Extra(v) Curricular Activity

"Truth" might have captioned this photograph INNOCENT FUN? A high pressure ad. might have shouted: IPANA SMILES WIN YOU FRIENDS!

Such devious motives don't interest "SALIENT." We print the picture to show you that the Extrav. cast is enjoying itself (as you can see), and preparing a show for you to enjoy (as you can see).

There is an excellent coverage of Extrav. in this issue of "SALIENT." At the beginning, in the middle, at the end. Just as Extrav. is going to be excellent at the beginning, middle and finale.
BABY SITTING—CLEARING SNOW—ASSISTING CHILDREN WITH SCHOOL WORK

SALIENT


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SALIENT

SINCE LAST TIME

While Victoria won, again, the wooden spoon for Tournament sporting achievements at Easter, the Editor of "SALIENT" and Chief Reporter Steve O'Regan attended the meeting of the N.Z.U. Student Press Council. Outcome... editors in other centres did not like the sort of "SALIENT" he has produced this year. The reason, probably, that "SALIENT" now has a higher circulation, more pages, and much more readable material than any other student paper in New Zealand.

Another outcome of the Press Council meeting was the election of Steve O'Regan to the esteemed position of President. That means "SALIENT" needs another Chief Reporter. Any takers?

Who has noticed that "SALIENT" is no longer "red"? So now we have removed the only thing that could possibly have indicated a leaning to the left.

Complaints have reached the Editor's ears that certain powerful people, Student Executive members and the like, are displeased with the amount of space "SALIENT" gives to student affairs. The point at issue... Tournament. There were growlings that Tournament was not given adequate coverage in the last issue. We agree that events like Tournament are important, although we do not believe student papers in New Zealand give a ridiculous amount of space to these fixtures. But we can do only a certain amount of chauvinism after what is usually totally ungrammatical and uninteresting copy. After a certain point we just give up. But we have made an extra special effort this time and, thanks to the co-operation of Surrey Kent, we give you a comprehensive preview of Extrav., and thanks to John Hercus Capping Week is fully covered.

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BABY SITTING—CLEARING SNOW—ASSISTING CHILDREN WITH SCHOOL WORK

Norwegian students—like students everywhere—tend to concentrate their interest on books and lectures. Beer, women and song usually take a rest place in their time. But not always; intellectual workers have responded willingly when appeals have been made to wake up and help their less lucky student colleagues in other countries.

Consequently, when on October 26, 1959, a special committee, sponsored by the Norwegian National Union of Students (NSU) and the Norwegian Refugees Council, and headed by Arne Haugestad—a 24-year-old law student and dynamic ex-president of NSU—called a general student offensive for the benefit of refugees, the Oslo student body did not hesitate to leave its study rooms and provide its neediest with all the help it could give. To help even more the University agreed to cancel all lectures for the day so that no student would have an excuse for not doing his share of thinking.

TWICE BEFORE FOR HUNGARIAN REFUGEES

The scheme conceived by the committee had two parts. The first was a so-called "Give-one-Day" action, an enterprise attempted with great success before—for instance, twice for the benefit of Hungarian refugee students in Norway. Students simply declare that on a special day they will do any sort of work for a minimum wage of 20 Nkr. (€1). The students' offer is widely publicised through press and radio and people who are interested place requests by telephone with the organising committee.

Housewives may need some energetic girl students to wash the flat or mend some clothes, or they may simply need someone to look after their baby while they go shopping. Family fathers welcome an extra hand in the garden, and during Norway's brisk winter there is always snow to be cleared away. Someone may need a student to assist their children with school work— and some are glad just to entertain the children, digesting dinner for them. Offices and factories may be re-arranging their premises—and need a small student army for that job. And so on and so on. Norwegian students are not afraid of doing physical work, however "rough" the job may be.

BEETTER THAN EVER BEFORE

This time operation "Give-one-Day" went better than ever before. Employers were phoning incessantly; by the end of the day they had given every offer the day before that any gifts were most welcome for the market. One thousand and one notes responded to the appeal to contribute to the students' special student offer. A military contingent sent 15 big lorry loads, and every one of them returned overloaded with gifts of all sorts, food and furniture, socks and sweaters, big things and small, useful and useless. In the early morning hours on the 28th everything was arranged on large tables at the University Square. The student volunteers were prepared, and then the beneficiaries could come.

On Friday, May 6, the University is to hold an all-day collection for refugees, as our contribution to the World Refugee Year programme.

Some pointers:
- The target for New Zealand is £153,000 of which £35,000 will be devoted to World Refugee Year Projects, £50,000 to continuing grants to Asia and Africa.
- Although the war ended some years ago, there are still 112,000 refugees remaining in European camps. Of these, 9,000 are existing in unofficial camps and in sub-standard private accommodations—attics, cellars, chicken houses.
- There are 12,000 refugees in the Far East.
- Some results of the refugee problem are:
- Little opportunities for opportunities for scholarships;
- Vocational training is non-existent;
- Instable family life;
- Low morale and poor health;
- No future to look forward to.
- Norway was given at the rate of 1.5 persons per New Zealand gave at the rate of 1.5 persons, Let's help to increase our contribution.

SALIENT

SOON TAKEN BY A BUYERS' PSYCHOSIS

And they came. Some just to make a good bargain, but most of them because they sincerely wanted to support the refugee cause. And they were taken up with the buyers' psychosis. Gentlemen were persuaded by smiling girls to buy, whether they needed it or not, and mothers with powdered women and clothes as if they had a dozen children at home. It was all very crowded and chaotic, and it was hard to be equal and a large selection of umbrellas sold out immediately. But a band of school kids played on changing march after the other, and there was optimism in the air. Some people took the opportunity to buy all their Christmas presents. From the stairs to the University where an impressive auction was carried out with rest: cameras, paintings, tools, countless—everything was sold!

DISPOSING OF THE BIG OX

At 7 o'clock the last piece, a
A DEBATE: VATICAN v KREMLIN

"That the Vatican is a greater long-term menace than the Kremlin."

Those 11 words packed a baleful message more than 100 into the Little Theatre on Friday, April 3. Opinions were expressed in tones that ranged from that Adjudicator J. Milburn described as "belligerent bellowing" to "quavering tones."

Many eager speakers from the floor had still not been heard when the Debating Society's meeting closed at 11 p.m.

The teams were: Friw, Frank Hanami; Twer, Tame, Pauline; Aginst, Jim Larsen, Steve O'Gorman. Harry. Dean. Chairman: Peter. Judge: Maureen.

Basic contentions against the Vatican were that the Roman Catholic Church, headed by a "dictator," sought world domination. The doctrine, including the Infallibility of the Pope, meant in effect the suppression of free thought. Intervention in the political life of various nations was alleged, and held as evidence of a Catholic belief that "Church and State must be one." Finally, because the Church was better organised, and claimed to be the way to eternal life, it had a better chance than Communism of achieving its aim of world domination.

These views brought sharp denial from pro-Vatican speakers who said our Church's aim was to lead men to salvation, to immortality with God. In achieving this, our Church's influence, influence in the arts and morals, and in politics. Most speakers had to battle through an audience campaign of small arms fire, jeering and an occasional barrage of abuse up.

Proceedings remained fairly orderly as the six-team speakers lined up their respective cases. But this introductory period proved to be the calm before the vocal storm that broke as a succession of floor speakers trodged on to the stage.

In this procession were two or three whose speeches seemed like lilies atop a refuse heap. In a photo finish, negative supporter H. McNeil, holding an affable backer, P. O'Brien for first in Mr Milburn's placings.

McNeil, firm jaded and commanding declared that both Communist and Roman Catholicism had degenerated since their founding. The degeneration of Communist was more harmful than that of Catholics, he held.

O'Brien, assurred and provocative, claimed the Church's aim was world domination. Evidence was the prevalence of Catholic "political intrigue" through the centuries.


Voting: General. 36 for; 46

O'REGAN: The doctrine is eternal, not the practice.

DEAN: For two thousand years, the Church has been an organisation, not a leading men to salvation. VOICE: And you're still having a riot!

DEAN: I studied theology for five years.

DEAN: ... and I had to come here tonight to learn all about it. SAME VOICE: Weren't you a very good student?

O'BRIEN: It reminds me of the story about the Irishman coming out of a brothel. He said...

O'BRIEN: ME NAME'S O'BRIEN.

O'BRIEN: My only comment on that is that I'm very glad you're name is not O'Brien.

CLEARLY: The Catholic Church does not believe in competition.

VOICE: What about the Inquisition?

CLEARLY: That was only a method of preventing ignorant people from falling into error.

VOICE: Oh yes, torture, thumbscrews...

CLEARLY: The only way ignorant peasants could be made to understand was by pain.

TREACHY: Is man here just for himself? No! He is on earth to prove he is worthy of immortality here.

VOICE: Isn't that living for himself?

SOULFULNESS AND A GIANTIC RATTLE

We announce a GIANTIC RATTLE for all penalites students and all devotees of the get-rich-quick method.

The prize will be a ticket at a mere $1.50 each, and if you win a prize, the money will keep you in cavans for at least ten years. You can win the season, whether or not you call LitoSco a deserving cause. The enormous prizes offered will appeal to every lucrative mind. We will be selling the tickets soon, so beware! Have your halfpennies ready when we hold you up at loaded banana-point.

Once again we send up our anguish howl for more COPP to fill the ever hungry maw of EXPERIMENT 7: anything; almost... almost... is considered. All you have to do is scuttle furiously into Exec. Room and slip your contribution into LitoSco's pigdoir. PLEASE ONE NEED know by the way...

SOULFULNESS IN THE MODERN NOVEL

A new title of interest: ROMAN MUNZT talks on MAY 4, at 8 p.m., in the STAFF COMMON ROOM. Supper provided.

all iconoclasts welcome

THE STUDENTS: Finance, 35 for; 34 against.

SHOTS FROM THE SKIRSMISHING...

HAMLIN: Roman Catholicism has a better chance of achieving its aim of world domination.

VOICE: What—Irishman?

HAMLIN: For a gentleman of Irishness.

HAMLIN: The Vatican is a to-Italian state.

VOICE: So's Heaven.

COSSHAM: Make a child a Catholic till he's seven, and he'll be a Catholic for life. The doctrine is so ground into him.

VOICE: What about Henry the Eighth?

O'REGAN: The Church's influence is solely in faith and morals.

VOICE: And that covers a multitude of sins.

O'REGAN: The liberalism of the Church is shown in its changes throughout history.

VOICE: I thought it was eternal.

Susie Easterbrook-Smith being measured for her Island Scene costume by Wardobe Mistress Elizabeth Greyford. (From an Estevon. rehearsal.)

BEEN ROOKED LATELY?

The year has begun very satisfactorily for the Chess Club. At tournaments on the opening night totalled 27, and has remained constant at about the one score mark. The acquisition of players as good as John Howe and Roger Chapman should enable the Club to enter an A Grade team in the Wellington InteClub Championship and send a strong team to Winter Tournament.

CHESS TOURNAMENTS

A "lightning tournament," ably organised by the President, Ross Ebersham, proved very successful on the opening night. Three ladder tournaments and a perpetual ladder system are now underway. They should provide plenty of competition and interest.

The Club meets on Monday nights in A 4 at 7. p.m. (and on times earlier). Anyone interested in Chess is always very welcome.

Golf Championships Under Way

The last Golf Club; Day was held at Paraparaumu on April 9. Fifty-three members attended on the day and the weather was kind. In addition to the usual coaching and playing, First Round Championship matches were played off in the afternoon.

The results:

K. Port beat J. Young

P. Ronkin beat C. Murray


First Round victors qualify for the Championship Plate.

The afternoon boxie competition was won by K. Port who finished 2 up on boggy.

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Duggan: His Experience—His Writing

"My intention for this occasion is to consider one or two aspects of the writer's problem of how to discipline, or how to order the chaos of his experience, for the purpose of eventual prose," said Maurice Duggan, the Burns Fellow 1969, in his address, "Talking of Writing," to the Otago Literary Society recently.

Two or three examples will suffice to represent experience, in the sense of the word, one might be for that and the other, direct and non-literal. The question will be, for me, to question this experience for my writing. They are memories, or moments, possessed of some vibration, for moments are when one felt one's power of perception to be full.

"PARSE THE FOLLOWING"

"I can hear the voice quite clearly now: "Parse the following—bear in mind the following. Give example, boy, of metaphor, simile, alliteration, onomatopoeia."

Copy this down, all of you: Poetry equals the best words in the best order. It is important that you should understand the difference between prose and poetry.

"Our puzzlement, our puzzlement, was great. Surely the difference was plain? Surely it did not need the weight of this critical authority to explain the obvious. Poetry looked different, poetry sounded different... And I have some memory of it yet: Something about the white walls of Tristan: Something about a dying slave; something about a square that broke. All committed, at one time, to memory; all regurgitated, in my mind, as dodging, doodling, buzzing hour of the English class."

"And the other? The unlettered, breathless involuntary, the man who did not know so experience at all, but only as something, an element in which, like a toam of leaves and twigs on a stream, we floated, stranded and drifted..."

"In time I proved my education false. He read two stories of mine then. I did not know what might be done with the literary side of the same sort of thing. It was clear that I was sealed off; it shod no light on my experience; it had no voice for me. Arithmetic, yes; that assisted me, directly, in the long, cautious 'fiddle' of a childhood and adolescence dominated by a parental resolve to teach me the value of money by keeping me always in the dark. These 'happiest days of my life,'—days marked by puzzlement and arbitrary poverty, by rage, boredom, clation, distemper, corporeal punishment (lots of that), modes of ferocity: football, swimming, the moving of towns, and the memorizing of The Slave's Dream and The Walls of Tunis and The Torch of Life—those days ended at 11."

"Perfectly unequipped, I was thrust out into Life's Great Adventure; into the Cruel World; into the Rat-race; into the World of Adult Values; into Opportunity, with a knocking heart. And I found myself very much at home in its values. Its values were not, after all, so different from the values of Fez and Form. The old world was put to no trade and pushed into no profession. I was strong. I could sell the strength of that arm. My impression of a divination, I might fetch a shilling; my recitation of The Slave's Dream was not a marketable thing."

"I JOINED A UNION"

"I joined a union, many unions before I was done (and I'm not done yet), and more or less happy at last. In a miserable sort of way, I batted about in dangerous company, rum-flavoured drink, Sally, and round-wine biscuits. I was in love with the best of the girls. Oh, the girls, before whom all the values of money and a purely vestigial morality, came so soon to grief. I left the office and started off from job to job as rash in a fever of excitement. I craved light, I craved hope, I craved unskilled and unending chores, to the next."

"I have collected officers' dirty dishes from a thousand quayed-up shipping ports. I have been trafficked in such a urbane's dirty linen. I have roasted coffee and gutted fish and mixed mountains of curry powder on a concrete floor which had smelt of whisky and been used for smoking herbs. I have cance red pork and beans, sitting before a primitive mainframe, in a spray of tomato pulp. I have dug, deived, clipped and pruned; I have driven buses, taxis, trucks; and, in a dark, endless cap played chauffeur to someone's pomp and wealth."

"I have gone to the trader's square at the trader's square's entrance of a thousand square yards, homes, houses, horse, I have driven cattle to slaughter. I have greased cars and painted houses, punched holes in metal sheet, cleaned up with a molted-out round horses at the closing of the fair.

"To what purpose? It is called experience; it is common to all, it is earning one's keep... Somewhere, under an imprint not part of the subject here, I sat down at a kitchen table in a boarding house room, to write a short story. A hard-taggered terrains, a wide boy in leather jacket and trousers with 34-inch bottoms, and even for all, I can remember, in black shirt and white tie, with hands the colour of coffee, I sharpened a pencil, opened an old school pad and began—on the downward path. And just at this point the dying slave, the white walls of Tunis, the breaking square, came into their own."

"The problem, or so I see it now, was a problem of relation; of establishing that connection. Of establishing a connection between that eternally bound slave (and the wild ferry-rides of his youth); between the white walls of Tunis (and the blazing bonfires that so impressed his youth); between the factories, the girls, the laundry, art..."

"SMOKE"

"The story was called Smoke. I recognized by its first paragraph. It told of a man with great relief, some years later. I cannot remember in any detail what it was about; I doubt that it was about anything at all. I have a very clear and very humble remembrance of the quite incredible badness of the thing—the quite alarming ineptitude. I remember also that it was written at one sitting, from start to finish, and that the book was without error or deletion of any kind—"

"I had behind me, so to speak, an education of a sort. I had behind me the experience of a great many. And I chose to write about Smoke—An abstract consideration of man's destiny—no less. In a manner unsuspected that royal slave was being celebrated the most beautiful woman in the world; the white square was breaking her. She was a slave, it wrote, that is to say, in reaction to literature—and not to life. I couldn't do it. Not knowing what was involved in the sort of attempt. Quite unequipped to attempt it; and knowing nothing of the purpose, knowing nothing and having no thought of representing life—I turned back upon the problem and wrote about Smoke..."

"WITH MYSELF"

"I began where, I imagine, so many writers begin—with myself."

The Chorus Line hard at work. Follow the man in front... You can't go wrong.

*(From an Extrav. rehearsal.)*

I was possessed of all the wonderful freedom of a complete ignorance; excited by possibilities so vast that, lacquered and untutored though I know the view to have been, I can yet sigh for the faith of it, the strength of it. I can hear still the crazy voice of complete confidence, and as though it were a figure beyond me, I would aver for it. If I could, that harshness of discovering how crazy will be the failure.

"The autobiographical form is a commonplace for beginners. It is a natural starting-point. Even some years later than this, I still stood plunck-centre in my disordered and motifless world, and endeavoured to deal with that chaos by reaching out and grasping haphazard pieces. But now, through the expression was graceless... I was looking, uncovered before it had all been a matter of looking in, of trying to give expression to my own ferment."

"What was it, then that that leather-jacketed boy had to learn? No lesson than everything... What he was enquiring, in his attempt to find the one pattern, had to do with trying to give expression to his own experience in some pattern."

"I see him wait deep, then, in the flood. In a landscape where there was no sign of dying slave or breaking square; where the descriptions he had been given, the map he had been taught to read, was a mosaic to these bile bluffs and broken boulders these peaks of snow and pupils of frost. What he had to do was to unlock the reach-me-down cloak of his education. Trained to think, for example, of beauty as residing in the object he had to learn that its true character lay in the strength of the imaginative response. His problem is mine."

In conclusion, Mr Duggan pointed out that the "leather-jacketed youth" was meant to be "somebody" drawn from selected facts and filled out by invention.

"CRITIC"

A VIEW FROM THE BRIDGE

LEHRER DISSECTED...

SIR.—With reference to your recent extravagant coverage of Tom Lehrer, I must record an indigent dissatisfaction, of my views, from the tone of the review purporting to represent student opinion at V.U.W. The five columns involved might have been more appropriately employed on a bona fide student activity: a debate issue of "SALIENT." I personally found Tom Lehrer's performances lamentably deficient in social interest, or to put it the same applies to his presentation—the intellectual genius leaching the common level of entertainment.

It is significant that N.M.L. likes to remind us—of how boring he personally finds this temporary occupation of his. He is justifiably ashamed, not "modest", of his mercenary outlook.

It is quite true that Mr. L. has two real talents: the control of audience reaction, and the ability to play the piano while looking. With the former his method is simple and should be observed by his faithful followers at Wellington parties; he stops when it is time to laugh, is silent for a time properly proportioned to his personal evaluation of the merit of the joke, and then continues. If any time he is not receiving sufficient appreciation, he slams a joke so hard and so obviously that it is not only painful, but irrelevant to the audience.

However, a series of haphazard skits can evidently be counted upon to fill the Town Hall in Wellington at any time, and if those skits have acquired a reputation for the risque touch then the staff of "SALIENT" will always be fully represented.

Yours faithfully,
L. T. KEHELL.

... AND PATCHED UP AGAIN

SIR.—That the staff of "SALIENT" is prudish, such appears to be the case when measuring the meagre, half-assumed tone of their performance.

A rough analysis of the Lehrer audience was most revealing. It showed an extremely small proportion of the university students. One would take for granted that a first-class entertainer (particularly the early professor) would attract a large number of the thinking members of the community. This, however, was not so. The mere nomenclature "Victoria" should not influence its members to a Victorian outlook.

Yours, etc.,
LET JUSTICE BE DONE.

REWIE ALLEY

SIR.—I appreciate very much your valiant words "In the Red" in the issue of March 14, indicating that SALIENT, 1960 is Miller of the Year. Such local talent as Lord Cobham once said that we are engaged in a war of ideas and losing it would be as fatal as losing a shooting war. No doubt students have Lord Cobham's saying in saying that when listening to Rewie Alley's lectures according to Mr. THOMAS.

I do not believe Victoria's interest in Asia to be lacking, but Victoria's students were wise not to waste their precious time listening to Alley's propaganda for the Chinese Communist. As a Chinese student in this University, I wish to point out that Alley has been trying to give us a Communist history of modern China over the past 30 years.

Sincerely yours,
ULYSSES T. L. LI.

EXTRACT FROM AN OPEN LETTER

... But instead of Christ you have given us Chiang. Marx! Instead of the church you have helped to establish the commune. Instead of love and unity, you are spreading hate and division. Instead of the government of God you are propagating the dictatorship of men.

It is a staggering phenomenon that from this nation of 21 million, a man can go forth to affect the happiness of 500 million. If you have not the power to affect what any nation, any man can do who has a plan, a passion and a purpose. Such a man can change the world.

Yet New Zealand is a Christian country. And you have failed to share the Christian faith with us in China, you have even brought back to us, another gospel—the gospel of Mao. Yours is the plan, the passion and the purpose of the Communists.

WHO'S SICK NOW?

SIR.—Avoid troubling about such things as "Why don't you attack something?"

Why bother? You have the finest little country in the world. All you have to do is to spend so many years enjoying University life and then get a little nice place in the Hutt. Then sit back and enjoy rugby, grey, the Cathedrals and all the other captivating aspects of New Zealand life. If you don't die of boredom, you may live to be 100. If that fails then there is always the marvellous doctrine of Christianity and the Social Security Department to fall back on.

But don't get sick man, because that's somewhat futile when there is nothing to be sick about.

Yours sincerely,
D. S. THOMAS.

DO WE LICK LIQUOR?

SIR.—It seems a pity that the only topic on which students can make headlines in the Press is the liquor question. The President of the Otago University Students' Association was quoted as saying at an annual meeting of the New Zealand University Students' Association, that the student body, representative of the more intelligent section of the youth of the country, should suggest changes in the present licensing laws in New Zealand. Mr. Lee added that perhaps the licensing laws may at altered so that provision could be made for bar facilities in new students' union buildings.

I would like to say that if this is what "the more intelligent section of the youth of the country" spends its time in discussing, then we are fulfilling a pretty poor role in society. What is the function of the University? This is a pretty big question and I will not attempt to answer it. But surely one aim is to show society where, in the University's opinion, it has erred. I think the emphasis on drink in New Zealand is one obvious example of moral decline. Does the student body have to conform to society? Surely its task should be to rebel.

Yours sincerely,
J. THORNLIE.

THE STUENT BODY

SIR.—In the interests of the health of the student body, I feel that immediate action should be taken by the Health Officer to enforce the use of tonsa in our cafeterias. The use of tongs is specified by the Health Dept. of N.Z. as an essential factor in public hygiene and there is no reason whatever why the University cafeteria should be excluded from this regulation.

Yours, etc.,
G. JONES.

LOOK BACK IN ANGUISH

Soap opera serials
I'll never again follow! Their middle class characters' lives
Were depressingly hollow;
Up with the dross!
Or Angry Young Gent! Their proletarian characters' lives
Are so brilliantly empty!

-TAPOLE.
SERVICE PAGE

This year Salient introduces a Service Page for students. We have, we hope, provided a full list of the goods and services you will need this year. Freshers especially should find it useful. By shopping with the downtown firms which advertise on this page you will be returning some of the good will they have shown to students.

By using this page you will have a better chance in the long run of getting value for what you spend.

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practiced hairdresser... has a reputation for cutting amusing.

CINEMA

"A Hole in the Head"

Coming to the Curzon in the spring (Keridge-

Gimson). As usual with Frank Capra films, somewhat

sentimental, but brilliant comedy as always. Edward C. Robinson is seen in a
comedian’s role while Frank Capra is still

hand as ever.

"The Golden Age of Comedy"

Coming on later this spring. An incredibly

few collection of sequences from the era and humorous sketches of Roarke

Perkins include Ben	

Will Rogers. The program will be

chaotic.

Charming. The film’s theme is that	

lost is a fair representation of the mad	

inventiveness and wit of the Roarke	

comedy of the 30’s or 40’s.

PRINTING PROBLEMS...?

For trouble-free printing in all classes of

work, consult the printer of this journal.

SALIENT

INNER MAN

THE CALIFORNIA

in Wills Street, near Stewart Dawson’s

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a bird. Good food and good service for

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CAMA

(SALIENT)

Page Six

ACCOMPLISHMENT

MARGARET O’CONNOR

Study of Ballroom and Latin American Dancing.

A school of dancing which asks its pupils to

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"CARRY ON PHILL"

The story of a simple country lad, Phil Andrews, who won his way to fame and fortune because he could play football. Although his stock of brains was high, his sport was his hobby. All he knew was that football was the game he loved to play. When he married, he was luckier than the average man in that he had a wife who loved the game too.

"CARRY ON PHILL" begins at the opening of the Kurri Kurri Bay A. & P. Association Annual Show. The Honourable Wal is present to conduct the opening ceremony and to watch the town's "Pageant of Progress"—a spectarte devised by the local inhabitants to portray Kurri Kurri's place in the New Zealand heritage. As Wal and his retinue, Maho, are departing, they are accosted by a bloke who claims to be New Zealand's greatest hero.

WORDS FROM THE BOSS MAN

This year, in the name of the students of Victoria University, we are presenting to the public of Wellington "CARRY ON PHILL" story of professional football in New Zealand.

We of the administration of "CARRY ON PHILL" hope that the public of Wellington will flock in large numbers to see our show and so swell the funds for your Student Union Building. Further, we hope that you, students of Victoria, will support your own show and roll along by the thousand.

LAST YEAR A VERY SMALL PERCENTAGE OF THE TOTAL NUMERICAL ROLL OF THE UNIVERSITY ATTENDED "VAT 59."

Don't thinkextras, inferior in quality and content to imported "live" shows. It's not true. We have, over the years built up a repu-
tation for staging a show equal to those of most professional companies visiting Wellington. This we unashamedly state is witnessed by the "full house" signs which have appeared on the last few nights of the Wellington season, in previous years.

We expect to see all our old friends in the "Gads" again. We are very appealing to those of you who have never seen an Extravaganza before. We promise you, in "CARRY ON PHILL," an evening's entertainment you will never forget.

Yours in Expectation,

DES. DEACON,
Extravaganza Organiser, 1969.

He is a steady-looking specimen, and our two dignitaries are at no loss to understand why he should be such a hero. He tells them that he is Phil Andrews, the great New Zealand football star, winner of the gold medal on evil days. After retiring from football at the peak of his career, he couldn’t get a job anywhere, not even in an all-company, and he has to resort to running

professional football is the biggest business in the country. At this point in the proceedings, the Trade Unions in the person of Mr. Hoffa, their leader, become interested in Phil's activi-
ties, and try to persuade him to join their ranks. The Hon. Wal becomes aware of the vast financial return accruing from organ-

EXTRAVAGANZA ORGANISER, 1969.
**CAPPING AND THE STUDENT UNION BUILDING**

Capping, as you will well know, is the one time of the year when students are able to “let off steam” with a minimum of public disapproval. I realise this, and hope you enjoy yourselves, but I also want to appeal to you to act with responsibility and civility during the next few weeks.

**THERE IS A PARTICULAR REASON FOR MY ASKING THIS.** As many students are still aware a final appeal will be launched shortly, by the University Council and the Students’ Association, in an effort to completely furnish and equip the Capping Ball Room.

Over the last year my Executive and the Capping Committee has endeavoured to foster the best possible relations with the City fathers and business community. I know that this work will have been completely in vain should there be a repetition of any of the less pleasant episodes that have been associated with Capping in the past. If there is trouble our Civic standing will deteriorate, making, in turn, our future appeal extremely difficult.

I hope that the co-operation I am calling for will be recognised as essential and be immediately forthcoming.

**J. D. HERCUS,**
President, V.U.W. Students’ Association.

**THE LAST SUPPER**

On Thursday, May 5 all those to be capped the next day will be entertained by the Executive at the Graduands’ Supper. This function involves a buffet meal, some other refreshment, and finally a few speeches and a small toast list.

Compared with the actual Capping Ceremony, this is meant to be a more informal version of the same. The same farewelling from the Students’ Association, those who are leaving the University.

**FI FTE N FLO A T S**

This year, as in 1959, the process is being controlled by a committee, instead of one overworked controller.

At this stage there are over 15 floats registered, and the general standard of the idea put forward augurs well for an outstanding proceeding, at long last!

**CHARITY COLLECTION**

On Friday, May 6, we will be holding a collection for the refugees, as our contribution to the World Refugee Year.

This year the Executive anticipates that we shall raise in the vicinity of £1000. This is a high target but I believe that if every available student gives a hand, this figure can and should be reached. Last year £625 was raised by the Students for Birthright (Inc.)

**THE CLEAN**

The climax of the collection will be the presentation of the cheque to the Mayor, Mr. Kits, and his subsequent handing of it over to Corso, on May 10.

All those students who can positively give a hand are asked to do so. The last thing we want is a flap.

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VICTORIA AND THE ASIAN STUDENT

PART II

(The second article of the series in which Doug Walte describes the work of the Summer School for Asian students held in January and February of this year.)

The School sought to achieve its aims through lectures, tutorials and social functions. Tutorial classes were graded according to proficiency in English, and they were taken charge of by senior and graduate students chosen on intelligence, experience and ability in dealing with the questions likely to puzzle overseas students.

The Summer School for Asian Students poses on the lawn at Victoria.

The classes met in the mornings and the afternoons were occupied with sporting activities organised by Victoria's Physical Education Instructor, Mr. Landreth, and with personal interviews of students by their instructors. On Thursdays visits were made to various places such as the City Milk Department, a dairy farm, the Railway Workshops and the Supreme Court. Sometimes the whole school attended, at other times the individual tutorial classes made the trip. In the evenings activities centred around addresses by members of the University staff on topics of particular interest to Asian students. Highlights among these addresses were "Education of the East," "To be or not to be a Foreigner," and "New Zealand Women." These were followed by informal discussion in which it was hoped that students would gain confidence in expressing themselves and in using English to do this. Matters not covered in the addresses did provide material for tutorial discussions. However, the main emphasis in tutorials was on English language structure.

SOCIAL ARRANGEMENTS

A feature of the social arrangements was a weekend camp held at Akatarawa. There people began to understand each other more intimately and worked together during that time, and afterwards, with renewed vigour and concentration. Panel discussions, dances, films, parties at flats afforded overseas students the opportunity of mixing and of gaining confidence in the atmosphere of New Zealand student life. The school was closed by the Minister of Education, and the Colombo Plan students organised a dance in the evening.

LESSENING THE SHOCK

It can be seen, then, how this first attempt was made at lessening the shock of settling down in a new culture. However, the understanding of a new culture can only develop through a longer period of living with the people and observing closely their everyday lives. This would be ludicrous to pretend that in the space of a month a person living for a stranger to New Zealand life and customs—and language—can be transformed into a person completely at home here. This adjustment is a personal concern and can only be achieved by means peculiar to each individual. There can be no model answer, but a scheme such as the Summer School does provide the Asian student with a foundation. He no longer finds himself, as many of his forerunners have, floundering in a void with no landmarks except students of his own nationality, people often equally adrift. He can organise his life to suit his difficulties and in an atmosphere of tolerance and interest. He can organise his life to suit the demands of his own needs within the limits of the Summer School environment.

New Zealand students are working long hours to earn money during the vacation. Others are away on holiday. Again there are other overseas students at Victoria—students from Asian countries not associated with the Colombo Plan; students from the Pacific Islands and Fiji, for whom some course such as the Summer School is equally necessary. These students must not be excluded from further contact.

I am not agitating for a friendship campaign. But I would ask the overseas student to assert himself as an individual. I would ask New Zealand students to recognise the difficulties of an overseas student here at Victoria and to realise the opportunity, available to all too few for too short a period, for frank and open discussion of the attitudes that is needed most is the tolerance which is the basis of friendship.

STUDENT BODY

With my blazer and scarlet conspicuous
And my corduroys, I'm matric

Do you think that
Some sort of varsity bat

Would make me look ridicu-

lous?

—TADPOLE.

GOOD ADVICE

The following anecdote is told about one of the earlier Russo-Iranian wars: Ivan is about to leave the village, in which he was born, to join his regiment. His aged mother says to him: "Now, son, when you are at the front, don't work too hard. When you see a Turk, take your rifle and shoot him dead—and then eat something. Then take your rifle again and kill another Turk—and then take a rest. When you shoot the last Turk, and there is still another Turk, if you absolutely have to, kill then take time out for a cup of tea..." "But, mother, why should I shoot a Turk if I don't want to?" "Don't be a fool," the old woman replied, "Why should the Turks want to shoot at you?"

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Cinema Scene—

A POOR TRIBUTE TO MUNI

"THE LAST ANGRY MAN"

Paul Muni, a notable star of Hollywood in the 1930's ("Scarface," "The Good Earth," etc.), has reappeared after an absence of seven years in the film "The Last Angry Man." More of a one-man show and a disguised tribute to Muni the actor, the movie is somewhat pretentious. In it, moldering Tennessee Williams, who did his work on location in Brooklyn, the movie would lose its chief mainstay and probably collapse about the producer's ears.

As the old Mike, bound in the pathetic series of "Cary or" movies, Script, direction, photography are all used with this purpose in this film to prove what is one of the most disgusting comedies ever. Cary on you British people, you yourselves to blame if British films are, by 1965, non-existent. "Upstairs and Downstairs" (IV) is another British comedy, superior to "Teacher" but nevertheless quite conventional. It stars amongst others, Mylene Demongnot and Daniel Massey, the best of a bad bunch. "The Sisters" (III) is the first part of another Russian trilogy dealing with the era of the Revolution, Murder is by Kuleshov and unfortunately the film's story tends to detract attention away from the rest of the movie—a bad thing. "Operation Petticoat" (V) is a comedy from U-I studios is crammed full of witless jokes; the humour is too banal. The "Scageway" (V) is a comedy from U-I studios is crammed full of witless jokes; the humour is too banal. The "Scageway" (V) is a comedy from U-I studios is crammed full of witless jokes; the humour is too banal.

THE MIDDLE OF THE NIGHT

Pregnant with dramatic content, the screenplay of "The Middle of the Night" (II), has its basis in the overworked sub-genre of coming-of-age.

The system of grading films is as follows:

I. Excellent
II. Good
III. Average
IV. Fair
V. Poor

For the underdog, Paddy Chayefsky, who gave us " Marty" and "Bachelor Party" has here written a telling impressionistic account of the struggle of two people against social conventions and conformity. Unfortunately, Chayefsky's characters are a bit too arbitrary, and though the script never stoops to the level of melodrama, there is a certain dearth of material substance, a lack of genuineness about the scene and action-there.

The treatment of the screenplay is no doubt largely to blame for this, though I had the impression the primary fault lay in the direction, and the script to an extent. As with any two capable characters, Frederic March and Kim Novak are two capable players who have turned in two sensitive and keen performances.

An intrinsic part of any film with such a setting and subject as Chayefsky's, the art direction in "The Middle of the Night" is superbly handled. Stock shots are at a minimum and the camerawork undertaken for the most part in low-key lighting with hard contrast accentuates the movies more emotive sequence superlatively.

Also, many of the performers will probably insist that the banal use of neurealepsy and psychological midlife crises in a movie is the main drawback in an otherwise fine film.

IN BRIEF

"Cary on Teacher" (V) is

STUDYING IN VIENNA

Helen Collier, a well-known N.Z. pianist, is at present studying at the Vienna Conservatoire. A pupil of Diny Schramm, Miss Collier left at the end of 1957 for three years' advanced study oversees. Miss Collier writes from Europe—

"For several hundred years Vienna has been famous as a musical centre; some would say as the home of music. Whether this is true or not, Vienna has certainly had a very strong influence on some of our greatest composers. Beethoven, Mozart, Brahms, Hay-

on, Schubert and others. Having been a student in Vienna for near-..."

Helen Collier, fourth from the left, with some of her class in Vienna. On her right is the eminent pianist Paul Badura-Skoda.
YOUNG NAVAL PIANIST

My musical training has been a rather mixed up affair. The first time I really took an interest in music was when I was one of a party of school children which attended a concert given by the Birmingham Symphony Orchestra, at the Town Hall, Birmingham, under the leadership of B. B. Bronfman’s Piano Concerto. Hearing this work for the first time at the tender age of twelve I was tremendously influenced.

From then on I did nothing but axiosize on becoming a piano teacher at school and my headmaster. I wanted to learn the piano. Mammy was made quite. Everyone was very sceptical as

By the young naval pianist

PATRICK FLYNN

KALIEN

previously I had been just as enthusiastic about becoming in turn, a B.B.C. announcer, a magician, an artist, a mayor, and a shepherd.

ROYAL MARINE SCHOOL OF MUSIC

However, I persevered with this obsession and to cut a long story short, I was duly deposited in the Royal Marine School of Music at the age of 14 where I was decreed that I should learn the piano—despite the fact that my feet—because my teeth were the only musical instrument I could play.

After spending a difficult three years learning how to march in step, the exhilaration and improving history of the Royal Marines, coupled with daily frenzied guitar practice, I mastered the intricacies of boot polishning. I managed to gain my A.H.O. diploma and, after much playing and teaching; in the same year I also won the Cassell prize silver medal (which I have since pawned).

DRAFTED TO SINGAPORE

At the age of 16 I was appointed solo pianist to the Royal Marines band of the Royal Marines and worked under Col. F. Vivian Dunn, C.V.O., P.R.A.M. R.N. performing for Government and State functions and wading through the concert repertoire with much difficulty. However, after 18 months of this I was drafted to the Royal Marines band of Chief of Staff at Singapore. I spent a most interesting 18 months there. Music was great experience—a companioning child prodigy violinist on tour of

ics, and Haydn, Beethoven, Mozart, and Schubert feature prominently on the programmes. Schumann and Chopin are also well represented, with a great deal of Chopin playing as amongst the most demanding and technical literature known to me.

What glorious singing one hears in the Opera—night after night, especially Sunday, always to full houses and to standing ovations, and with every note on the piano. No wonder that only the best will do, whether it be in Mozart, Verdi, Wagner, Strauss or in any other works of the period.

For students it is not hard to find an excellent teacher. There are the Academy and the Conservatorium of Vienna, as well as private institutions. I am studying under the direction of the Conservatorium of Vienna with Friedo Hansel. My brother, who was the teacher of the famous conductor Boult. Frau Professor has a large class, consisting mostly of foreign students, several from Australia, New Zealand, and as well as lessons on a week, we meet every few weeks

in class to perform the works we are studying. This experience is very valuable to performers and I am able to increase our knowledge of the repertoire through listening to the other students. The first few months in the class are usually rather difficult, as one realizes one's own inadequacies and struggles to absorb new ideas. Our teacher pays much attention to the cultivation of touch (in all its manifestations) and to the development of speed and strength and to a strong feeling for rhythm and all the subtleties of phrasing. She also tries to develop each student's own personal style; to show us that we must be ourselves and not just want to copy others. However, our performances are to have life and meaning.

This is the point where we British students sometimes have a great battle, for our own tradition does not encourage us to show our feelings. Many of us are reared on a shell, hide behind a mask, showing only as much as we think will be acceptable to polite society. This may be alright for afternoon tea-parties but it is hardly the atmosphere for which we strive. Our performances are to be more different, exchanging

international Festival of Student Films

On the occasion of its 10th anniversary the Amsterdam Student Union (N.A.V.S.) invited a large number of higher education to participate in an international student film festival: CINESTUD 1960.

The festival has a competitive character and is meant to review pro- gramme of the film activity since World War II, and to encourage student film production everywhere.

CINESTUD 1960 takes place in Amsterdam from September 30 to October 16, 1960. The festival will be shown in the "Britten" cinema, a professionally equipped cinema, organized, maintained and operated by students of the University of Amsterdam.

EVA BERNATHOVA

Eva Bernathova, a brilliant Czech pianist in her twenties, is in constant demand as a recitalist and soloist with various Czech orchestras. She is also one of the busiest Czech recording artists; having recorded Liszt’s B Minor Sonata and Franck’s “Symphonic Variations” for Saraphon.

Eva Bernathova received her musical education in Budapest where she studied under Prof. D. Farkas. She continued her studies in Vienna under Prof. Paul Weingartner. Since 1947 she has been a member of the Prague Philharmonic Orchestra.

Her repertoire is wide and includes Liszt, Franck, Balakirev, Bartok, Vierne and Beethoven. Recently she made a triumphant tour of Bulgaria, Hungary and Germany, on which she had a resounding success with her performance of Bartok’s Third Piano Concerto with the Leipzig Gewandhaus Orchestra under Franz Konwitschny. She said afterwards that Mr. Balakirev pieces were played very well. Bartok was suddenly as clear as Muszti." It is this concert that Eva Bernathova is playing with the National Orchestra in the subscription concert on Saturday, May 7.

MOVEMENT TO NEW ZEALAND

My parents migrated to New Zealand and I followed them by transferring to the Royal New Zealand Navy. (They graciously accepted me.) So far I have done very little musically in New Zealand—teaching in Auckland and two in Wellington.

ENTRIES FROM VICTORIA

WELCOME

Entries from your university are welcome and students, and others interested, who accompany the entries are welcome as well. Besides an opportunity to look at films, this festival will offer students from all countries the occasion to meet and get to know each other. The organization committee is arranging a complete social programme and will assist visitors who want to see other Amsterdam and Holland. The prizes, to be awarded by a jury of well-known film critics, will be distributed at the Cinefestuhal ball. Entries must reach the Editor, Cinefestuhal, Beforestraat 34, not later than June 15, 1960. Write, ring or call on Editor, "BAINL" for entry forms.

HEAVEN FORBIDS

Mix politics and sport?

What a thought!

Aren’t things bad enough.

—TAPOLE.

CLEANING UP CLERICS

Extract from “Evening Post”, Tuesday, March 8:

“Others who took part in the Court today for sentence on vice were the Rev. Professor G. E. Hughes, the Rev. R. Thornley and the Dean of Wellington (the Very Rev. D. J. Davies). The cases included two for the sale of printable autobiography. So far I have done very little musically in New Zealand—teaching in Auckland and two in Wellington.

The father was removed by the Vicar, Chancellor of Victoria University (Dr. J. Williams) and the president of the Students’ Association (Mr. J. D. Hecus).”

We hope the lessons were more successful and to the peace of the tutors, brought those naughtily religious nats sharply to heel.

STATISTICS have proved that ONE out of every TEN SUCCESSFUL MIDS reads BOOKS

MODERN BOOKS

Co-operative, 48 Manns St, Wellington

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Co-operative, 48 Manns St, Wellington
BILL SHEAT ANSWERS

Will Extrav. Become Intimate Revue

Bill Sheat, co-author and co-producer of "Carry On Phil," thinks that 1960 may see the last of the "big" Extravaganzas. He hopes so. He is more in favour of a subtle and intimate revue. And this may well be possible next year when the Student Union Building is in use.

The new building will have a small and well-equipped theatre. It is quite possible that the student Executive will decide to stage Extravaganza 1961 in the "new Little Theatre"—there are strong reasons for doing so, and the ever-increasing rentals at the Opera House is only one of them.

With the passing of every year Extravaganza is getting further away from its original form. It has become a slick and polished show, stronger in production and "swoppe." According to Bill Sheat "Carry On Phil" will cost over 2,700 pounds, a huge sum for an Extravaganza produced in 1954 cost less than half the amount. This spends a part for itself. With so much money at stake it is of paramount importance to keep the Opera House. In other words, a "spec-tacular"—a lack of real satire, a glossing over of political themes.

IAN RICH SAID

As Ian Rich said in 1957: "It is significant that the most popular and most widely remembered lyric from the 1954 Extravaganza is the novelty item, "The Botanical Garden Rakes." Old Extrav. die-hards may have a little problem deciding whether this is the most suitable number. For the freshener, just new to the chorus line, it fitted smoothly into what he thought was probably the only pattern of Extravaganza presentation. The music for the "Botanical Garden Rakes" was taken from a new American musical comedy "Guys and Dolls," its theme was not political but more broadly satirical.

SATIRE REPLACED

"We have replaced satire with burlesque, ignored allegory for the easier, occasional pieces of wit in a roughly localised scene. Now, when we want to strike out at pub-

lic affairs or public themes, we do so only occasionally, and then only after we have prepared the way by giving the audience a colourful background such as the Taj Mahal or a Western saloon, with jokes and chorus to match. The purist may have something when he complains that the modern Extravaganza lacks form; and perhaps those responsible should not ignore his suggestions that we split our talent and present a revue instead of the present mix of varying bur-

lesque, variety acts and occasional satire."

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EXTRAV. — BACK-ROOM BOYS

CYRIL BUSTIN is this year's stage manager. Although this is his first "extravaganza" his experience will ensure that few "snags" will arise during each performance. Cyril has had varied theatre experience in Auckland and Wellington. Among the long list of shows with which he has been associated are: "The Vagabond King," "One For the Road," "Babes in the Wood," "The Pied Piper," Fifty-seven Varieties," "High Spirits," "Quiet Weekend," "White Sheep of the Family," and "The Moon Is Blue." This year he is also stage-managing "Kiss Me Kate" for the Wellington Opera Society.

JEFF STEWART is this year's choreographer. For the last few years he has been in Canada working in "Theatre Under the Stairs" in Vancouver. While there he worked with such stars as Robert Roman-ville, Mary La Roche and Sally Forrest. Many ideas for Extravaganza's musical numbers are a result of study with Ada Broadbent, the American choreographer. Jeff has appeared on TV and in night clubs and has the practical ability necessary for a successful staging of a show such as Extravaganza.

PETER COATES will be best re-

membered as Dad Brown in "Wal-

99." This year he is back-stage as a set designer. Peter is a school teacher with a flair for art. During the summer he participated in a school for set-designers conducted by Raymond Boyce.

MORGE SCENES

The increased number of scenes presents another problem—lighting. Equipment has been borrowed from as far afield as Christchurch and Masterton. Although "Carry On Phil" will have a partly political theme, it will be by no means the whole story. One reason for this is the negative state of New Zealand politics at the moment, and the lack of personalities on the national scene.

ABOUT SHEAT

All in all, "Carry On Phil" promises to be a very polished Extrav, and Bill Sheat is in no small way responsible. He was first connected with Extrav in 1949 when he was a cast member. Since then he has been producer, co-producer, author, co-author, administrator, background and prompt. Bill was, for some time active in the V.U.W. Drama Club. He has written, acted and produced for Wellington Repertory. In 1958 he produced the opera "Martha," with the National Orchestra (John Hopkins on the rostrum) supporting. This year he will also write and produce, again with Terry Browne, "She'll Be Right" for Wellington Rep. This revue, to be staged in July, will show highlights in the life of a typical New Zealand family unit.