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who instructs that Peer and the Woman in Green shall ride off the stage on a gigantic pig. But I can quite see that a bicycle built for two may be just about the 1946 equivalent of a gigantic pig with a rope on its neck in 1867. The bicycle didn't steal the scene, but it did draw laughter; and even better, it gave the players themselves a few moments of undergraduate fun and then removed them from the stage with envious speed.

I could make my objections to the cowherd girls scene (Ibsen says "Three cowherd girls run across the hill, shouting and singing"), in which we had the curtain rising on a most jolly backcloth with three very agile cows prancing and three suitably fluffy-looking girls with buckets and large-doll-like heads. Peer does his bit and suddenly the heads of the girls painted on the backcloth flap inwards and out come the heads of three girls. I was reminded of the brightly-hued film "Gold-diggers of Broadway 1932," a film and a year I'd be happy to forget.

THIS was a university production; yet the music, from two pianos and a violin, was provided (free of charge I understand) by Dorothea Franchi, Owen Jensen and Frank Hofmann, not now students of this university; the ballet—Kathleen Whitford's pupils—was non-university; so were some of the stage hands, the electricians, a carpenter, and the designer of the settings, Hella Hofmann. This leaves us with the actors themselves, the wardrobe mistress (who had a heavy time of it as she played the part of Aase as well), the stage manager (and he played a part in the last act) and perhaps one or two student helpers. So how can this be called a students' production? It seems fair to suggest that a university production

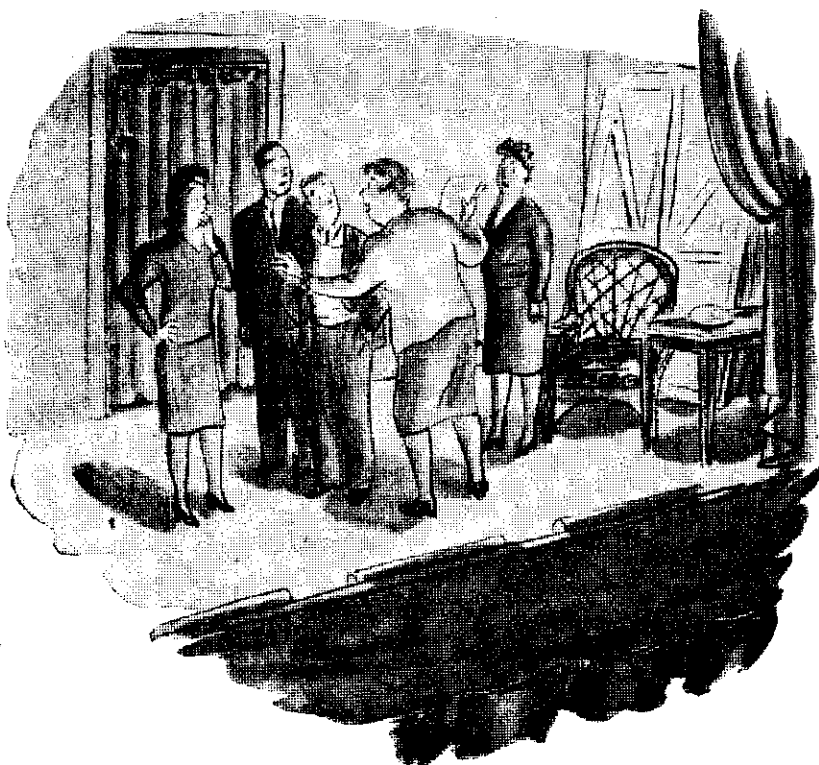
## A Journey to a Play

FIFTY-TWO years ago in Oslo a man who now lives at Rotorua saw "Peer Gynt" and has never forgotten it. One day last week he came by train from Rotorua to Auckland and went to the booking office to buy a seat for the night's performance. There was not a seat left in the house so anyway he went up to St. Andrew's Hall and reasoned with the doorman who reasoned with the producer who put a chair of honour in the aisle. The man from Oslo and from Rotorua saw everything and applauded. Then he went round to the back and stated his one complaint: the stage was not as big as the one in Oslo.

About four o'clock in the morning he caught the paper train back to Rotorua.

should be wholly so; that a university of the size of this one should be able to provide electricians and all the rest of the technical workers from its scientific ranks; and that it should certainly be able to provide its own music for such a play.

That is a hope in advance, not a complaint in retrospect. For this production of *Peer Gynt* stands, whatever criticisms may be made of details, as an important event in drama in New Zealand. The significant thing is not that it was a pretty successful venture, but that it was a venture at all. —J.



"Now, let's make Ibsen proud of us!"

(With apologies to "The New Yorker.")

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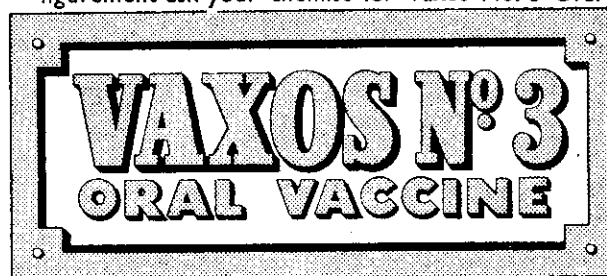
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