

To this end, I have written a few words about the role of theatre in New Zealand. I don't know if this is true, as theatre is a very complex thing. But I have seen some good theatre. And I have seen some bad theatre.

The Players were supported by a combination of factors, chiefly, perhaps, the availability of the support of the times. The magnitude of the acting companies of the past, was almost as much by the ingrained comfort of the parochialism of our community, as by the size of the companies themselves. It is not until the initial gain of the companies had been lost, that we can see the value of the companies.

A few years ago, with the closure of the New Zealand Players, I heard Paul Rogers, an eminent English actor recently returned from Australia, say this: "I have a Hamlet and a Lord Pippin, but in your company, I must have an actor elsewhere, for the Australian Elizabethan Theatre in a national tour."

I have always held that for theatre, where the work is done on a bigger scale, this is equally true. But this view is, to say the least, unpopular among amateur circles. I have never understood why, though I have been the target of much criticism for wanting to work in the theatre, about enough to keep myself, a cat and a dog. But something to do with getting too big for one's boots, or making the same crime in God's Own Country, with putting on airs and showing off—and most grievous of ail—an impolite lack of sense. I see the militant amateur as too often mean, complacent, provincial and parochial. So many of them never learn to look at the world from any other angle.
ART AND TV

Owen Leeming

Owen Leeming, educated at Canterbury University and now a TV producer and writer, has had a noteworthy experience in this field. Now with the New Zealand Broadcasting Corporation, his chief interest this year has been his programme "Focus," in which he produced the play "Lavender" for the Victoria Drama Club.

TO a traditionalist, one whose aesthetic bubble has been formed by great paintings and great music, a necessary ingredient of art will be the quality of permanence. Works of art transmit the insights of the past to the modern mind to qualify as art; the modern work itself must have the potential of transmitting insights to the future. When my English masters tried to define the word "classic," they always came back to the quality of permanence, durability.

A contemporary mind, stocked with experience of cinema and now much about whether permutation was relevant to art. The moments of the moments in which insight is transmitted has probably become the only important criterion of art. The fact that a work of art is intended to be destroyed or never again required does not affect its artistic value. The word classic, applied to forms formed by the passage of time, is only relative to a simultaneity of human minds. The quality of the transmission is variable, the same work, e.g. "Beethoven," is capable of being dramatic, poetry, music, painting, etc.

This leaves the open for television. Television is the essence of transmission. Very few preservation issues from a wretched little blood-spattered screen, or even at the back of the set. TV equipment, unlike the equipment, cannot be with extreme conditions for the maintenance of life in the absence of light. The TV picture is black and white, not grey. Its definition and depth are not necessarily good compared to the cinema. There is no large permanent audience surrounding you, with television, everything militates against permanence. It is impossible for television, in its various forms, to compete with the live theatre. So television is the medium for popular entertainment, not for art. Its conditions of work discourage artistic creation and its viewing conditions discourage artistic response.

Everybody admits that good work is done on television. Unfortunately, good work is not necessarily art. It may rather be a matter of craft. Craft is workmanship. If denotes how a work is made, rather than what the work is. Craft can serve and shape and intensify art, but it is not strictly essential to it.

At the receiving end of television as well, many factors detract from the intensity of the moment of experience. It is interesting to compare this with the cinema. When you watch television, you are presented with the end of a celluloid roll which is being ejected by electrons. The quality is light from the darkness which is admirable, for your eye takes to have another source of light. The visibility of light in the viewing room. This diffusion of light sources is the first enemy of intensity of experience. In the cinema, the screen is ill and you are in darkness. It is forced to concentrate on the single source of light.

Then there is the size of the picture. In television, the eye grasps the total image. This gives a feeling of unimportance over the image. But in cinema, the eye always seems to be at the edge of the picture. One is always aware of the size of the wall. You take to have another source of light, rather than the sky above.

The accompanying sound is audible in a loud space. It is a loud space above the television sound usually

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PERIODICALS COVERING ART IN NEW ZEALAND

—Julia Bergen

JULIA BERGEN took her BA degree at Canterbury University and afterwards taught English in the Library at the Wellington Central Library. She has been a librarian in the New Zealand Section of the Wellington Central Library for many years, and has written extensively on New Zealand art.

OVER one hundred years ago the Irish, Bowles, the Sandon, aviators, and the English transplanted themselves to the fertile and beautiful islands, and commenced their mission to cultivate the natural beauty of the native land. The art of painting was first introduced into the colony by the English, and the first artists who settled here were the native Maoris. The Maoris were well-known for their skill in carving and painting, and they produced works of art which are now highly valued.

The first signs of financial nourishment in our art were the establishment of the New Zealand Literary Fund in 1860, which made grants to cultural organisations and the Department of Art and Photography. The New Zealand Literary Fund was set up to help artists and writers, and the Department of Art and Photography was set up to help photographers and artists. The first grants were made to the Canterbury Art Society, the Art Association of New Zealand, and the Art Fund of New Zealand.

The New Zealand Literary Fund was established in 1860, and it has been active ever since. It has been responsible for the establishment of numerous art societies and art schools, including the Canterbury Art Society, which was established in 1863, and the Art Association of New Zealand, which was established in 1864.

The New Zealand Literary Fund has been active in the promotion of the arts in New Zealand for over a century, and it has supported many artists and writers. It has been responsible for the establishment of numerous art societies and art schools, including the Canterbury Art Society, which was established in 1863, and the Art Association of New Zealand, which was established in 1864.

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QUALITY IN NEW ZEALAND LIFE

W. B. Sutch

Economics

In terms of economic geography New Zealand is a monodominant country, depending for its physical living standard primarily on the cultivation of grass, in terms of history it is a conqueror country, and socially its social patterns narrowly derived from one narrow area. What is the fate of this country? While Africa's cultural inheritance is broad, New Zealand's is narrow. Consequently, New Zealand's history is relatively short, and its recent economic development is a relatively recent phenomenon. Economically, New Zealand's dependence on exports is a serious problem, and culturally, it is a serious problem. Particularly in the area of the arts this is true. The monodominant nature of New Zealand's economy is a problem for the arts, and consequently its arts are narrow. But the arts are narrow in all societies, and therefore New Zealand's arts are no exception.

New Zealand's latter-day emphasis on the need for full development of the potentialities of all the arts aims at bringing economic opportunities for all and at holding these opportunities open in the long run to the whole community. But the need for full development of the potentialities of all the arts is not a new concept, and the need for economic opportunities for all is not a new concept. The need for these is a need of all societies, and therefore New Zealand's emphasis on the need for full development of the potentialities of all the arts and the need for economic opportunities for all is not a new concept.

New Zealand is almost at the stage of having to service all the needs of all the arts and the need for economic opportunities for all. This is because New Zealand's economic opportunities for all are not being used to the fullest extent. New Zealand's economic opportunities for all are not being used to the fullest extent because New Zealand's economic opportunities for all are not being used to the fullest extent by the artists. New Zealand's economic opportunities for all are not being used to the fullest extent because the artists are not using them to the fullest extent.

New Zealand's latter-day emphasis on the need for full development of the potentialities of all the arts is a good thing. It is a good thing because it aims at bringing economic opportunities for all and at holding these opportunities open in the long run to the whole community. But the need for full development of the potentialities of all the arts is a need of all societies, and therefore New Zealand's emphasis on the need for full development of the potentialities of all the arts is a good thing.

The arts are a part of the life of all societies, and therefore New Zealand's emphasis on the need for full development of the potentialities of all the arts is a good thing. But the arts are a part of the life of all societies, and therefore New Zealand's emphasis on the need for full development of the potentialities of all the arts is a good thing. But the arts are a part of the life of all societies, and therefore New Zealand's emphasis on the need for full development of the potentialities of all the arts is a good thing.

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