

## DESECRATION

### GOVERNMENT GRABS GRAFTON GRAVES

The end of 1966 will see the loss and destruction of an irreplaceable area of Auckland's beauty and history. Grafton Gully with its lovely oaks and green sheltered ways will have gone forever. This pleasant reserve in the midst of our barren city will have been bulldozed away and another gem that has been tenuously held since 1841 will have been lost forever. The final rest of our sturdier forbears will have been rudely torn open and their chiselled records shattered by pneumatic drills.

The motorway has already been commenced and progress is now far advanced on the Grafton site. Thousands of yards of soil have been shifted into the gully and all trees and shrubs in the way have been razed. What was originally represented as an innocuous amount of earthmoving has in actual fact shown itself to be a cataclysm of devastation. The public was assured that Grafton Gully would be hardly disturbed, that the motorway would lie only on the edge of the Cemetery.

On the map the road does lie dangerously near the fringes; it passes through the sexton's hut and through St. Benedict's cemetery. But it crosses Symonds Street by means of an excavated underpass which will require enormous approach works.

What has been concealed from the public is a proposed entrance road from the new motorway which will be built through the Grafton Cemetery parallel to Symonds Street and will lead into the Symonds Street - Grafton Bridge -

Karangahape Road intersection. One can well imagine the confusion when this extra outlet is added to an already overcrowded traffic blockage.

For this approach road Mr. Flynn, the District Commissioner of Works, stated publicly that "over 1100 graves will be destroyed". This may seem a small number to some until we read further that "300 to 400 graves would not be affected by the removal". In other words only about one-fifth of Grafton Gully will be left untouched, nor have we any assurance that a tree will be left standing there. The fine Gothic archway on Symonds Street is already scheduled for demolition and although it is officially stated that Governor Hobson's grave will be unaffected, on the plan it lies right in the path of the road.

Why should this motorway scheme be a matter for concern? Is Grafton Gully really worth bothering about? While the proposal to desecrate this historic cemetery will naturally bring every eccentric for hundreds of miles around out into the open and provide as happy a hunting ground for them as the pyramids, we must be careful to separate reasonable protests from those made by the more obvious crackpots. The motorway proper must certainly go through: there can be little argument about its intention or siting.

One can protest against the proposed approach road. The conception is ridiculous in its addition to an already hopeless confusion of roads at the Grafton Bridge - Symonds Street intersection. What is more important is that this scheduled road is as yet only a proposal. If the public were sufficiently well informed and warned as to its dangers then opinion could perhaps change it. But any attempt to ascertain the facts surrounding this road will be met with what can only be described as official obstruction. The writer was told by one clerk of works "we are waiting to see what protests are made before we finally decide the route."

Ministry of Works Staff have been tracing relatives of those buried in the cemetery. For why? Not to contact these relatives to seek their approval but to inform them of the Ministry's decisions.

A meeting was scheduled for mid-January between officials of the Ministry of Works, Church Authorities, and the Civic leaders. When asked a week before this meeting about their views, high dignitaries of the Church and City Council were quite plainly in total ignorance of it. No report was ever published and it would seem that the Ministry of Works is deliberately keeping the public uninformed of of their manoeuvres until it is too late to do anything about them.

The Cemetery itself is a historic spot. Originally consecrated by Bishop Selwyn it once overlooked the broad expanse of the Waitemata. Governor Hobson was interred in the newly consecrated burial ground behind the town in September 1842. A clay track was cut to it so that the cortege could wind its way up the hill. This clay track was later christened Symonds Street after Police Magistrate who had hoisted the first flag in 1840. One could not attempt to list the notable pioneers buried there. The Rev. J.F. Churton, the soldiers killed in the Maori Wars, Major-General Pitt, and the hundreds that have caused it to be called the Settlers' Cemetery. One important monument that will be broken up is that covering the grave of Edward Costley who died in April 1883. By his will he bequeathed £84,700 to Auckland institutions. It is a tragic thought that no-one, not the Costley Home for the Aged, the Sailors' Home, the Hospital, the Orphan Home, nor any other work that benefited so deeply from his bequest, could care so little about the impending destruction of the fine obelisk erected to his memory be a then grateful Auckland. What of the memorial erected by the Victoria League to the gallant soldiers of the Maori Wars? Does no-one care any longer about its preservation? What does

Auckland care for its own history and beauty?

People will later attempt to justify their own negligence by saying that the Gully needed clearing, that it was an eyesore, that it provided an unsavoury haunt. These are the people that allowed the graveyard to become overgrown, the wrought iron surrounds to be torn down and piled under the Grafton Bridge, and the grave stones to be broken and used for retaining walls.

The motorway must come but the proposed ancillary road can and must be shifted. The original master transport plan submitted in 1957 showed the proposed route to and from downtown city placed over by Grafton Road. Why should this be altered? But perhaps the only person who cares about Auckland and is in a position to do anything is Tom Pearce.

Anyone who was at the public meeting of 6 February, 1961 when Mr. Pearce challenged from the floor Mr. Kinsella, then Minister of Broadcasting, and successfully opposed the placing of a T.V. transmitter mast on Mount Eden, will remember how he pointed out the number of Auckland's green reserves that have been taken over by the Government. Whangaparaoa and North Head to the military. The superb golf course on Crown Lands at Orakei confiscated to become a fennel covered waste. Auckland Hospital quietly grabbed huge tracts of the Domain during the War and conveniently forgot to give them back; while the Cornwall Park Trustees are still fighting for their rights against similar encroachment. What chance has the individual against official forces armed with their own Special Acts?

Mr. Pearce, there are still a few who will rally behind you. Why are the Church Authorities so weak as to permit their land to become a Public Responsibility under the Auckland City Council? And what is the A.C.C. doing to safeguard this beautiful spot? We have all too few green spaces in the City to lose thus lightly this far praised spot.

Although the motorway will go through as a necessary evil, what provisions have been made for the graves? "Screens will have to be erected around



the site during the work" says Mr. Flynn. What guarantee have relatives that they will be given the correct remains at all? And what of the monuments? It would be impossible to move them without heavy equipment. What then? The marble stones will be broken for the foundations of the road, the granite tombs will be shattered for filling.

It is a horrible thought that a last resting place can be swept away as lightly as this. What of the graves where descendants have moved away, under the mistaken impression that the large sums originally paid for the plots have been devoted to their continued care and maintenance? Their graves will be ploughed up and the remains become nameless. The questions are not those of progress or public good but rather of public apathy and disinterest and official might. It is we who are to blame for being so heedless of our own property.

Chris Gordon-Craig

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Special thanks to Christine Moir for help in this issue.



## Editorial

Propaganda is a nasty word. Propaganda is a word that smacks of Nazi Germany and Goebbels. Propaganda, we are assured, is the tool of communist aggression, while we in the West (that is to say, the Free World) are told the facts. Let us beware. Let us not be misled. Let us get into the habit of reading behind the emotional gloss of the democracy-slanted statements we read from Western sources, just as we automatically read behind the Communist-slanted reports from "the other side".

The rightness or wrongness of one system compared with another is irrelevant. Both sides are right, and, equally, both sides are wrong, depending solely on your particular viewpoint. Both sides are therefore prejudiced. When, in the frantic efforts of both sides to convince both sides are right, or, as the case may be, wrong, this prejudice overflows into deceit, conscious, or unconscious, the results can be distressing. And there can be a laughable similarity in the end product.

Take this passage: "Every day brings us ever-alarming reports of the intensification of aggression in Vietnam. In the endeavour to crush the just struggle of the Vietnamese people for the independence and liberation of their homeland, the aggressors are resorting to inhumane and cruel methods. The peaceful villages and towns of Vietnam are being savagely raided. Suffering and death has become the lot of old people and children".

That is an actual quotation. In point of fact it is from a Communist source. But it could so easily have come from a "free" publication.

Or consider these two quotes:

"We demand the strict observance of the Geneva Agreements of 1954 and ... that the people of Vietnam be given the right to decide their destinies for themselves".

"We stand by the Geneva Agreements of 1954 and 1962 ... We will withdraw our soldiers once South Vietnam is securely guaranteed its right to shape its own future."

They say the same thing in different words; yet one is Communist and one is American.

And don't be too sure you know which is which. Just be sure that both are meaningless, or rather that they are meaningful only in so far as they serve the purposes of international publicity-propaganda.

It is a truth that to sell what may be a completely worthwhile product an advertiser may resort to techniques that are hardly worthy of his wares. The same truth applies to the world of the ideological hard-sell. With the meaningless hysteria of Chinese publicity we must couple the equally meaningless American sentimental appeal. Here is House Speaker J. McCormack:

"I believe that with the whole-hearted support of the American people and our allies in the Free World we can go forward to prove that the President's faith is justified. He has, in the great American tradition, extended with firmness and sincerity, both the arrows of war and the olive branch of peace. I believe that his message will be heard loud and clear throughout the world".

And here is V. Yarovoy, Vice-Chairman of the Committee of Youth Organisations of the U.S.S.R.:

"Young Soviet people admire and are very proud of the glorious sons and daughters of the Vietnamese people who are staunchly and courageously fighting against the armed aggression of U.S. imperialism. We warmly greet the wonderful victories scored by the Vietnamese people and youth in their just struggle for freedom, independence and the reunification of their homeland, against U.S. imperialism and its South-Vietnamese puppets."

Are you sure that Lyndon's washes six times cleaner?

Let's start with the facts. Either you are a fresher or you're not. (It is this kind of incisive logic which will never cease to startle and amaze you at this place.) If you are a fresher, read this article; it's aimed at you, and we never miss, baby, we never miss. If you are not a fresher, also read this article. After all, the damn paper's not costing you anything. Right, then ....

You may have been told a little bit - in fact you've probably been told a sickening amount - about the traumatic shift from school to varsity life. So we'd better set the record straight. You will have been told that varsity is a great, big, bewildering place, all set about with traps for the lonely and innocent fresher. It isn't. Orientation will help, as far as it goes, but generally you'll adjust to varsity as a duck takes to a drake.

You will also have been told that varsity work is much harder than school. It's easier. You're doing fewer subjects, you're faced with only thirty weeks in the year and intellectually you're capable of getting through, or you wouldn't be here in the first place. Don't get us wrong though. You have to work; just don't let it scare you.

Next you have probably been told that you will be faced with all sorts of temptations in varsity life. Well, that bit is right, thank goodness. No doubt you will know the right course to take..

What else you have been told, what other preconceptions and prejudices you may be arriving with, we wouldn't know. But our advice is to forget the lot. It might be right, it might be wrong - who knows? But why not find out for yourself?

Of course, it helps to have a few facts. That's what "Craccum" is for. Whatever you read in this paper is bound to be right. Even our opinions are facts. We are never wrong. Remember, that, we are never wrong. In other words, we are just like you.

Here are some facts:

This University is ruled by the Executive, which is elected by the students, according to the popular myth. The abbreviation for the Executive is Exec. The derived adjective is, of course, "execrable". It is possible, but unlikely, that in time you may find out the names of the members of Exec. Exec are the people who spend all the

money you gave away when you enrolled. They spend most of it on "administration", which is a word meaning "the technique of spending money". They are a lovable lot.

There is also University Council and the Senate and the whole hierarchy from Vice-Chancellor down, collectively known as Admin. You needn't worry your little heads about them too much.

Staff-student relationships (what a dreadful phrase!) are perfect. There is no friction because there is no contact. Perhaps there should be contact; we're not qualified to say, because we deal only in facts, don't we?

The most important activity of the student body is the creation of a thing called the "public image". At the moment the public thinks students are useless, irresponsible, noisy, lazy and anti-social. The public is right. But since it is well-known that the public is usually wrong, it is deemed unfair that it should be right about students. Consequently a lot of time is spent trying to convince the public that we are hard-working, responsible, sober and community-conscious citizens. This is called the "public image" and it is forbidden to laugh at it.

Naturally, we at "Craccum" are keenly aware of the great burden of responsibility in connection with the public image. For this year we are going to be on sale to the public, so that awesome body can see just what dreadful things go on up here. Actually the real reason is that Outspoke has been on public sale, and it is well known that anything they can do we can do better.

Prepare for a serious paragraph ... A lot of different elements constitute a University. But the most important of all is, quite simply, people. This is more than a truism. You may have varying ideas on the purpose of coming to a University. And we are not going to tell you that your motives should be this or that. We are just going to point out that this university has over 6,000 individuals, all of them interesting simply by virtue of the fact that they are individuals. The varsity environment is chiefly valuable because of the opportunity it provides for simple human contact.

If you don't take advantage of this opportunity, it is not going to stop you getting units. You might even still enjoy going to varsity. But you will be a fool.



## catering to one and all

If you are a member of the public and you are reading this article, you have, of course, paid your sixpence, haven't you? Haven't you? Good. Just thought we'd get that straight before going on.

For the first time in 1966 "Craccum" is on sale to a reading public outside the University. Obviously this venture is very much in the nature of an experiment. Frankly we have no idea with what degree of interest a University newspaper will be received "down town"; we are not even sure that there will be any interest at all.

But we do feel that it is

worthwhile trying to find out.

Realise first of all that what we are producing is a University newspaper. The fact that we are on public sale is not going to alter that fact. If the man in the street wants to read a University paper he now has the opportunity. But we are not going to make him any concessions.

Consequently that man in the street is going to find in

"Craccum" a certain amount of "student news" that can be of little or no interest to him. Hopefully, he is also going to find material that will interest him.

Students are, in the main, human beings. They are also citizens of the same city as you, gentle reader. It may be that you lot and we lot have more in common than you (or we) suppose. It may be that students are not altogether a breed apart.

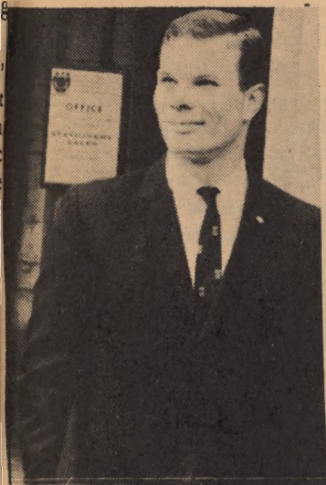
Only a sub-species.



Says the

## NEW THEATRE

### PRESIDENT COMPANY FORMED



As a result of problems encountered by Drama Society in this year's Shakespearean production, "The Tempest", the Auckland University Theatre Company has been established.

It is to be presided over by Professor Musgrove of the English Department and controlled by a Board consisting of John Gilbert (chairman), Tony Katavich (manager), Russel Armitage (treasurer), Pru Hazeldene (secretary) and staff member Vince Ley.

"No Board member will take part in any of the Company's productions," said Russel Armitage in an interview with "Craccum". "Our positions are essentially administrative, and it is hoped that future productions will be conducted in a more business-like manner. The function of the Board is to control the policy of the Company and the number and type of its productions."

"The artistic and technical details of each production will be in the care of production committees. These will consist of experts in the various fields of production, approved by the Board on the recommendation of a Central Committee."

The Central Committee will have the same chairman, treasurer and secretary as the Board plus a PRO (Rosslyn Shaw), a technical director (Phil Johnson), a stage manager (Bill Lewis) and a wardrobe mistress (Karol Johnstone).

It is envisaged that some members of the Central Committee will work also on production committees. This further distribution of activity will enable work to progress

on two or three productions at the same time.

With reference to the future activities of the Company, Russel Armitage continued: "We hope the AUTC will be the resident company in the theatre to be built in conjunction with the new Student Union Building and we hope to consult with the architects over technical features of the building."

And there are hopes that a School of Drama will be established when the new Theatre is ready for use in 1968, plus the further possibility of the introduction of a course in Drama as part of the University syllabus.

Forthcoming AUTC productions for this year will be the Orientation play, Ionesco's "Victims of Duty", Revue in May, .. Euripides' "Trojan Women" as an official entry in the Auckland Festival, and three operas in June, in association with the Music Department. There are plans also for a French play later in the year, produced in association with the Modern Languages Club. Then in September AUTC's main production for 1966 will be staged, though no play has as yet been selected.

The Theatre Company is a bold venture and if it can survive inevitable teething troubles is capable of giving a much needed fillip to drama, not only in the University but in Auckland generally.

On behalf of the Executive I congratulate those who passed units in 1965 and welcome freshers to University life.

Especially over the last years, students have tried to make the public more aware of things in our community other than long hair and jeans. This can be illustrated by the Public Relations Seminar, our involvement in the City Council elections and many other events where students actually did something. We will only receive recognition if we are prepared to earn that recognition by our actions instead of just talk.

The ideal instrument to voice our opinions and voice our decisions is the Students Association.

Without prejudicing your academic studies, where the penalty for failure is now severe, I appeal to you to take part in aspects of student life organised by the Association.

Ross Mountain

### CAF REORGANISED

To take over the responsibility of the running of the Cafeteria, the Students Association has appointed Mr. Evan Howard, youngish, personable and with several years experience in the business. Craccum talked with Mr. Howard about his plans for the Cafeteria this year, and specifically about any major changes he intended.

"Our basic aim is to provide good quality food at a reasonable price", said Mr. Howard. Mr. Howard is obviously a radical.

If all goes well, we can expect more interest and variation in Cafeteria menus this year, with Continental dishes like Spaghetti Bolognaise figuring extensively along with a wider range of rice dishes of various kinds. And, hopefully, the appeal of these dishes will lie as much in their quality as in their name.

The range of cold foods - sandwiches, cakes, rolls, buns, and so forth - is to be new and improved. Also edible.

Prices? Yes well ... Prices will be up slightly on last year, it seems. Mr. Howard declined to quote specific figures until he had completed his costing estimates. But he hastened to add that while prices might be ever so slightly higher, the quality of the food offered would more than compensate. We shall see ....

The lay-out of the servery has been altered in an attempt

to speed the flow past the counter and generally ease congestion in the area. With this in view, the shop has been removed. Tea and coffee tickets will be sold at the cash register on the main counter and redeemed, credibly enough, at the tea and coffee servery. Second cups will be free - provided you bring back your empty cup to be refilled.

It is intended, of course, to make a profit for Studass out of the Cafeteria. But Mr. Howard is adamant about one thing - "We are not trying to make money out of the students. Our revenue will come almost exclusively from catering for outside functions."

And he is equally determined not to lose money out of the students. Mr. Howard wants it stressed, and stressed it will be, that when you flog cutlery or deface furnishings this year, it is not some outside caterer you are pushing around, it's your own Students Association. We're not going to make you any impassioned and moralistic plea about this; we're just going to ask you to use your common sense.

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# Heyerdahl on

## HAWAIIKI

Thor Heyerdahl, has stated that he firmly believes that the origin of the Maori can be traced to South East Asia. It was thought earlier that the Polynesian migration movement originated in the Indonesian islands but this theory is now refuted by Mr. Heyerdahl. He now believes that there were two different migration movements. The first, from the western coast of South America had direct influence on Easter Island. There is strong agricultural proof of this in the appearance there, and later in New Zealand, of the kumara and gourd, both of which are indigenous to South America.

There is also proof of the transportation of a reed, *Scirpus Totara*, which was cultivated in the irrigated swamps on the desert coast of South America. Mr. Heyerdahl says that the reed was used to make a type of raft bolt and that it could only have been transported by man. The reed was found growing in the crater lakes on Easter Island and the same bolts were later discovered in New Zealand, but were made of flax instead of the original reed. This shows an indirect influence of the migration on New Zealand, though the relative importance of this influence has not yet been assessed.

Mr. Heyerdahl maintains that the second and most important migration into Polynesia originated in South East Asia. It would have followed the natural currents and winds thus moving south from Japan and so into the Northern Pacific to what is

now Hawaii. He believes that Hawaii would have been the most likely 'gateway' into Polynesia and that it was probably the first island in Polynesia to be settled. From here the movement spread to the South and East Pacific.

Proof of Mr. Heyerdahl's theory lies in the presence, in the North Pacific, of Polynesian fishhooks which are not found in either Melanesia or Micronesia. If the movement did start in Indonesia, Mr. Heyerdahl says, it would have necessitated passing through both these areas and traces would have been left. This, he believes, is sufficient reason for discarding the earlier theory. Most anthropologists have already done so and are seriously considering Mr. Heyerdahl's theory. Mr. Heyerdahl stressed that continued research work in this field is most important as more proof is needed to verify his theory.

Mr. Heyerdahl's main reason for visiting New Zealand is to finish the third and final volume of his book, "Prehistory of Easter Island". The first two volumes of this book have already been completed. The third is on the art of Easter Island, and Mr. Heyerdahl has found much of interest in New Zealand museums to enter in this volume.

When asked about his opinions on the Anthropology Department at Auckland University he replied that he found it a "fine setup". He was also very impressed with the museums in the main centres of New Zealand.



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## IONESCO

The great build up was a castle in the air. Eugene Ionesco did not arrive at Congress

Monsieur Ionesco forgot to have his vaccinations until the day before he was due to leave Paris. The result was a sore arm which gave him the excuse to say he was "tres souffrant" and couldn't possibly come.

Bruce Mason had only this to say: "What else could you expect from an exponent of the Theatre of the Absurd?"

In a telephone conversation between Paris and a frantic Miss Rosslyn Shaw, Monsieur Ionesco said that he would be delighted to come next year.



## SKI

Situated just below the top of the Bruce Road, between Hawkes Bay and Matamata Ski Clubs, the new lodge will be far more accessible to members arriving in the middle of the night than was previously the case. The lodge will provide accommodation for 32, in bunkrooms sleeping 4 to 6 per room. These, as well as bathroom and toilet facilities, are situated in one wing to ensure that the sleeping quarters will be sound-proofed from the rest of the rest of the lodge. A large lounge with adjacent kitchen and bar-type servery complete the upper floor, with the drying room and ski storage in the basement. There is also provision downstairs for extra toilets and showers, a sauna bath, and a table-tennis area, though these may not be completed this season.

The site has already been pegged out and the next work party is planned for the end of February. To have the lodge erected in time for

but members will do the interior finishing. Details of work-parties can be found on the Club notice-board and will appear in newsletters, but for any information please ring (evenings):

Peter Worth 564-951  
Monica McGreal 61-317  
Raewyn Blanchfield 879-492

All members and intending members are strongly urged to come on work-parties. So doing you will not only be ensuring that the AUSC has one of the best lodges on the mountain, but, through the new friends you meet, you will be binding the members of the Club even more closely together in the pursuit of a common aim.

opening on Queen's Birthday Weekend, there will be work parties every weekend, and in order to reduce the cost club members will prepare the site, dig the power cable trench, sewerage lines and septic tanks and lay the foundations. The main construction work will be carried out by Lockwood Ltd.

← Left - Ski Club Member in Action

## The STUDENT

British Government sanctions against the Smith regime in Rhodesia have not included its financial aid to higher education, specifically the University in Salisbury. Interestingly, enough, 400 of the University's 700 students signed a petition declaring their formal loyalty to Governor Gibbs whom Smith had deposed.

The passionate loyalty of Belgian and Flemish students to their respective languages has once again broken out into violent street fights in Brussels. Eggs, a variety of fruit, beer glasses and other handy objects were used to express the indignation of Flemish counter-demonstrators who had come to protest against a march by some 2,000 French-speaking students in December. The continuing battle over linguistic civil rights resulted in several dozen bruises and bloody noses.

The Maclaurin Chapel Service for the Beginning of the Year will be at 7 p.m. on Sunday March 6th. It will be conducted by Rev. David Simmers, University Chaplain. The Vice-Chancellor and Student Association President will read the lessons and the Anglican Bishop of Auckland, the Rt. Rev. E.A. Gowing, will preach the sermon.

The usual Inaugural Mass for Catholic Students will also be held early in the term.

# MARITAL MOCKERY

Maclaurin Chapel and hall have become well established as parts of the University. Their beautiful design, setting, tranquility and purpose have been well tested (and doubtless not found wanting) by those who seek religious stimulation, meditation, or merely a quiet place to study. In addition, the Chapel has become a centre for man's second great milestone: marriage.

Since the Chapel was dedicated in March 1964, there have been 40 wedding ceremonies performed here. For 1965 the figure was 27, an average of just over one wedding per fortnight. There could have been more since some couples with no university links request use of the Chapel. They are turned down on the principle that they should belong to some parish church and be married there. Normally only present members of the University, staff or students, are eligible.

It is apparent that a considerable number of couples choose a Chapel wedding partly because of their University connexion, and partly because they do not feel tied to any particular denomination or even Christianity. In such a case as the latter the Chaplain appears good enough enough to rescue a couple from the informalities and coldness of the registry-office production line. Some agnostics and atheists evidently want their wedding to be more than a mere legal procedure.

Special services are sometimes devised to suit the intellectual tastes of couples. On at least one occasion God has not been mentioned in a Chapel wedding service, the only possible (though doubtful) concessions to Christ being the place of marriage and, strangely enough, a minute's silence.

This leads one to question to what extent Maclaurin Chapel is a Christian centre. It is apparent that some couples married here have not been inside a Church or opened a bible within the last ten years, and have no respect for the Chapel as such but are prepared to borrow its Christian dignity and majesty for an hour or so nevertheless. If a couple has no Christian faith then it is better to drop all the religious trappings of the wedding service rather than stand smugly in front of the Cross. But a little heart-searching about the actual place of marriage would be ethical. Maclaurin Chapel is non-denominational - this does not mean non-Christian.



# THIS ROUGH MAGIC

The newly formed University Theatre Company's *The Tempest* was presented under a favourable star. Aided by a surprisingly co-operative moon and weather more benign than the three previous outdoor Shakespeare productions enjoyed, (so than the company seldom had to cope with the cramping indoor alternative, in which the production lost most of its force), the efficient stage and lighting crews steered the play through a 15 night season before large and appreciative audiences. I'd have been surprised if, with the unusually lengthy season and the fine weather, there was not a handsome profit this year, even though, as with *Measure for Measure*, it alone this year without the assistance year, even though, as with *Measure for Measure*, no Arts Council subsidy was available. The University's decision to go it alone this year without the assistance of Grafton Theatre, their old partners, has been fully justified.

The production itself was a most creditable stab at a very difficult work, which daunts even professionals. Among the problems of staging *The Tempest* are its mixture of realism, fairy-tale, romance, farce and allegory, the long exposition of Act I, the slow revelations of Act V and the elaborate scenic effects. Perhaps the main difficulty is that of establishing the right tone. A 20th century audience, far removed from a milieu which recognised the ethical meaning of romances, has to be 'sold' the inner significance of the play of it is to be regarded as something more than a charming fairy-tale or 'Shakespeare's farewell to the stage'.

So much depends upon Prospero, Priest, Magician, scholar, testy patriarch, loving father, stern master, noble forgiver - he must be all these. Yet, unless we are uncertain almost to the end whether or not he will take revenge on his enemies, much of the drama and indeed of the point of the play is lost. Paul Day's Prospero was, from the beginning, a genial old gentleman, with not a trace of harm in him, merely a slight impatience that rarely broke surface, and with an



Above: Cheryl Southeran

Top Right: Paul Day amiably conspiratorial smile that made him pleasingly benevolent, but robbed the character of its awe, its stature and its crucial inner turmoil. Prospero's decision that 'the rarer action is in virtue than in vengeance', for me at least, lacked the force a sterner interpretation of the role would have cumulatively provided. Nevertheless, Mr. Day carried us swiftly

past the reefs of Act 1, spoke the great speeches with power and dignity, moved with stalking grace and coped admirably with the epilogue. It was a thoughtful performance, somewhat straight-batish and lacking resilience and complexity, but maturely realised and with some moving moments.

Much of the play, too, depends upon Caliban, who has to suggest not only elemental, graceless nature, but also to animate convincingly a parody of the serious assassination plot. Aided by an imaginative costume, John Betts made a complete creation of Caliban, growling, crouching, leering and cowering mightily, but with a poetic response to Nature and music and a touch of true pathos at the end. This was one of the best performances in the play.

The grotesque and comic side of the production were especially strong, and the inspired clowning of Stewart Ross as Trinculo and Neil Smith as Stephano delighted the audience. These parts are gifts for experienced actors. But Neil Smith's prissily fuddled butler, with his property-leaf, his mincing walk and his owl-like solemn self-importance beautifully complemented the roaring, red-faced, alcoholically athletic Trinculo and made their scenes together fine examples of team-work.

For a brief while, at Cheryl Southeran's first appearance as Miranda, some of her inflections led me to feel that we were going to have a too sophisticated Miranda. But I was wrong. She proved to be a most appealing character,



with the right mixture of innocence, frankness and courage, who made one of Shakespeare's most beautiful love-scenes very touching. All the more credit to her in that, with a dead-pan, one-note Ferdinand who seemed to have strayed in from 'Puss in Boots', she had to express emotion for both of them.

The other serious parts were patchy. The strongest were Brian McKay's decent old Gonzalo and Barry Dorking's lithe, cynical Sebastian; rather less happy were David Mamo's too spineless Alonso, a brave try, but, I think misconceived, and Christopher Smithyman's Antonio, in which good style and technique did not quite compensate for manifest youthfulness. Ariel was another weak spot. The trouble with Ariel's part is like that with Juliet - a young actor isn't sufficiently subtle, an older one not sufficiently supple. Considering Adam Nicholson's age, he did admirably, especially in his movements, but I missed the character's innocent conceit, his delighted impishness, his vibrant enthusiasm. And the fine 'men of sin' speech, so crucial to the meaning of the play, fell completely flat.

The masque, on the other hand, which could have been so dull, was excellent, giving us some of the pleasure Jacobean audiences must have taken in it. The goddesses were gracious and gracefully attired, Margaret Blay sang charmingly as Iris, and the ballet was vigorous and well-trained.

In fact, Harold Robinson's choreography and Karol Johnstone's costumes were among the most important factors in the entertainment. And since no other play of Shakespeare contains so much music or is so deeply concerned with it, an enormous amount was owed

to Ronald Tremain's apt score and the University String Orchestra's playing of it.

John Dixon had made skilful use of the outdoor setting, matching his simple but effective construction with stone walls and shrubbery and exploiting most of the possibilities of an expansive playing area. The only scene that failed was the opening one; the uniform motion of the actors on an impossibly moving deck and an over-noisy wind-machine which rendered the words intelligible got the show off to a bad start. But we forgot this in the ingenuity of most scenes that followed.

The thing I missed most in the production was a sense of development in some of the characters - Prospero and Antonio, for instance, - and an overall rhythm to the play. Instead of building up to a strong climax, it settled for a series of little ones. It seemed, too, to play down the genuine evil in the drama (for instance, by staging the murder attempt too far from the audience) and so subordinated the serious side to the more fantastic.

Mr. Dixon's strength as a producer, however, lies in his sense of movement and composition and in his ability to co-ordinate the contributions of his talented helpers. The *Tempest* was a worthy effort indeed, the product of months of solid team-work, dedicated labour and student talent. It gave us a play seldom seen here, it showed ingenuity and imagination, and, however much one may wish to quibble over a point or two, the main audience reaction seems to me to be summed up in the comment of a school-girl I overheard as we moved out into the night, 'Wasn't it corker!'

J.C. Reid.

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AT STUDASS OFFICE



# THE UNIVERSITY

## TO FILL THE VOID

The pressing need to fill the void between people have rise to the most practical points discussed at Congress.

We must protest and react against the conditions which leave us stagnating isolation.

Accurate and appropriate protest was a vital concern, stressed Dr. Beaglehole in his opening address.

Dr. Butterworth followed him by stating that the public must demand a fuller coverage by mass media of international and national issues. She was backed up by Mr. Turner who pleaded against 'straight'

reporting and for interpretive journalism which would provide background essential to understanding major issues.

Mr. Temm dramatically revealed the need for a reformation of New Zealand's Constitution to prevent an imminent possibility of a dictatorship, by innovating a specially formed Upper House of Parliament.

And Mr. Tay outlined an educational policy in which advanced studies in the Humanities would be balanced by increased emphasis on technical training. This was a pressing need in under-

developed countries, he said; trained manpower must be redirected to fill the country's needs.

The students at Congress were given defined and specific issues on which all New Zealand students can make a protest which will be appropriate and is more likely to be effectual.

The record of the speeches of Congress which will come out in booklet form in late March, should become a policy handbook for the national and international activities of the New Zealand Universities Students' Association.



Muldoon(cup), Mason(pillar), Beaglehole(spine) and (thighs) Butterworth with students.

## Practical Politicians

The responsibility which goes with the democratic right to dissent, and the necessity for informed leaders and appropriate and forceful action was a major theme throughout the Congress.

Dr. Tim Beaglehole, a lecturer in History at Victoria, and Chairman of the Congress concentrated on this important issue in his opening speech.

He said that New Zealanders, "perhaps even students, have a touching and misplaced faith in passing motions". He stressed that student protests are "not necessarily valuable nor profound; the fresh face and generous response is not good enough".

"We have a weakness for putting the world right in one desperate morning."

Dr. Beaglehole was not questioning the right or need for dissenting opinion. He was concerned with the responsibility which accompanies this right.

"More attention should be given to matching the aims of the protest to the appropriate action".

To emphasize his point he discussed the violent activities of the African Resistance Movement which culminated a few years ago in the famous trials for sabotage in South Africa.

The issue at point was whether the actions of white men who felt the need to protest violently against existing conditions were "a futile gesture or were they part of an effort by courageous men to bring their fellow countrymen back to their senses?"

He compared this with the recent agitation in New Zealand over the government's policy in Vietnam. The most crucial point here was "a failure on both sides to make it clear



"...and sam to a small guitar" -Leer.

what it has all been about. In some cases this has been deliberate", he said.

"The government has refused to face up to explaining the real basis of their policy - there has been a kind of escapism, a taking refuge in a mild and pathetic form of McCarthyism."

The campaign was ineffective because nobody knew what it was trying to do.

Student leaders, he said, had an even greater responsibility to probe into the exact nature of the issues they are trying to act on. And they must adapt the measures they take to the aims they are striving for.

The petition and March on

Parliament, he felt was ineffectual, because its impact was blurred by too wide a coverage. Some of the points could have been dealt with through other channels.

He emphasised the need to hold and use the right to dissent but to be clear on the points of protest and act in the most appropriate way.

"We must be practical politicians. We must sort out our priorities and act on the most important in the most effective way".

The belief that 'we shall overcome some day' is obviously a belief which Dr. Beaglehole considers as frivolous as just passing motions without the action to back that belief up.

## COLIN MCCAHOON STUDY OF A PENSIVE ARTIST



## TOWARD A TOTALITARIAN STATE

We urgently need a complete re-formation of the New Zealand Constitution, said Mr. Paul Temm, a leading barrister.

"The position exists in New Zealand politically, where you may well find yourself one day without the right to vote, subject to imprisonment without trial, in short deprived of all the rights that a citizen in a democracy is accustomed to regard as part of his heritage.

Mr. Temm, speaking at Congress, said that this situation has occurred because of developments which took place, culminating in the abolition of the Legislative Council 15 years ago.

As a consequence, the House of Representatives is supreme with absolute power, he said.

"Now a political party holding the majority in the House can in a matter of days, even hours decree that it can remain in power indefinitely".

And it can do so constitutionally. Furthermore, the Opposition cannot prevent it, as the recent Narcotics Bill and the News Media Owner-

ship Bill have shown. And if the government declares that there shall be no elections, the public voice is also silenced.

The two party system was intended as a safeguard against this. Holding the power of veto the Upper House could delay legislation until an election.

However, as the Upper House was previously constituted with a majority of its members appointed by the government it merely mirrored the Lower House and was ineffectual.

For this reason it was abolished.

But the necessity to put some curb on the executive power was still apparent and since 1951 governments have promised to find a way round the problem.

But "nothing, whatever has been done", said Mr. Temm, "legislative machinery now exists to enable any government to become a dictatorship. There is a loaded gun pointed at the head of democracy in New Zealand the trigger of which may be pulled at any time."

## A NEW REALITY

Colin McCahon (lecturer in painting at Elam School of Fine Arts) is possibly the best active painter in New Zealand today. His address at Congress showed how vitally concerned he was with the principles and trends of his art.

He said that painting was not a purely random process at all. There are certain basic principles on which it is founded.

The first of these he said was contrast - the relation of light and dark. Without this contrast he said there could be nothing visible.

Line was the second principle. "There are only 2 sorts of lines in painting - straight and curved". The interplay of these give painting its form.

A series of slides from the 14th century onwards exemplified his points.

Mr McCahon followed the slides of the 20th century especially those of Mondrian

by saying that Mondrian has done the same thing to 20th century painting as Michaelangelo did. "There is no longer any real activity, only pale copies. No one has found a way round the big block of Mondrian."

In general discussion of contemporary art he said that it must be viewed in a completely new way. Any attempt to draw realism from it should be discarded for a more prolonged contemplation of form and light.

But, he said, Mondrian, had probably achieved perfection in this. Any advancement must be made through a new form of realism.

"The 'pop' artists", he said, "have done this with efficiency but their subjects are paltry. There is nothing grand in them; they sneer. Painters do not sneer. They look at the world and say something important about it. They do not set out to destroy."



# OF CURIOUS COVE <sup>OP 7</sup>

## COMMUNICATIONS FAIL

Communications are central to our society; it is not simply a series of political and economic arrangements but is itself a form of communications, through which experience is described, shared and modified.

The proper end of the social organisation is that man should grow in capacity and power to direct their own lives. It follows from this that unless a community develops an adequate communications system there is little chance that its members will be able to play any part in shaping their own destinies.

Good communications are - and this is more important - the means by which societies adjust themselves to change. Unless the people in any given community understand what is happening to them they will be a prey to demagogues and witchdoctors, and their institutions given over to corruption and coercion.

It is the characteristic of administrations to be inert. They have to be activated. And the push must come from an informed active and educated public. The mass media

ought to be the process whereby the community wakes up and gets itself moving.

In addition to acting as the voice of the people, the mass media must also act as the watchdog of the community. They must provide a means whereby a public check can be made on the organised groups. There is a need for every society to develop a critique of itself.

still operate on the 19th century style as journals of record, although in everything that I have specialised knowledge of I discover that the newspapers in this country are incapable of reporting straight fact without getting it plain wrong.

They are inadequate and biased. Their inaccuracies betray a simple lack of professionalism; the bias re-

ratamount to saying that New Zealanders do not like informed discussion of public issues in which 2 people are likely to disagree. The regulations specifically instruct programmers to avoid even potential controversy.

There is sufficient truth in what the NZBC says to make us ask why are we so anxious to avoid controversy? Every nation has a myth about itself and the New Zealand one is embroidered around the idea of an egalitarian state. If everyone is equal everyone knows about everything and there is no need to be told about it. The New Zealander is self sufficient.

However, a civilisation, culture, government, democracy are carried on the backs of a few. It is the fallacy of the news media in New Zealand - and most particularly because most culpably the publicly owned NZBC - that their business is simply to reflect the views, notions and ideas of an undifferentiated mass.

The proper role of the media of communication is to be a leader to reach out for excellence, to describe the best as well as the worst.

If there is any single explanation for the

dislike of controversy in New Zealand then one must say there has been a betrayal of education and a lapse into the condition of unthink.

The only possible way to prevent New Zealand becoming a second-rate society is to get something done about the mass media of communication. Because there is no other way of getting yourself actually listened to, and unless you do you are guilty of precisely this betrayal.



The Maori Poet Mone Tuwhare - an informal attitude.

### BUTTERWORTH'S PROTEST

This is precisely the point at which the communications in New Zealand seem to have broken down.

The New York transport strike provided a warning too for New Zealand's own transport problems - and indeed the incident was fully reported. There are people who can see that New Zealand will shortly have the same problem but the public does not know. There is one thing, sadly lacking in the news coverage.

New Zealand newspapers

flects things endemic in our society.

To report news and leave it at that is to ignore a primary need of society today. Our basic need is not so much to know everything as to understand. The news media have the task of filling the gap between information and understanding.

This it seems to me is the most serious failing of the New Zealand Press - an almost total failure to go behind the news of the day and discuss the issues behind it.

The NZBC adequately documents problems of overseas societies - but what about our own? The discussions after the 9 o'clock news are completely ineffectual because the regulations demand that at least 3 topics be discussed in 10 minutes.

The pressure of advertising is no excuse in New Zealand because there is virtually no competition; the NZBC excused itself by saying that New Zealanders do not like controversy. This is

### EDUCATIONAL PLANNING NEEDED

"In the United Arab Republic, Africa and India the percentage of educated unemployed was shockingly high", said Mr. Frank Tay, a Doctor of Economics who lectures at Canterbury. And yet these countries are thought of as educationally underprivileged.

The paradox was resolved by the fact that more than half of students at tertiary levels were studying the humanities. There were only so many jobs which people with these qualifications could fill.

Mr. Tay said that this situation indicated a need for a major change in the educational planning of developing countries. Without it there could be little economic progress if any.

"I am sceptical of those who advocate indiscriminate extension of education to developing countries, regardless of economic considerations."

Education could not be applied uncritically. These countries are desperately in need of men and women skilled in technical jobs and production. The educational programmes should be geared to fill this discrepancy.

He proposed a major study of manpower resources, taking into account current and prospective deficits in trained personnel.

Such a study could lead to a reorganisation of educational programmes so that a certain percentage of students going on to higher levels be directed into fields which would directly affect the economic progress of the country.

He said that this could be done by devising an incentive scheme based on higher salaries and status for positions which are economically important.

He also laid stress on the responsibility of the employer to train employees in skilled trades and practical professions.

### 18th ANNUAL CONGRESS

Story: Special Congress  
Correspondent

Photos: Jo Evans

### Overseas Speakers CENSORSHIP AND EXPERIMENT

Two overseas speakers gave stimulating lectures at Congress. They were Professor Burnstock, Professor of Zoology (Melbourne University) and Dr Eoin McWhite, the Irish Ambassador to Australia and New Zealand.

Professor Burnstock who has a degree in Divinity as well as a Ph.D in Science, has dabbled in many scientific fields before settling in zoo.

His address centred around the physiological approach to the Mind-Brain problem. He outlined the work being done by scientists today to find the connection between the physiology of the brain and intellectual activities.

Scientists are particularly striving to discover which parts of the brain house (if the brain can be said to "house") memory, technical skills, personality traits and reflex reactions.

Dr McWhite especially asked to attend Congress because he felt it the duty of an ambassador to find out student

opinion.

He turned out to be one of the most surprising in a group of stimulating and informed speakers. He has a doctorate in Philology (of Celtic languages) is an expert on archaeology and in addition a fine statesman.

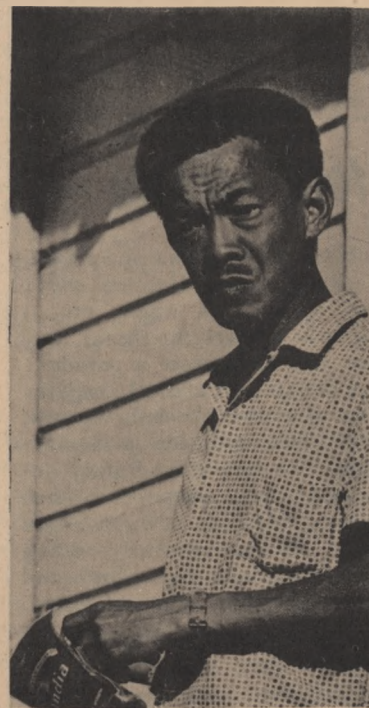
His impressive status, however, was more than equalled by his casual and friendly manner. "I don't think I'll shave today, it will lend something to the atmosphere" was a remark typical of him.

The greatest surprise was the topic of his address - "Russian Historiography under and toward the end of the Tzanist regime, and in the early years of the Soviet Union, with special reference to Eire".

He spoke on the interest shown by Russian historians in the national movements in Ireland during the late and 19th and early half of this century.

He also brought home the difficulties on historian faces

when his source material is severely censored and his own writings are expected to be dedicated to the greater glory of the home state.



Above: Dr. Frank Tay

Left: Irish Ambassador Dr. Eoin McWhite.



# JANUS

The sun is the golden eye of the molten sky and the deep peaks of Moorea stand stark and proud against it. Sunset introduces the day to the night and the sea looks on, morose and glowing.

I am my senses and my senses ache with the fullness of the experience, for all is soft and sweet and soothing. The scent of the sea and of copra and of vanilla; the warmth of the coarse black sand; the reef out there resting; all day it has boomed out its message, but now the breakers no longer crash in from the sea - they slip to quiet deaths in clear pools.

## a short story by alec frame

The lagoon is smooth and it's surface is broken only by the schools of little fish, skittering away from some dark, sleek predator; or by the wake of a fisherman coming home in the path of the setting sun. It is lower now, the sun, stuck on the highest peak of Moorea like a toffee apple on a stick.

Behind me a noise - unexpected, and unfamiliar, and unwelcome. I turn and there is a man, dressed in a long black robe, the object on the chain around his neck is a cross, his face is red (or is it the dying sun reflected?) He speaks: 'It's beautiful, no?' - in French with a heavy accent. My 'Yes' is pathetic but I fear this man.

The redness of his face is not the sun for now he is very close and I can tell. 'You are French, my son?' he tells me.

The black robe looks ugly and dirty from so close.

'No, English', I find myself affecting his accent.

'It is increasingly agreed that if you find that life can be beautiful and simple you can't know what it is like'.  
(Albert Camus)

His 'Ah!' tries to sound interested but fails - plainly he is unimpressed.

We both look out towards Moorea. The toffee apple has disappeared and only a dull glow marks the spot which, a minute before, had held the sun. I hear the man in black say: 'Good evening, my son'. I turn and look at 'his son' a tall, strong fisherman stands by us, a string of fish hang over his shoulder and rivulets of water gleam as they run from the fish to his bare, stomach. 'What have you got there?' asks the black robe chattily and cheerfully.

'Fish' says the fisherman.

ignoring the imbecility of the question, and offering a good-natured and toothless grin. He holds the dripping fish up for our inspection. We compliment him on their size and beauty. He tosses his head with a laugh of pleasure and slings his catch back over his shoulder. The black robe is visibly disturbed by the droplets of water and blood which are flicked off the fish. 'Goodnight' is patently without the usual 'my son', and it asks for no reply. We watch the lithe figure of the Tahitian walk away, along the shore. 'Barbaric people really. Only interested in their fish,' says the man in black with a shrug.

I look back at the sea. The reef is beginning to thunder again and, in the semi-darkness I can see the gleaming creaming crests of the breakers. The wind of the night is coming down from the valleys now. Somewhere behind, a motor explodes into life and I am alone.

## IONESCO - total drama

On Wednesday, March 9, in the Hall, the University Theatre Company will open a short season of the Eugene Ionesco play, *Victims of Duty*. The leads are played by two of the best actors in the country. Michael Noonan (as the detective) and Alexander Guyan (as Choubert) Jill Retter, fresh to the campus this year, plays the very demanding role of Madelaine with a competence that is quite exciting. Robert Leek and Nicky Boyes play the supports. The play is directed by Tom Finlayson.

The problems involved in producing an Ionesco play are at first frightening. Quite apart from the technical difficulties, (herds of Rhinoceros stampeding the stage, a

corpse which grows and grows, a set which collapses under the weight of eggs, etc.), there is always the threat that one will perpetrate a paradox. For if one successfully imparts one of Ionesco's main theses, that communication is impossible, one has immediately defeated one's purpose. Then again, one can always argue that in successfully doing just that, one has reinforced the argument for absurdity.

If action is the guts of drama, then Ionesco's drama is brilliant. He exploits artfully and artistically every conceivable form of action; the visual, the emotional, the verbal, even the subconscious, have equal rank and rhythm, this is the key to Ionesco. This is total theatre.

# The Theatre - Shock and Challenge

At 1966 Congress, Mr. Mason delivered a speech the latter half of which dealt with the "Theatre of shock and challenge" and the four writers he considered its greatest exponents. - Jean-Paul Sartre, Jean Genet, Eugene Ionesco, and Samuel Beckett.

"Kracum" will run Mr. Mason's remarks in a series of five articles. This week a general introduction to the "Theatre of shock and challenge"

Any child will tell you that the world he lives in is dangerous and menacing; he has only to read the papers and watch television. All know of the bomb, and most have heard of Hiroshima and the concentration camps. I read a review not long ago of a film made by Nazi soldiers of scenes in the Warsaw ghetto. They were appalling, it seems, but to me most appalling of all was that a cameraman could focus and adjust light metres on a woman dying in the street, a child being wantonly mutilated. Heaven knows, there have been cruelties throughout history, but none so well-documented as those in this century. Listen to Norman Mailer a moment, from "The White Negro:"

"Probably we shall never be able to determine the psychic havoc of the concentration camps and the atom bomb upon the unconscious mind of almost everyone alive in these years. For the first time in civilised history, perhaps for the first time in all history, we have been forced to live with the suppressed knowledge that the smallest facets of our personality or the most minor projections of our ideas, or indeed the absence of ideas and the absence of personality could mean equally well that we might still be doomed to die as a cipher in some vast statistical operation in which our teeth would be counted and hair saved, but our death itself would be unknown, unhonoured and unremarked, a death which could not follow with dignity as a possible consequence to serious actions we had chosen, but rather a death by deus ex machina in a gas chamber or in a radioactive city. The Second World War presented a mirror to the human condition which blinded anyone who looked into it. For it tens of millions were killed in concentration camps out of the inexorable agonies and contractions of super-states founded upon the always insoluble contradictions of injustice, one was then obliged also to see that no matter how crippled and perverted an image of man was the society he had created, it was nonetheless his creation, his collective creation (at least his collective creation from the past) and if society was so murderous, then who could ignore the more hideous of questions about his own nature?"

That is the moral background to modern drama; the philosophical background is more complex. I'll have to look at it in some detail.

We are prisoners of language and the logic which systematises it. The word 'think' is the same etymologically as 'thing', as it is in German or other languages: French, chose, a thing, causer, to talk. Our particular convention has been to divide up what we see as external to us into the 'ten thousand things' as the Buddhists say, and this enables us to move about the world with reasonable safety and security.

One thing is connected to another by logic, or the principle of causality, systematised by Aristotle; thus everything is classified, ticketed, labelled, ourselves too, with roles and functions. Just how arbitrary this classification is - I am not saying that philosophically it is wrong, just arbitrary, - may be clear if I tell you that I heard the other day of a North American Indian tribe which had nothing in their language but verbs, no nouns at all, and therefore, surely, no things. The mind boggles, our rather our minds will boggle, at what kind of universe these people inhabit: surely everything must be in motion? Aristotelian logic was incorporated into Christian society by St. Thomas Aquinas to reconcile reason and revelation, but they have never been happy bedfellows, any more than Aristotle was ever comfortable in the Royal Enclosure to which he was admitted; a century later, chinks had appeared and the leaks which later led to the Reformation permanently split Church and State, Religion and science; from this time, they represented separate fields of action and enquiry. Science followed classical logic when religion no longer could and extended the principle of causality into matter, so that the universe fell into place in separate dead pieces and we still share these assumptions; that every effect has a rational cause, that time and space are dimensions which can be precisely measured; this was the ground shared not only by moral philosophy and science but also by the popular precipitate known as common sense. The Age of Reason, as Tom Paine called the later 18th century, put God in his proper place, as a hypothesis in a corridor, and the stage was set, since we are talking of the theatre, for rationalism and the reflection in drama of this view of life.

No dramatic art form can be viable without a logic shared by actors and audience, or no communication passes. The view of reality which the naturalist drama of the 19th century reflected was observably the world of causality and common sense; if this, then that follows. Thus the actors appeared as if in the real world; audiences accept-



BRUCE MASON

ed the convention that the fourth wall can be removed from a room and the box set in which for a century, drama took place, was the analogue and symbol of the world of discrete and separate things attested to by science. Thus Ibsen, greatest dramatist of the century, set his plays in these stifling little cupboards from which all his leading characters did their best to escape; Nora by slamming the door of her doll's house; Rebecca West and Rosmer by drowning themselves in the millrace, Solness by falling to his death outside. The domestic hearth, he proclaimed, was a prison not only for the physical body, as it could then be regarded, but for the mind. Naturalistic drama is the art-form of a mechanistic universe, a play of causes and effects. God doesn't exist; he has been rendered unnecessary. Such a theatre, always teeters on the edge of melodrama because, if actors are considered self-determining agents, like the people out front, they can finally represent only abstract forces of good and evil; thus virtue and vice malice and benevolence were the unseen forces outside the window of this villa, that cottage.

And this is still the view of most people. It is still the view of most dramatists. We are psychologically about two centuries behind science. Because twentieth century scientific research, taking their investigation as far as thought will reach, have come up with a very different picture. Causality and classical logic are out; you can have two contradictory propositions without going mad. Phenomena can proceed out of nothing; time and space are not dimensions but literary projections. Thus the language of causality and phenomena in bits is as archaic to describe the nature of the real world as a chivalric troubador song would be in the mouths of the Beatles. The editorial pages of our newspapers still talk of human action and behaviour as if we were living in the Middle Ages; magistrates trumpet from their benches as if Freud and the modern school of psycho-analytical investigation had never existed. The time is not out of joint; we are out of joint.



## WITHOUT REALLY TRYING

"Oppositions do not win elections: Governments lose them" - so New Zealand's growing population of political scientists is trying to tell us.

According to another authority on national politics the local barber, New Zealand's present Government is doing its utmost to lose the coming election. Labour's inherited mess of 1957-60 provides a inspire this strategy.

Whether or not the policy is deliberate, the present Government does appear to be trying to reinforce the political scientists axiom about Governments losing elections.

our economic position. No amount of big-brother soft-talk can change the fact that overseas reserves are dropping in a time of relatively high overseas income. With butter prices dropping again, the Government is going to have even greater difficulty in presenting a satisfactory record for re-election.

Altogether, the Labour Party is beginning to become rather more confident of victory in the coming election. But



Mr. Kirk:- Task will not be easy.

Among other Government actions of the past year, the past year, the News Media Ownership Act, the sending of troops to Vietnam and the recent issue over coin designs - all indicate either a desire to take public opinion on trust or worse still, an assumption that there is no public opinion. In either case the Government has acted as though certain it can educate an ill-informed public to acceptance of its policies have been initiated.

Despite our unenterprising Press, however, broadly based protest has arisen on all these issues. Even so, the Government has not yet learned the gracious art of backing down.

Above all, Government economic policy has failed to inspire anybody with confidence. Even Mr. Lake is troubled in his heart about

they should remember that it is only a three-quarter truth that Oppositions do not win elections. Labour is responsible for the sort of Government we may have if National's record does not convince us that we want another term of National government.

And so Labour does have a role in this election year. In three years Labour cannot rectify every ill in New Zealand society. Mr. Kirk should not jump into print on every small issue he can find; rather he should present a realistic programme comprising those major actions that Labour would like to take in three years of office. No more grand delusions as in 1957. If elected, Labour's task in governing will not be easy. The Party will only be doing itself harm if it pretends otherwise.

BILL MONTGOMERIE

IF IN DOUBT -

SHRUG

NO-PARTY DEMOCRACY <sup>P9</sup>

## The African State

As soon as a privileged minority sees itself being brought to inevitable terms with the "impudent mob", it begins to jeer at equality and the democratic process. True to form, Mr. Smith and the Rhodesian Front presume to stand in the way of legitimate African aspirations and bustle Rhodesia back into a politically and socially musty 19th century cupboard.

When assessing African affairs one must keep in mind two important factors: that independent Africa is still in a state of youth; that African leaders are faced with many purely African problems. While the emerging political pattern of new African states does not always give democrats cause for gratification, some variations on the institutional aspects of democracy are not as unjust as the Westerner might at first imagine. It is not my intention to apologise for every feature of present African regimes but a great disservice is being done to them by taking Mr. Smith's statements at face value. This is particularly true of the ex-British East African territories.

Three main pressures have led to greater concentration of power in the hands of the central government. National independence has been won, in the main, under one group of leaders within one body of ideas and with mass general support. The initial sentiment of nationalist solidarity must be maintained and strengthened in the face of diverse and possibly fractious racial, tribal, and religious loyalties. One-party supremacy assumes better placement of public funds and provides a single focus for the loyalty which it will mobilize itself to construct. The general picture which this justification portrays is of an Africa in a "state of crisis" (not chaos) similar, perhaps, to Great Britain's situation during the depression or in wartime, when National governments were formed.

The party which has won independence, then, is now proceeding with the task of spiritual and material nation-building within the concept of "the continuing revolution." In certain instances that party with its broadly based, mass support has become co-equal with the nation giving rise to a new term in political science; the no-party state.

As many African leaders claim, a multi-party system is alien to Africa. According to President Nyerere of Tanzania such a system is a result of class struggle which is irrelevant to African society. According to Tom Mboya of Kenya the struggle for power between parties would not only be easily exploitable by foreign powers but would lead to fragmentation and unstable coalitions - if not anarchy. He sees one-party government in the initial stages as necessary for stability in Kenya.

The deification of the leader is a trait foreign to a free society - though nevertheless practised in a more sophisticated way in Western democracies. In much of Africa, however, it is a reflection of the people's sentiment and dedication, and the national emergency. It gives time to settle the more outstanding problems and fits into the traditional scheme of African society where a mere figurehead as leader is alien.

It is worthwhile taking a closer look at Tanzania. At the 1960 pre-independence elections Tanu, the Tanganyika African National Union, won 70 of the 71 seats. This victory reflected such a degree of national solidarity that every government in the world must have grown green with envy. Tanu faced little prospect of being turned out of office for years to come, saw no point in "interparty" assembly discussion, and little need for party discipline. A new form of democracy was born and Tanganyika (now including Zanzibar and Pemba, and known as Tanzania) has become something of an enigma.

The candidates for election to government forward their names to the Tanu district conference which whittles the number down by vote and submits the survivors to the Tanu national executive. Two candidates are then chosen to contest each seat. Those topping the district poll are usually chosen.

Three points are particularly worthy of note: Tanu conferences are composed of the people's representatives; any Tanzanian citizen wishing to contest the election can forward his name to the district conference for consideration (the cleaner in the the President's office put his name forward for the September election last year); in last year's election the Minister of Finance was defeated by a relatively unknown man.

Hence, though the people's wishes are filtered to a degree, the government is not inviolate from them. There is little fear also that elected members will abuse their powers. A permanent commission of inquiry will examine any complaints. The civil service may come under the same scrutiny, too.

This is all sound, working democracy. But there are limitations. President Nyerere holds great power, including a veto on certain government decisions and power to dissolve the Assembly. Organized

opposition is considered malicious and is banned under the Constitution, although opposition and criticism are permitted within the party. Trade union rights have been limited in the opinion that unions held an unfair degree of power in proportion to their interests economic construction being seen as a common national effort against which a strike would equal sabotage. But while Tanzanian politics contain these elements of authoritarianism the people do choose their leadership (apart from the President who can only be endorsed or rejected) within not serious limitations. It is a leadership, moreover, which aims at promoting the the welfare of the individual and conducts its business by free discussion.

President Nyerere justifies the Constitution's limitations by claiming that "man cannot be left free to die of starvation." In a nation of Tanzania's youth the discouragement of fractious factors is more immediately important than Bills of Rights - which is not to suggest that Tanzanians are denied their dignity and worth as individuals. Tanzania's "government by discussion" is well scrutinized by a public which can topple unpopular representatives.

To underline the whole development, the transition from colonial rule, to an (at that time) unrealistic Westminster democratic system, to the one-party State has not been difficult. At present the one-party state is working well. It may not always do so. While it is evident that an organized Opposition is not necessary for democracy, it is advisable for the preservation of democracy. Present unanimity and goodwill will not last forever. Cliques are bound to form within Tanu and a minority must have the opportunity to become the majority both for the sake of justice and, as a safety valve, for the sake of stability.

Nevertheless, institutional democracy will be tailored to suit African needs. At present compromises are being worked out, with varying degrees of success, between traditionalism and modernism. In Tanzania, and elsewhere, this is a particularly healthy compromise. While much is yet to be done to emancipate the people from the vicious circle of ignorance and subordination, Africa should no longer be regarded collectively as the Dark Continent. If it is, it will be so only because of our ignorance and prejudice.

Dave Howard.



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7.30 - 12.00

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Bottled Burgundy from  
Sunny Napier ON THE HOUSE.

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10/- single      20/- double.

### FRESHERS PROM.

Friday 11th March - 8 p.m.

### PETER PAN.

Ticket sales:

Freshers only from 28th February.  
General sales from 2nd March.

Single 17/6

Double 30/-

No grog.

## Fox among Rabbis

One of the characters of AU over the past few years has been one Brian Fox. Brian has been active in his own somewhat bizarre fashion in many and varied student activities. Among other things he founded the Samodair Society and has been its main prop during its brief existence. It will be interesting to see whether it continues to flourish in Brian's absence.

For Brian has been a prominent lay leader of the Temple Shalom and leaves in April to begin his rabbinic training at the Hebrew Union College, Jewish Institute of Religion in Cincinnati. We are going to miss his kindly face.

Dig this quote from Emil Cauwelaert, political editor of the Belgian newspaper "Het Volk": "Student circles have always been a favourite for the Communists. Idealism, nonconformism, inexperience and, unfortunately, thoughtlessness - not to say naivete are abundant in student circles. And this is material that the Communists like to work with. Thus it is no accident that it is precisely in the student circles of various countries that one can steadily witness protests, now here against the atomic bomb (the American one, never the Russian), now there against intervention in Vietnam (the American intervention, to be sure, never the Communist Chinese one)..."

Ain't it marvellous?

## ALMEIDA

On the eighteenth of February I went along to the Town Hall to hear a man with unenviable title of the world's second best guitarist. Laurindo Almeida, Born in Barzil in 1917, has become a musician of enviable standing. Three times a "Grammy" winner, Almeida is moving the foremost in both classical and jazz guitar.

Esquire placed him top in their guitarists poll, as did Downbeat and Playboy.

For the cognoscent among us, a few words on the master's technique:

The most impressive thing was the tonal range evoked by Almeida's Ramirez guitar so many qualities of sound were at his disposal - mellow, dull, sharp, rich.

Some of Almeida's Arpeggios and runs in his classical work were brilliant to say the least. One particular harmonic run on the GBE strings was particularly striking.

It would be ludicrous to evaluate Almeida's formal technique - suffice to say that his fingering and guitar positioning was the model which every guitarist could do well to attempt to emulate.

It was evident from the half-filled hall that New Zealanders have once again demonstrated that they can miss beauty artistry and masterful ability with the best of them. A chance to see a master like Almeida comes all too seldom; an attitude such as prevails among Aucklanders comes all too often. Serve you right if Almeida doesn't return. Noleen and Norman Splunk - you wouldn't appreciate him anyway.

## Scholarship to Varsity Producer

Dicky Johnson, well-known in Auckland University circles for his production Revue '65, "School for Scandal" and the recent successful "The Tempest", has been awarded a Queen Elizabeth Arts Council Theatre Production bursary.

Dicky is the only one chosen for the bursary which is valid for one year and brings him in £600.

He will be working under Richard Campion in the production of "Comedy of Errors" which begins in Wellington



shortly. Part of his work in the play will be the choreography and direction of a mime sequence.

Later the play will tour New Zealand and during the time Dicky will produce modern American play with the overseas members of the cast of "Comedy."

His bursary is part of an attempt to found a truly professional theatre in New Zealand. The beginning have been made in Wellington and it is hoped to establish a nucleus in Auckland and Christchurch in June.

Part of the course Dicky is engaged in will cover theatre design under Raymond Boyce.

Before he left on February 10, Dicky said he was thrilled at the chance to do professional theatre. He believes that his university production experience has been invaluable in this new position.

Get the first term under way with a swing  
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Folksongs ... blues ... ballads ...

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Direct from T.V. recording, concert and night-club

successes in the U.S.A.

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DOUG CALDWELL QUARTET

## DON'T MISS

the

GALE GARNETT SHOW

with compere MERV SMITH

TOWN HALL  
Saturday, 19th March

Bookings at John Courts.

Bring your '66 Membership Card for Special

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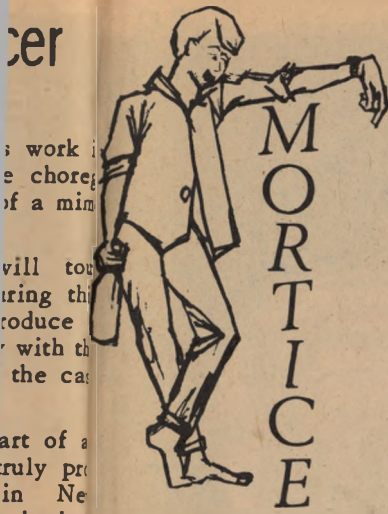
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The wine cranks are back! Not the good old "I like wine because I know what I like" variety, but the genuine crack-ot that rolls a glass of Rangitoto Dry Red" round his face and pronounces pontifically "Ah! From the sunny side of the mountain". These Februenaces to civilization have suddenly come out in their ofessionordes (must be the weather) ves th with a novel difference— they on expell have weird ideas on de-uable foating. Over the last month have been pushed into so many corners and had their half-baked theories on de-anting thrust at me so heated-ly that I am moved to reply to them collectively once and for all. After that they can ruin their palates in any way they like: I want no more of them.

Decanting is an uncalculated risk, as hazardous to wine as a journey. There are only two reasons for wanting to decant: that you are ashamed to let the bottle be seen; or that the wine has pieces of muck floating round in it. If the cork has rotted but the wine is not affected you may

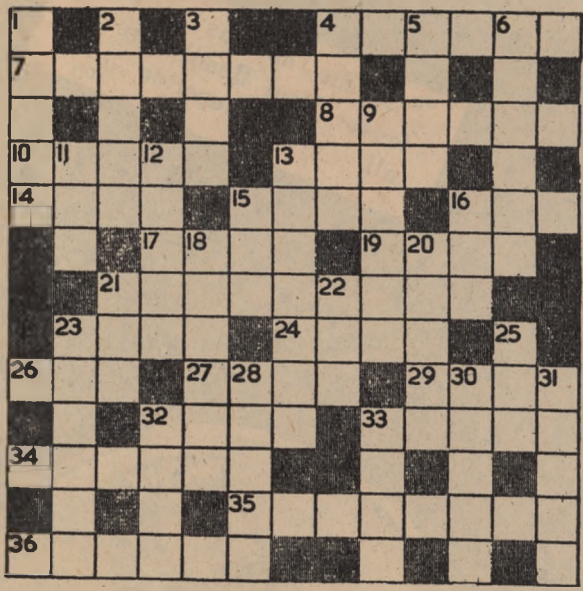
not be able to withdraw enough of the cork to pour without leaving little bits of cork or cork dust floating inside. For this reason it is often advisable to remove the neck of a bottle of old vintage Port below the cork with red hot bottle tongs. Vintage and all crusted Ports must be decanted, similarly bottles with a lot of sediment. Although one school maintains that mere sediment can be allowed to settle, in practice it is impossible to pour more than one glass without causing a back flow to stir up the wine and unsettle the sediment.

If you have to decant wine then make sure that the decanter is washed with nothing but plain water, preferably cold. Then dry the inside thoroughly by letting it stand and drain. Pour the wine gently into the decanter through an old silver wine funnel with a curved end. These are still available in antique shops but get silver not Old Sheffield Plate. They have a strainer at the top and the curved end lets the wine flow gently down the side of the decanter. This serves two purposes: it lets the wine breathe without churning it up and spoiling the flavour, and you can see if any lees, or large pieces of cork, have got in by accident. A steady hand is needed in pouring the bottle, and a lamp or candle behind the neck will help in observing any loose crust. Some folk then wash the bottle and pour the wine back in, but this is a foolish conceit and it is sufficient merely to have the empty bottle placed where it can be seen.

C.G.C.

### GOTCHER!!!

### craccum's crossword



#### CLUES

- Across:-
- It used to be a position to reveal.
  - Athletes who worry?
  - A digging suit?
  - Not altogether won by heavenly bodies.
  - Charles is this, apparently.
  - A stage rite?
  - They're no chickens
  - First of the double is a walk-in.
  - The best wins 10 across.
  - Fastened in a mixed diet?
  - Crazy steps behind the harbour. Get the picture?
  - A boxer's punishment.
  - I would shortly, prior to

- the French, be out of a job.
- A little money for the rubbish?
  - A promising name for a spy?
  - Sheep mixed up in the the solar system?
  - Wave it to get tired.
  - No Englishman where the races are held.
  - Stones that can cause a bruise.
  - A little Cockney devil spraying water? Impressive
  - There's open spaces for for more than one Conservative leader.

- Down:-
- Use a camera to get a part

## RED SQUARES

China's university students, many from peasant families, have been criticised in the press for regarding themselves as a superior group in the Communist society which the regime is trying to develop.

These young people, their critics say, think they should dress and behave differently from others by dying their hair and wearing bright clothes with an "air" condemned as "bourgeois individualism".

Letters from such students confessing their sins have been published in the "Yunnan Daily" recently under headings like "What does this kind of university students' air prove?" Under the influence of bourgeois thinking the students had abandoned their former austere living style to pursue comfortable "city lives." Some even admitted that after living in cities they looked down on their own families and regarded rural life as uncouth.

The authorities are also concerned about young people from "exploiting families" who are now being told to sever their relationships with their parents, and assured that if they co-operate in the class struggle they will be accepted in Communist organisations.

According to a recent "China Youth" article: "In the current revolutionary era, it is natural for youths born in exploiting families to betray their class origin, draw a clear demarcation line from their families and walk boldly on to the revolutionary path". But apparently some youngsters are reluctant to follow

this advice. For the article emphasised: "It is utterly wrong to compromise with one's exploiting family. Those who try to protect their parents by saying 'My father worked hard for his money'. 'My parents were kind and generous to the labouring people' or 'My parents have already been reformed' should watch out for the hidden attack of poisonous thinking."

The correct way to support the proletariat was to "wage unremitting struggle against one's parents' mistaken ideas boldly, and urge family members to undergo thought reform".

This point was illustrated in the story of Sun Yun-chieh, "revolutionary" daughter of bourgeois parents, told in "China Youth." She was admitted to the Communist Party after "a long period of hard training and reform" away from home. When she first returned to her family she had to be reminded by a Communist official that her father and brother were "exploiters". "But I felt," she wrote, "That whether I liked it or not, they were my family and I need not denounce them".

However, she wanted to be a good Communist and after hearing stories of her family "recalling past bitterness" she overcame her "sentimental" feelings and informed on them. "After I had concretely realised the evils of my family, I hated it even more," she said, "This strong class feeling compelled me to report to the Party branch the reactionary words and actions of my father and elder brother".

Ho ho ho ho ho!

Courtesy "Asian Student Bulletin"



We're told that Dr. Ruth Butterworth of Pol. Studies will be writing the bulk of the script for Revue 66. Dr. Butterworth should make a fair fist of it - she was responsible for a major part of the script of the highly successful "Cambridge Circus" revue.

Head of the Philosophy Department is Professor Bradley, an expert in linguistics and logic. Yes, that's right - he is the one that lost his licence through misreading 55 m.p.h. as 80 m.p.h. in his Road Code. Rumour has it that some misunderstanding with the traffic officer at the scene led to the Prof's having his keys confiscated on the spot. But you know what rumour is ....

We just got a poster in the mail, imploring us to defend the Sudanese Revolution against the forces of imperialism and reaction. Of course we will be happy to oblige. But quite frankly we were not aware that there was a Sudanese Revolution. It just goes to show, you can't take anything for granted these days.

You know one thing this place needs and hasn't got? Drinking taps around the campus, that's what. At the moment you simply can't get a drink of water here, except from the handbasins in the lavatories. Blech ...

## FREEFREEFREEFREEFREEFREE FOLK SOC SWINGS

### FOLKSINGING CONCERT

On Wed 9th MARCH

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"... should become the  
coinage ..."



"... infinitely superior ..."

"... beautiful and appropri-  
ate ..."



"... the designs of Pro-  
fessor Paul Beadle are in  
all ways superior ..."

"... more aesthetically  
pleasing ..."

"... Aren't Professor  
Beadle's designs beaut-  
iful? ..."



"... I cannot imagine why  
there was a moment's  
hesitation ..."

