ATTEMPTS TO RECONSTITUTE EXC, S.R.C.

By ROGER WILDE

ATTEMPTS to reconstitute both the Executive and the Sudent Representation Council will be made at a special general meeting of the Students' Association in the Common Common Room of the SUB at 7 p.m. tomorrow night.

A motion moved by the president of the Common Common Room, Gerard Curry and seconded by the vice-president, Margaret Blyson, will seek to establish both a new Executive and a new Student Representation Council.

This would mean membership of the two councils, which is based on voting rights of members of the council, would also be determined by the student body as it was originally proposed to be.

"We would mean members of the council. It is the only way to ensure that voting rights of members of the council are based on the number of students who came along," Gerard Curry said.

The procedure of reselection, which will also be moved by Executive and Student Representation Councils, will allow the Student Representation Council to be elected by the student body, who has been left to the discretion of the Student Representation Council member.

Discussions of the reasons for the move were held on a number of occasions, but it is not clear what would have happened if the Student Representation Council had not been established.

"I don't think that the Student Representation Council was established by the student body," Gerard Curry said.

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The Argot, naughts and keepers

To which he had no reply. And he sorely grieved at his failure to vend his Argots.

Oh the hours of the luminous moon had turned for the betterer, the luscious fruit of the chief of the wise men of Argor, David the Regent (who was David the King to be sure). And a civil slave from the railways entered theArgor at the safe at home.

One section falls from all lips. How will Party Dave sell, unload or otherwise his extra 240 copies of Argor? Only Time will tell.

LETTERS TO THE EDITOR


c

African rift

After reading Nil Wright's article in the last issue of the Argot, I feel that the Great African Rift which has been belittled in the past by those who are uninformed about it is and the Sudanese politics which concern us.

I lived in South Sudan from 1962-1964 and in Sudan from 1964-1966. Nil Wright's outline of Sudanese problems is well presented and the simplicity, leaves out some important points. In a way that is not said in Sudan there is another great rift in that country. African Nil Wright knows of course that theory of Africa

by Dr. Joseph A. M. Aiello, who has just won the Nobel Prize for his work on the African.
50 demonstrators picket Vietnam Diplomatic Mission

FIFTY students and workers picketed the DIC Building in Lamont Quay on Friday night demanding the expulsion of the Diplomatic Mission of the Republic of (South) Vietnam from the building.

An open letter to the manager of the store was presented to this effect.

There have been no incidents except for an altercation between a serviceman who had served in Vietnam who, it was alleged, was threatened and hit one of the demonstrators.

A guard who was posted on the roof of the building was thought to be guarding a flag of the mission.

The letter to the DIC said the building would be picketed every Friday evening, beginning at 7 p.m., until the mission was kicked out.

Music Course

A music preliminary course will be introduced in 1970 for those who are new to music.

Stage one classes are to be divided into two groups: one which will do a comprehensive course suitable for a B.A. and another group for those who wish to take a Music Degree.

In the case of those students proposing to major in music, some swapping changes are to be introduced.

Stage two students will study composition from "A Student's First Cry" in 1970, and "Professor Page." They will not sit examinations in any composition subjects but will be required to complete regular assignments to a satisfactory standard.

The two new subjects are to be introduced: ancient and oriental music and music education.

Professor Page also pointed out that anyone taking any degree may take a music performance course.

Non-TEACHER SCHOOL

A fully automated college with students but no teachers has opened in Los Angeles, California.

Phone calls go to school early in the morning, carry full class loads, and homework, take tests, and if they make the grade, eventually graduate without ever seeing a teacher.

Each student is in a class by himself, enrolling at any time, working along and alone in silence, competing with no one and setting his own pace of progress.

This is possible because all instruction is programmed on tape. The faculty of the Automated Business College is a library of 420 tapes.

The one person with whom students have any kind of traditional campus relationship is the college's executive director, Jim Scott, who single-handedly runs the school.

He establishes the curriculum, plans programs of study, recommends homework, sets final grades, and even helps him find jobs after graduation.

Enrollment now is small (15) but with present equipment the college can handle 30 students a day or more.

An average student can complete a standard secretarial course in five months, as well as秘书, according to college officials.

The clerical-typist course can be completed in as little as 14 weeks.

Taped lectures by experienced teachers are coordinated with standard textbooks and workbooks.

EXERCISE YOUR LEGAL RIGHT

Register as a CONSCIENTIOUS OBJECTOR

For further information contact

SOCIETY OF FRIENDS (Quakers)
55 Fairview Crescent, Wellington
Telephone 758-189

Oriente

Travel the NZUSA's STB way to Singapore

Orient

this summer . . .
Ontology. Let us imagine that every particle in the universe, in general retreat from an original condition of chaos and dissolution, is now attempting to have intercourse as variously as possible with as many other particles as it can (the radical desire) and to sustain each interaction as long as possible (the conservative desire). Think of a universe in which every particle is eternally and intimately engaged in interactions with each and every of its fellow particles and in thus continuing its ceaseless, ceaseless course of its individual being. Such a universe, where all is harmony and one, is Nature's goal. The primal cause within us can call a state of ontological purity and the ideal future one ontological security; and the interactions of a particle which constitute temporary defeat of its radical desire and progress towards the later can be called the ontological realization of a particle.

We can now conceive the things of Nature, as being islands of conquest in Nature's campaign against ontological insecurity; each individual thing having some relatively stable repertoire of interactions and representing itself in a microcosmic and imperfect approximation to Nature as a whole in its struggle towards ontological security. The autonomy which living things especially have, their relative independence and isolation from their environment, is just a play of Nature—the rationale of an autonomy is essentially 'ruder pour mieux sortir'—and their freedom is in a sense identical with the process of evolution; (the passion for widening and the passion for un呶inement the relations of which are determined by the nature of the environment and by the nature of the individual itself; and the ontological relations of a particle which constitute temporary defeat of its radical desire and progress towards the later can be called the ontological realization of a particle.}

Commerce Graduates and Students

We are seeking young men of above average ability and academic achievement. If you require practical experience for membership of the New Zealand Society of Accountants and have recently qualified or are nearing completion of your studies, then we invite your application for a position with our firm.

Management and Secretarial Services comprise the major part of our work.

Successful applicants can expect a variety of experiences providing a valuable commercial background.

The present growth of the firm's clients is such that there are excellent future prospects. A generous commissioning salary will be offered commensurate with achievement to date. Regular salary reviews are made and due recognition given to ability.

Working conditions are excellent in modern centrally situated offices.

Enquiries in writing or by telephone should be made to the Staff Partner.

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WELLINGTON
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4—Salien, September 24, 1969
Richard Padamo

African Rift?

If Niel Wright's article 'The Great African Rift' was true, the public would have been shocked. Unfortunately, the situation is not as clear as he describes it. The rift is not due to the appeal of Western capitalism, but to the position of the African people.

I will first deal with Mr. Wright's terminologies. A rift is not a single event, but a series of events, the result of which is the formation of the African rift. The rift is not due to the position of the African people, but to the position of the European people.

Moreover, Israelis are not the only people who have been affected by this rift. Africans are also affected. The situation is not due to the position of the Western people, but to the position of the African people. The rift is not due to the appeal of Western capitalism, but to the position of the African people.

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A SECOND LETTER FROM DUNEDIN
for Ivan Snook

The window’s uncertain shape gives
some perspective to the darkness
that has enveloped Woodhouse
as I lie awake listening to
the troubled tumult of the Leith stream.
No man is an island; Shakespeare
of all people should have known better.
But such are the utterances of patronage
and even poets must eat.

Ash collapses in the fireplace, and wind
rises in the chimney; bread turns
to stone. The weeds answer no questions.
It is as if the sea had engulfed
St Kilda and I alone were stranded
at Portobello. Our letters and poems
strain to bridge the straits,
but, drowning, we watch them swept away
as straws on a burning stream
before the eyes of hope.

—P. F. Ireland

POEM FOR MAGDALEN

Where have they taken the man
whose blood and time
ran out the holes in his body
made by the blunt instruments
first fashioned by men
in caves? Do not look here;
hate has a distant precedent.
The man has been taken away,
only the mind is left crucified

In the same quarter as the hill
is the garden where we look
alternately for the teacher
then the fighter, deciding more
often for the latter because
his craft is less inviolate.
To destroy means to kill what
is dead and what engenders death.

And so it could go on, each man
to his own calvary. Skulls litter
the desert: perhaps we do look
in the wrong places. Others have
their own business. I ask for
nothing more than this, to see
a god in a gardener’s guise.

—P. F. Ireland

AT PAPAMOA BEACH
for Paul Skinner

The scourge that is a kind of voice
forever calling does not leave us
alone for long. But this is easy
to forget lying here on my back
on the hot sand, conscious only
of a glaring blue vista of sky,
as if drowned in a well of sunlight,
or a turquoise gem, imprisoned
at its centre.

Yet as I tilt my head
forward a little I can see Mayor
Island intruding uncertainly
on the horizon, like a jellyfish
searching for a shape that means
stability in the tumble of the
tireless surf.

Somehow unreachable.
I felt your disappointment when
the trip to the Island was put off
because of rain. But, I think it
just as well — it is the accidents
that save us — here watching the
sea lazily plaiting ropes of sand.

—P. F. Ireland
Revolutionaries:

NEVIL GIBSON

SUSANNAH YORK and Bert Reed in Robert Alda's film of "THE KILLING OF SISTER GEORGE," in Frank Meray, which begins its Wellington season soon at the Kings.

NOT even the magnificently campy, campy, campy charm of the Mexican revolutionary period can save the too-schmaltzy Cineconvertical movie Revolutionaries from its dullness. The script is slow, the acting is weak, and the direction is rather dire. The result is a film that is Neither Here Nor There, little more than a collection of stock scenes and situations that have been used in other films about revolutionary leaders. The story is about the rise and fall of a revolutionary leader, Che, who is played by a rather unconvincing actor who looks more like a Hollywood star than a revolutionary leader. The film is interspersed with scenes of Che and his associates in the jungle, where they are constantly under attack from the local authorities. The film is poorly constructed and lacks any real sense of drama or tension. The acting is wooden and the dialogue is stilted. Overall, it is a disappointment and does not live up to the promise of its subject matter.
Guerrilla and Dancer

Rumors are afoot that since Kerridge’s takeover of Universal in New Zealand, a great backlog of good films is about to stream through Embassy now that Funny Girl, is due to have already seen What’s Izadora and Secret Ceremony pass through town, but that still leaves one of last year’s top three films, Charlie Bubbles, not to mention Oedipus the King, Room, Birds in Peru, Work is a Four Letter Word, The Bakers Bench, Night of the Following Day, Medea, Herod’s Madness, and and The Jokers, all from Universal, all as yet unreleased in Wellington.

Leading the bunch is Izadora (Universal) featuring Vanessa Redgrave in the novel (Morgan) Reitz film of the life of Izadora Duncan, which has already done the rounds in the South Island and opens in Wellington on Friday.

Izadora begins with Izadora at the end of her life dictating her memoirs while living in a hotel on the Riviera. Her sight of a young handsome man disguised in leather and a clown suit prompts her to conjure up vivid memories of her past life. Through these flashbacks the story of Izadora is reconstructed, eternally and completely unbound.

We are apparently seeing Izadora’s life as it now is (structurally speaking) through the film’s telling is decided, often brutally, objective. Whether Reitz and his writer Melvyn Bragg, assisted by Clive Exton and Margaret Ehrle, intended this hurdle to be surmounted without protest is not clear.

There is no doubt that Izadora Duncan was an extraordinary, and revolutionary, dancer, but it seems that it has been her private life which survived most with her name. In the context of today’s dancing forms nothing appears greatly misplaced, though we are assured that the forms Izadora introduced more than thirty years ago still continue to be followed. We pick up with Izadora as she moves with her brother and sisters across to Europe for Art and Culture. Here she meets something of a sensation. In Berlin she meets the young designer Gordon Craig (James Fox) whom she has her first affair. Their first night of love (to put it delicately) is spent in his bare-furnished attic studio. This is interesting with a beautiful geometrical-dance sequence which shows that Izadora believes in Craig, not only awakens her to her sexual feelings but also extends the passionate boundaries with the designer he has made specifically for her free-form dance. Before their child is born Craig leaves for Russia and we don’t hear any more of him.

Later in the film one gets used to the idea that people come and go with great rapidity and little explanation as to what happened to them. Izadora’s next love is the “unquestionably” rich farm owner (James Brougherton) of the sewing machine family. He gives her a fortune, which she spends on dancing schools and security of a kind, but soon his powerlessness and his life of isolation away from the top social circles makes Izadora restless.

Caught up with revolutionary ideas of her time she is drawn toward the happenings in Russia. “Russia, Russia, only Russia!” Mrs. Duncan-Williams, with all her sufferings, was worn out and the process of her life taken together,” Izadora said about her years there. Invited by the Soviet government she set up a School for Workers’ Children in Moscow which sought to put into practice all her artistic ideals of living and dancing. She believed that body, gesture and movement could express all that was necessary of human emotion and experience. Nothing, especially clothes, should restrict in any way the natural movement of the body.

In Russia Izadora married, contrary to her previously expressed principles, the poet Sergei Esarin (Ivan Tchekov). Her reason was to enable both her and her go to America to spread the word of the revolution in Russia. But it was this trip which was to bring her the greatest disappointment and disillusionment of her life. Back in Europe she separated. Exton is to return to Russia where he committed suicide and Izadora to the Riviera to live out the rest of her short life.

Reitz and photographer Larry Fine have created several memorable moments, but only occasionally. The film goes down and seldom lifts, except for the minor Boston comic about the subway disaster in which the maudlin triumph of a cost is, a few set pieces too much of the film is slow, Izadora was close to her children despite her primary allegiance to dancing, but the accidental drowning of the children is told obliquely, almost incomprehensively. Similarly her own death which comes as she is taken for a ride by the young man who appears at the beginning in her Bugatti—his sudden emotional strain shown by her long scavenging in the wheel of the car—appears contrived.

As Izadora Vanessa Redgrave is an overwhelming presence but only occasionally inspiring. In one or two scenes she excels, especially when she is travelling in an open car through a tunnel she has a premonition of death and her face changes dramatically in the one continuous sequence. In some parts her appearance has to be seen to be believed. Izadora, especially at the end of her life, is a tragic figure whose life has been exhausted before middle age. But while unkindly images are not guaranteed to make the film a box-office success that Funny Girl, a far worse film, has been, perhaps Reitz and friends have tried too hard, and in vain, to present a significant biography only to find that the scope and length are not suited. But with this said it cannot justify what Universal has done with the film in the States—cut from 132 minutes (New Zealand has the full version) down to about 90 and released as The Loves of Izadora—have a look at the poster copy!

Next Week Is

"Insurance Week"

A REPRESENTATIVE of NZUSA’s Insurance Brokers will be available to provide information on the NZUSA Insurance Scheme, without obligation.

Inquire about the discounted premiums and other special concessions available for Life Assurance.

Appointments may be arranged at the Student Union Office.

Final Year Students . . . .
Act Now Before It’s Too Late!

Salient, September 24, 1965—9
I’ Faith, ’tis a Blinding Sound
MIKE BERGIN

The ORIGINAL AMERICAN FOLK BLUES FESTIVAL
(Polydor International, 10012). Ah, now I’ve recovered. It is the real thing, this is good. It was recorded in Harlem in 1962 on the European tour of American Blue men with such memorable names as Memphis Slim, T-Bone Walker, Willie Dixon, John Lee Hooker and Shaky Jake. Track one opens with ‘We’re gonna rock, we’re gonna roll’ and they do, with a slow rolling sound, dominated by the blues of Slim and Walker. The vocals are drawled mumbled while Jackson and Dixon, on drums and bass respectively, lay down the rhythm for each song. There’s nothing live up in a fanciful way: ‘Hey Baby’, ‘I Wanna See My Baby’, ‘Love My Baby’ ‘Shake It Baby’, ‘Let’s Make It Baby’, ‘I’m Crazy But You Baby’, ‘Bye Bye Baby’. A gas. There’s no stereotyping, just expressive singing. The colloquial lyrics in the folk-blues sphere are historical and erudite but very interesting. Someone else describes the actual spirit at the studio sessions and concludes with the lines: ‘It was a night, take it for all it’s worth. I shall not look upon it like again. Hadn’t the slam been too much? The first European Tour was so successful they organised a second and recorded that. It was also being released, or watch for it.

BROADCASTING
Who’s jealous of the festival-goers at Woodstock or a hit of the right? The insular Kiwis is restricted to listening to recordings of these musical happenings. To hear any such records he is largely left to the mercy of radio. What does one get? Such inspired shows as ‘Tap of the Papas from Woodstock’ and ‘Big Beat of the ’70s’ offer what is perhaps a little too rock-material outside the Top Fifty. The difference is that the rock songs of the ’70s are often indistinguishably different in the newly named ‘Frenzytime’, ‘Nightbreed’, ‘Jazzed up’ with the very occasional album track thrown in. The damage can be done. No one would have guessed that the worthwhile material being produced in rock today, when do we get to hear them? And when do we get to hear the singles of the past decade? The local stations do manage generously to scrape together a whole hour per week for Folk and a whole hour or more for Blues. Thursday nights on ZZB offer some little ray of joy with the ‘W’ Time’ from Woodstock. Even this is rapidly disintegrating. Come back Nick Price, come back Craig Pollock (‘Nick Price at Woodstock’ tour with Carmen). Melgie Marsden, where are you?

There’s Stuart MacPherson, of course—where is he? Stuart seems to suffer

SNOBS FOR A WEEK

15—20th, September 24, 1969

BLIND FAITH (Polydor 56309) Oh, so it’s here, the album by Stevie Winwood, Eric Clapton, John McVie and Rick Grech (who looks unspeakably like the disguised Jack Bruce)—and, yes, it does live up to expectations. Even if Phils have chucked out on the cover here it really is the music that matters, and this music is very, very good. Comparisons with Blind Faith’s ancestral groups may be obvious, but I did listen to a friend’s collection of Cream albums before I picked up this LP later in the day. The sound is perhaps tighter and tighter, the bass work not so dominant as in the previous lineup. I like it better. Winwood’s vocals on every track, and his keyboard work as well, the Traffic influence is marked (that group is worth another listen, too). The set takes off with two Winwood penned numbers and Stevie’s soaring strangulated voice rails in and out of the pounding, together instruments. Then the rockabilly/Barrel House number of other years, ‘Well All Right’, which gets the modern heavy treatment. The religious influence of the group’s hassles are full-fledged in Clapton’s ‘Presence of the Lord’, which closes Side 1. It is one more example of the search for the spirit which now seems to characterise the rock generation. The songs move on from floyd’s ‘Pretty woman’s ‘The Way God Planned It’ with which it has some similarities in its soaring vocals and verses ends on the minor key and goes into a bluesy groan. Rick’s bass solo just blow their minds if played in church or ‘Sea of Joy’ opens Side two. The most obvious feature is the distinctive contribution of Rick Grech on electric violin—wonderful, too. Not as ‘Sea of Joy’ Does End, another Ginger Baker tour de force where everything has changed a little. A son. It occupies two-thirds of the side and this time it’s called ‘Do What You Like’. The message is:

Do right up your head 
Everybody must be led 
Everybody must be led 
Yes together that’s what I said

Do right up your head 
Everybody must be led 
Do right up your head 
Everybody must be led

and verse even echoes some great solo work, Winwood is first off, on the upper register of an organ-like instrument, which shoots into the whining, tearing guitar of Clapton and then the milder bass work of Grech. It’s great to sit in the sun and go to sleep midway through this number, which suddenly leaps upwards among his incredible array of perversion. The vocal is amazing, and the sun shining on the roof just amplifies the noise of the studio falling apart. I fell apart too.

THE BEST OF NINA SIMONE (FIS 40755) Miss Simone’s 16 special numbers taken from the catalogue of one of Nina’s earlier labels, 45 minutes of peculiar beauty and musicianship, of the beautiful heartiness of the lady’s low-register voice. She gives ‘Mississippi Goddamn’, ‘Sinnerman’, ‘See You Again’, ‘Don’t Let Me Be Misunderstood’, ‘To Be Young, Gifted and Black’ and sounds like a much bluer, too bad—she’s worth it. Miss Simone is not poultry. She is strong enough not to need it. The ten minute workout on ‘Sinnerman’ features the use of her voice and the power, ‘power’ for half its length. The ten minute instrumental break is based on the native African rhythms with cool counterpointing drums. There is no gossip about here to mess up the music. Miss Simone is a great example of how involvement in life. She is the preeminent Black Philosopher of sort; the dark, piercing light of Knut Wold and Bertha Breck’s The Dollhouse is a sort of counterpoint of the revolution, in a scintillating ‘concert’ performance. Her tale of the unfortunate, Four Women’ is frank and alluring. There’s no mention on the disc: if Miss Simone’s various backing musicians through Nina does play her own bluesy piano. She uses it to sweep

underground double album (Polydor 181190). Here is a sampler of acts in which Steve Winwood was involved. The first of a somewhat disjointed album, as such samplers usually are, but it does feature top-line groups and good artists. The Animals and the Trinity, the Crazy World of Arthur Brown, Black Sabbath, Cream, and Hendrix Experience (Side 2), The Velvet Underground (Side 3), Mott’s of Exeption (Side 4). The first two sides of, English origin, are the best, and it is perhaps unfortunate that the LPs are not available separately. The Velvet Underground, part of Andy Warhol’s environmental Exploding Plastic Inevitable, need the movies and lights and cover for full effect. Still, you can blast your speakers with the throbbing volume of ‘I’m Waiting for the Man’. Frank Zappa, Mother Superior, the Beatles, the Temptations, I have always found rather pretentious. I’ve recently confronted the students of the London School of Economics for a lecture which was later described as an ‘embarrassment spectacular, an explosion of non-communication’. His statement that ‘I’m in favour of being comfortable. I’m not hot on demonstrations’ was received by the audience with the same response: ‘I don’t care’. His music is clever, intellectual, and supported by better material but has little ready to hand. Archetypal titles like ‘Plastic People’.

Record One carries the classic Julie Driscoll, Brian Auger and Illeana’s ‘Season of the Witch’. Also, the Crazy World of Arthur Brown (whatever happened to him? him?) doing the fire thing. Arthur manages to say, ‘Oh, it’s so hot in here,’ just like every other stand-out, with Cream on ‘Politician’ and ‘White Line Hustler’. The Animals and Hendrix Experience both stand out. Hendrix was the genius and poigniant strings make for four fine pieces of work. Cream on ‘Suzie Q’ features Jimi Hendrix crooning ‘If the hippies cut off their hair, I don’t care’ and displaying his command on electronic guitar in three numbers which rumble into the fire. Great stuff.

All the Lovin’ Spoonful albums featuring John Sebastian, one of the best songwriters of recent years, are now available in the Pre-catalogue. They are Do You Believe In Music, Da Capo, Baby and Big Boy. Spoonful, and Everything Falling. There are still some copies of these LPs, available now for about £3, in the local record store.

LONDON EVEN

SWEET INNOCENCE — the one they wouldn’t print.

JOHNNY WINTER (CBS-SR743684) We wouldn’t even mention the eponymous treat at this point. However, is the fact that Johnny is an albino, or at the inebriated question: Can a white man wear the blues?, what but what else can I say that is irrelevant to the music inside. You see, I hate to put down a record by someone who might enjoy, and they’re saying about Johnny overseas. But I tried this blues with my breakfast and it gave me indigestion. Winter’s accoriding voice turns off me. The liner notes get all chewed up about the fact that Johnny feels the blues is emotional, rather than technical, and an emotional rather than musical. I don’t know. His guitar playing is excellent, especially on ‘I’m Careful With A Fool’. But I still don’t like him. And anyway, how did Willie Dixon get mixed up in this. Winter has an earlier recorded album, The Progressive Blues Experiment, out here quite soon. Get the warned.
THE third opera in the Ring and what could almost be described as the dark horse of Wagner opera, is Siegfried. It differs from the other Ring operas, and indeed all the rest of Wagner’s operas in that the music, and cast, is almost entirely extraneous. The brass instruments have a field day, with most of the meaty music which permeates the background music and filler. Naturally Wagner realized the potentially boring nature of this and broke it down into readable digestible fragments by the device of introducing his dragon-interlude, such as “forest murmurs.”

Siegfried is a long opera to listen to, yet when you listen to the first act, you find a fantastic love duet with which it finishes. The second act, one sits dumbfounded in silence, and the third, one has been broken. \(\frac{3}{4}\) as much as possibly could have been fitted into the four hours, and yet it sounds beautiful.

The cast of Siegfried shows just how much care Dvorsky took to ensure that first recording of Siegfried would be the best available in this generation of artists at least.

Wolfang Windgassen appears in the title role. His Siegfried is acknowledged as the greatest Siegfried of post-war Wagner, and here, because there are no long tiring performances that required Siegfried to have his voice, and because of a lifetime ambition of Windgassen’s to record his Siegfried, this recording is regarded as possibly his greatest achievement, and the same for the other singers.

Hans Hotter as Wotan, Birgit Nilsson as Brunnhilde, Gustav Neidlinger as Alberich all far far superior to the roles which they have been cast as the foremost of them. Gerhard Stolze as Mime, Marjorie Lawrence as the Woodbird, and they all have made an impression of cast, all so different, Gustav Mahler’s as the Woodbird, and she was an unknown, Margot Hoffgen sings Erda, which was to have been sung by Kirsten Flagstad, who was prevented by ill-health (also died of cancer on the same day) and was found with whom she could not compete.

The cycle continues with George Szell, conducting the Vienna Philharmonic.

As I said above quite a lot happens in Siegfried and it’s rather hard to press the synopsis to a short yet succinct form. Neverthless, I shall attempt the immense task of keeping it short, and yet interesting.

ACT 1: In a deep forest Mime, the smith, is engaged in his forge, he has a cave, here for twenty years he has been hiding from Siegfried, for the purpose of regaining the ring that is Siegfried’s caver, and now this means of the magic tarnhelm has turned himself into a dragon. Alberich is keeping watch, futilely hoping to regain his ring. Wotan appears and Alberich recognising him accuses him of interfering once again, this Wotan has no intentions of doing, and having an offer to ask Father for a something. Father for a something, this Siegfried and Mime enter. Mime’s scheme is to have Siegfried to the ring when poison Siegfried, thus gaining the ring for himself. He goes away, to prepare a poisonous potion, leaving Siegfried alone in the forest (here begins the Forest Murmurs). Siegfried has a little woodhuil and tries to imitate its call on a reed but he grows impatient, and picking away the instrument he blows a noisy call on his horn. Father wakes and comes out of his cave to do battle. He is, of course, killed by our hero, and Siegfried, scalded on the hand by Father boiling blood, puts his hand to his mouth, and in a triad he can understand the woodhuil; it tells him of the treasure to be had inside, and he goes in to see his booty. Mime hurries forward hiding from getting the ring, but is prevented by Alberich. They both chase each other, until Siegfried, his revenge complete, until he has recovered the magic ring. He is now the new ring bear, and taking up the sword he smashes his way through the woodhuil, stopping to talk to a few men about his parents. He has just killed the evil man, and is now wrestling with the remaining little dwarf being Siegfried’s father. He finally gets the true story by the readying of a thrilling MN is cave in a thunderstorm and there had given birth to Mime, then giving Mime the fragments of a sword she had pocketed of Siegfried’s father’s sword, and the magic ring, but Mime is unable to repair it.

The subtle balance between dull clichés and laboured symbols and partly personality push is hard one to strike. We can do without the ingratiating jingles that were added at an anonymous and unimportant moment. For this good Ring is not ‘Mime or ‘True’. The right name for the artist being featured is the least we can expect.

The last act was David’s and the singing was a musical show with topical comment so that it was neither impressive nor forgettable. We all enjoy a six week break at the moment.

Ron Pretty

Wagner’s Dark Horse Opera

Seekers broke up; however they’re still fairly preserved in at least one piece of black plastic among the programme cover’s vast stock. Yet, these ‘ring-in’ allows do have a recognised therapeutic effect on the city’s lonely-hearts, and we won’t scoff at that.

One can always (after 5 pet that is) turn to 2TC, where the music is good and the announcers are irrelevant. They continue to be as dirty items towards one as it is possible they might be. I have actually been enjoying Wagner’s Der Ring on this station, on alternate nights for the past fortnight. No options, you see.

WAGNER NEWS ON RECORDS: This year seems to be a fantastic year for re- issued Wagner operas available complete on stereo disc are—Das Rheingold (Decca (N.Z. pressing), D.G.C. (N.Z. pressing)) ; Die Walkure (Decca*, D.G.C. (N.Z. press)) ; Lohengrin (N.Z. press) ; Tristan and Isolde (Decca (N.Z. pressing to be released in Oct.).

Highlights records include Die Gotterdammerung (Decca); Tristan (D.G.C.); Flying Dutchman (His Master’s Voice). The Telluric disc is an excellent introduction to Wagner opera, at $2.50-75 depending where you buy it. It is an excellent record full of excitement and superb music and the price is such that, if you find that you do not taste for Wagner, (i.e. you have no taste), then you won’t have incurred any great expense. Members of World Record Club also have access to the H.M.V, London, complete which is on the catalogue for release next March.

That is Siegfried on Decca Set 243-6, Ring 13-18 OS 25717-6 (London). The playing time is 237 mins. 25 secs. not counting for record breaks.

Graduate to LIon BROWN

MIGHTY BEER!

Sallien, September 24, 1966—11
out side left

A depleted Victoria barrier contingent did well to finish fifth in the team's section in the Wellington Centre annual field day round.

VICTORIA EARNS 60-MILE ROAD CHAMPS

Sportsman of the Year.

KEMERER DOES IT AGAIN

The Vic Harper CHC has pointed with its performance in the annual Wellington Relays (624 miles) which the Wellington Harriers recorded for the first time in its history.

Some 33 teams (210 runners) took part in this event.

The relay race itself lacked luster because of the absence of the powerful northern teams (Northland, Waikato, Otago and University, Otago, Otago, and Canterbury). The event was won by the Vic Harpers with a time of 4:10:56, which was 34 seconds ahead of the runners-up, the Taranaki Harriers.

The Wellington Harriers, who have until recently consisted of 10 runners, could not improve their position this year compared to last year's 60-mile road race which they won by 22 seconds. Their team was made up of nine men and one woman, who were all members of the Vic Harpers.

The Vic Harpers have been building their relay team over the past 10 years and have shown a marked improvement in their performance during this period.

Meanwhile, the Vic Harpers have been training hard to improve their time for the 60-mile road race, which they will presumably attempt to win again this year.

Duffer's Dinner

The Blue Jays have been awarded the athletic grants of 1969 by the Athletic Council of the university. The Blue Jays have been awarded the athletic grants of 1969 by the Athletic Council of the university.

The dinner will be held on Saturday night at the Duffer's Clubhouse. All members of the Blue Jays are invited to attend.

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