

MARX OR MACHIAVELLI

Czechoslovakia Pawn Of Power Politics

The continuing leadership power struggle within the Kremlin and Russian fears of a Czech withdrawal from the Warsaw Pact are the real reasons behind the Soviet Army's recent occupation of Czechoslovakia.

Communism is not a monolithic world force. Nor is the Soviet Union's Politburo a homogeneous body but a group of 11 men among whom there is constant conflict over policy decisions and priorities which are entangled inextricably with a leadership succession struggle.

This conflict is complicated further because the personalities involved often represent vertical interest groups within Soviet society and also tend to polarize into comparatively "progressive" and "conservative" factions which cut across the vertical interest groups.

Since Khrushchev's removal in October, 1964, the more progressive group appears to have been led on the Politburo by Aleksei Kosygin, Dmitri Polyanski and Nicolai Podgorny.

The spokesmen for the conservatives appear to have been Leonid Brezhnev, Mikhail Suslov, Alexander Shelepin, and probably Andrei Kirilenko and Gennady Voronov.

There has been such a delicate balance between the two approaches to the domestic and external problems facing the Soviet leadership that there has been a marked ambivalence toward most issues.

One such issue has been the Czechoslovakian crisis which rather ironically is a legacy of the man the present Soviet leaders overthrew. Khrushchev advocated the policies of de-Stalinisation which lessened the willingness to use overt brutality, and polycentrism, or the recognition since the 1961 22nd CPSU Congress of

Background to Czech crisis: By prominent Russologist Barry Gustafson, lecturer in Political Studies at A.U.

within the Soviet Politburo over how to handle problems intensified, and two recent events suggested that the more moderate element led by Kosygin had been able, at least temporarily, to outvote the more militant and conservative element.

The first event came at the end of June when, after a year of silence, the Soviet Union agreed to a 1967 American proposal to limit costly anti-missile defence development. Such an agreement, if imple-



Mr Brezhnev

mented, would release billions of dollars for much needed domestic expenditure in both the U.S.A. and USSR.

Within 24 hours Brezhnev had made an unusually devastating verbal attack on the U.S.A. Kosygin replied by proposing a new nine point disarmament plan, which included a Soviet guarantee of Israel-Arab borders, a reduction of Soviet military aid to the Arab nations, and further restrictions on the manufacture, stockpiling and use of nuclear weapons.

Brezhnev, one time head of the political section of the Soviet armed forces carried the policy dispute out of the now unfriendly Politburo — usually a last-ditch gamble for power — and delivered a series of vituperative speeches against the U.S.A.

In the now open rift Izvestia backed Kosygin while Brezhnev received support from the other main Soviet newspaper Pravda.

Over Czechoslovakia also, Brezhnev throughout July adopted a much more belligerent and pessimistic attitude toward the Czechoslovakian reforms than did Kosygin. It is reliably reported that at the Warsaw meeting in mid-July Brezhnev advocated armed intervention but that again the more moderate element in the Politburo prevailed.

What were the issues involved in the Czechoslovakian liberalisation as far as the Russians were concerned at that time?

Undoubtedly there was a fear that democratisation within Czechoslovakia would lead not only to the development of a pluralistic society in which the Communist Party would lose its dominant role, but that this liberalisation would spread into the other East European satellites and even encourage pluralism within the Soviet Union itself.

Secondly, by possibly undermining East Germany's present regime the danger of a reunited Germany was raised.

Thirdly, liberalisation of Czechoslovakia could lead to the disintegration of the Warsaw Pact, which would wreck the Soviet Union's military strategy in Eastern Europe and remove the buffer between the Soviet Union and West Germany.

The alternatives open to the Russians throughout July and early August were to invade, to do nothing, to impose economic sanctions (which would be even less successful than those used against Yugoslavia in 1948-49), or to persuade and if necessary threaten.

They chose the latter, although all contingencies except doing nothing were undoubtedly catered

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Serried ranks of civic dignitaries address the crowds at the Czech march with all the aplomb of seasoned protestors. But when "solid citizens" march they will not be called 'czechniks'. And mayoral elections are so soon, aren't they?

Students to have Voice in University Govt

Student demands for greater participation in university administration have brought results. Senate has agreed that there should be greater student representation at all levels of university government below Council.

It has informed the University Council that it at present has no recommendation to make concerning additional student representation on Council. It will, however, reconsider the matter within twelve months.

The senate has recommended that the students' association should elect two graduate students to serve on the senate for a period of one year from October 1.

The two representatives will have the same voting and other rights of ordinary senate members, except that they will take no part in elections conducted by senate or in the award of scholarships or prizes or in any matters relating to examinations.

It has also been agreed the departmental committees should be formed in each department. These consultative committees will consist of three or more staff members, and students representing stages II, III and honours within the department. Representation of stage I in the larger departments will be left up to the departments themselves.

Senate's plan also provides for representatives of these departmental committees to meet with existing faculty committees "for discussion of matters of mutual interest which fall within the purview of that faculty."

In addition, the senate academic committee is to meet with one student representative from each faculty committee plus two members of the student executive "in order to discuss matters of a major kind and of interest to all faculties alike."

Senate's recommendations have been accepted by the Council.

President Comments on Scheme

The decision of council to accept the recommendations of Senate on student participation in the administration of the university marks the end of the first stage of reform of university government.

It is however, only a start. Staff divide roughly into two groups on the subject of student participation: Those who are opposed, and those who are sympathetic.

What we as students must realise is that all staff members, whatever their attitudes on the question, are now waiting to see what students are going to do with their voice.

Two pessimistic attitudes are (i) That students will now lose interest or appoint poor representatives to the various committees.

(ii) That students elected to the committees will be sucked into the system and will then cease to represent students. They will become accomplices to the "foul decisions" of the administration.

Both these views, in my opinion, underrate the ability of the average student both to serve as a student representative and also to elect suitable representatives.

This participation in university

government will need a different type of person from that normally found involved in association politics. The persons whom I feel the students must elect are those who are interested in their studies and wish to study in the best possible manner.

Thus questions to be discussed will include library facilities, course content, examination times and schedules, compulsory text books, and so on.

Having seen the results of elections in a number of departments which have already set up these committees, I feel confident that students are generally electing the type of student required for this type of job.

I cannot see how such people can be sucked into the system for their decisions will affect them personally.

The decision of council is definitely not the last word on the reorganisation of the university system; but it is imperative that we take a responsible and active part in what has now been gained. Otherwise we will have no grounds to ask for further participation and reform within the university.

We now have the opportunity to show that we wish to take an active part in the university community and we must take advantage of it. —Bill Rudman.



Mr Kosygin

the right of each national Communist Party to find its own path to socialism.

The policy of peaceful coexistence was also meant not only to prevent a mutually disastrous nuclear war between the USSR and the U.S.A. but, by reducing world tension, to lead to the breakup of anti-Communist alliances such as NATO and allow the unleashing of disruptive internal forces in countries like the U.S.A.

Unfortunately for the Russians the policy of peaceful coexistence proved to be a two-edged sword. Not only did it lead to the withdrawal of the French from NATO and SEATO in practice, if not completely in theory, but it reduced the siege mentality in the Warsaw Pact area and increased internal instability in the Communist societies.

Over recent months the debate

EDITORIAL

STUDENT REPRESENTATIVES

Until now Auckland students have had no voice in the government of the university. Now, largely thanks to the efforts of incoming president, Bill Rudman, they are to have representatives both at Senate and Department level.

Each department is to have a small composite committee of staff and students drawn from each level of study within the department. This committee will discuss matters related to all aspects of academic life in the department and will forward its recommendations to the professor and thence to the senate.

The system, however, could fail if the vaunted apathy of students still persists. Conversely, it will succeed if and only if: (a), the student representatives elected are capable of explaining student views, zealous in finding them out, and persistent in stressing them; (b), students are willing to submit suggestions and complaints to their representatives; and (c), the student body as a whole manages to convince the professorial staff that their suggestions are seriously intended and really important to them.

Student representatives in senate may have a difficult task because of a ban on their involvement in discussions of examinations. The senate must define exactly what it means by "examinations" in this context. Are student representatives to be ruled out of order if they protest for the establishment of specials? Will they be able to take part in discussions on course changes and requirements (These pertain directly to examinations)? Will they be able to suggest changes in the standards required in examinations? Unless they can and do participate in such discussions the idea of student representation will be a mere sop to the student body — not a practical advantage.

Student representation in university affairs is something which must concern every student at this university, even the most retiring science student or the most way-out Elamite. Not one of us could truthfully say that there is nothing wrong with this university. We have now been given a chance to make it something closer to the ideals we once cherished for a university. Let it not be said that we are always irresponsible nihilists able to handle nothing more serious than Procesh. This is our business. Let us mind it.

ARTS FESTIVAL GROUCHES

Arts festival this year was, with some qualifications, a major success. Nearly every form of artistic endeavour was represented, and in some cases the entries were impressive. Concert music provided leading New Zealand musicians and provocative student works, and drama presented a fascinating selection ranging from the work of a Christchurch playwright to Jean Genet.

However, there are at least two points of criticism to be made. One involves the apparent commercialism which now seems to dominate festival, and the other is the shortcomings of certain aspects of the organisation.

Arts festival is being priced beyond the ordinary student. The failure of the festival ball revealed this most effectively. The evening before it was to be held only 50 tickets had been sold — not surprising, when the price was \$7 a double. Very few, if any, students from outside Auckland would have been able to bring that much money with them, and by the end of the week it is doubtful if even one still had that much on him, excluding his fare back.

No doubt the price of the ball was fully justified by the entertainment and supper envisaged but such an elaborate affair was totally unnecessary and completely unwanted by student participants. Such an affair warranted a dinner suit at least (if not tails) and this is not commonly a part of a hitchhiker's pack.

The ball was only an indication of the commercialism which has crept into Arts festival (albeit against the intentions of the organisers). One had to pay even to get into the chess championship. Something must be done to eliminate the big spending which necessitates such high costs for festival. This is a student event and consequently must be organised in such a way that it costs only what the host university and the participants can afford.

Secondly, the organisation of festival was not completely satisfactory. Those aspects which came under the central committee could not be criticised: the work of people like Alan Farr (who actually lived in the union during the week) and controller Malcolm Calder, was outstanding. However, the internal control of the various entries was often nonexistent or extremely poor. Most of the plays billed for modern languages drama did not eventuate; law moots ran an hour late in the Supreme Court, and weary audiences often had to wait up to half an hour while concerts made abortive starts.

In future much stricter supervision must be kept over the controllers of the events in order to ensure that they run as smoothly as the social side of festival. In several cases, Mr Calder would have been well advised to let the cocktail parties run themselves and ensure that the controllers really knew what they were doing.

The ways and means committee must also come under criticism in order that future hosts may provide a better service. With events like drama becoming so professional it is imperative that ways and means is always capable and prompt in ferrying sets or providing loud speaker systems where these are required. Unfortunately, there were several justifiable complaints against them from participants this year.

Arts festival next year will be held in conjunction with tournament at Otago University. Otago have opted for both as part of their centennial celebrations. It is doubtful whether any one university can handle both events any longer as they have grown so immense but we can only wish them the best of British in their massive undertaking.

—CAM

LETTERS

SUPPORT FOR BLACK RHODESIANS

Sir,—Henderson Tapela and Billy Marembo (Craccum 7, July 9, 1968) seem to disagree with Samuel Green over whether the New Zealand press is giving us the facts on Rhodesia. Who are we to believe?

Now most New Zealanders and many white Rhodesians were originally from the United Kingdom and it follows that New Zealanders' friends in Rhodesia are mainly white. Thus when trouble seems likely in Rhodesia, as it has now for several years, the groups that have been formed to publicise their Rhodesian friends' points of view have been mainly those whose sympathies are with the whites.

As the majority of New Zealand news comes from "authoritative sources," many reports received by our papers come from the above groups. The papers also monitor reports from the United Kingdom and occasionally a Church group, or some other socially conscious body, realises Rhodesia exists and makes a statement on what is happening there.

The editor can only choose what he will publish, from what he has received, and will probably exclude most Rhodesian news to make way for a Rugby match report or some other news which he thinks the average New Zealander will consider more import-

ant. The Rhodesian news he does include will be mainly that which is angled to catch the eye of those he presumes to be interested.

Most of this will be from what he thinks are respectable and therefore authoritative sources, and being a respectable man himself, he will probably tend to doubt whether some of the sources of news which favours the point of view of the African majority in Rhodesia, can be respectable. Much of this latter news comes from students and students' respectability has always been very doubtful in the eyes of newspaper editors.

Thus, considering the news sources they have and their presumptions as to the audience for Rhodesia news, editors' choices of publishable material on Rhodesia appear destined to favour that from sources such as Samuel Green. He, unfortunately, eulogises the Smith Regime and eulogies are seldom factual.

It seems, then, that the African point of view, although not often blatantly suppressed as Messrs Tapela and Marembo allege, is nonetheless very seldom stated. This failure of the mass media to adequately inform people of what all parties have to say, makes it very difficult for the average New Zealander, whose only source of information is the mass media, to

decide what the truth is. As he is unsure of what the truth is, he has little to say about Rhodesia. Africans, then cannot be blamed for taking the consequent general silence in response to Samuel Green's claims that most New Zealanders support Smith, as acquiescence to that view. I know that most New Zealanders do not support Smith and therefore think that the mass media should be condemned for allowing anyone to presume that they do. In order to stop any such presumptions being made, New Zealanders must be fully informed of what is happening in Rhodesia.

The white Rhodesians are a minority of 5-6 p.c. of the population, which has over 85 p.c. of the votes and receives 10 times more each child in education expenditure than is allocated for African education, as well as holding most of the country's wealth and the large majority of its fertile land, obviously does not want to lose its privileged position. It must intend, by hook or by crook, to hang on to all it has, and this can only increase African resentment, and aggravate the general air of tension. This can only lead to an eventual bloodbath in which most of the population of Southern Africa would perish. This cannot be doubted.

—Pat Bolster

VARSITY "OPEN DOOR" SCHEME

Sir,—Attempts to place New Zealand's tertiary education on some kind of realistic footing are customarily subjected to bigoted and suspicious analysis by a group of amateur political journalists having vague, but heroic delusions of "guarding academic freedom."

It appears to be currently "in" to portray the Minister of Finance as a power crazed, axe brandishing peasant, intent on diminishing the education vote to negligible proportions, presumably with the sinister motive of removing political scientists and other "economically extraneous intellectuals" from the immediate sphere of influence.

This pastime is, perhaps, best illustrated by a selection of headlines: "Muldoon — Number One Enemy?" Focus, May; "How Great a Threat is Mr Muldoon?" Craccum, April 29; "Muldoonisation or Will Your Faculty be on the Black List?" Canta, July 17.

While not necessarily sympathising with the thoughts which Mr Muldoon is so charmingly wont to "throw out for general discussion," I feel the articles call for comment.

In Canta we are told that New Zealand's financial resources are limited and we cannot expect to compete with overseas universities in all fields and yet are invited to believe that our standards must compare with foreign universities both in facilities and in salaries.

Of course, no "discrimination" is to be tolerated! And this is only one example of the many economic incompatibilities which such articles have supported.

Would it be too much to expect that we cease envisaging New Zealand as becoming some kind of Mecca for academics, and take a long, cool look at that emotionally loaded brain drain issue?

Focus' suggestion that "until Mr Muldoon's thoughts incorporate a wider field than finding specious justifications for cutting allocations for university education, the universities must continue to regard him as their number one enemy," is a piece of calumny. At no point can I recall the minister's advocating cutting back the allocation—his remarks were, rather, in relation to proposed increases in expenditure. It is grossly unrealistic and slightly futile to expect the education vote to be harnessed to the fantastically escalating cost of scientific equipment, often for very limited and exotic fields.

Perhaps it would be more constructive if we were to attack the type of intellectual snobbery which pervades Canta's recent article. What extraordinary conceit leads chemists and particularly physi-

cists to regard their talented students who might opt for the biological sciences as "defectors" from the "hierarchy?" Is it perhaps the same condescension which brings Mr Riley to the delightfully paradoxical conclusion: "The complexity of the theory, being the living sciences, to a large extent eludes even the world's best brains." (!!) "So it cannot be taught at school level. Instead, these subjects are . . . consequently unsatisfying for the talented pupil."

In typically crashing inconsistency the article concludes on the suggestion that all finds above a basic level be directed by recommendation of the national development conference. Someone apparently overlooked that old favourite: "The price that cannot be reckoned in terms of overseas exchange" (Craccum, April 29).

It seems rather obvious that any necessary selectivity be exercised in favour of those fields having greatest bearing on the country's economy, but this does not necessarily involve a nation-wide Muldoonisation of aspiring astronauts to microscopes.

The provision of continuously updated, world-class facilities in both the biological and the multitude of more readily accessible physical sciences may well attract prime calibre graduates from overseas as well as many of Canta's "top school boys" who "always stand out because of their intuitive grasp of theories," and who apparently find the more practical sciences degrading in their present state.

Surely a complete drain blockage is neither commendable nor healthy and is certainly not conducive to the type of international co-operation upon which scientific progress relies so heavily. It seems rather to support the naive view, so prevalent in certain university circles: "May God defend the rest of the world, but we in New Zealand can look after ourselves."

While Mr Muldoon may, or may not, have a valid point, the rational and unemotional investigation of such suggestions from any quarter, may lead at least to the fitting of gratings to our drain pipes and to the removal of much rust from the inflow.

Sue Russell.

CRACCUM

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REMINDER . . . OVERDUE LIBRARY BOOKS

Many students still have out library books due at the end of the second term. These are now more than three weeks overdue. The sooner they are returned, the lower the fines will be. Delay may be costly — check your bookshelves NOW!

Idealism and Politics Combustible Mixture

An idealist finding himself being dragged down from his ideals — this is the impression Ross McCormick gave of himself, and of his reason for resigning as president, in a Craccum interview.

The incident that led directly to his resignation occurred at the meeting with NZUSA president John McGrath in Auckland. McCormick said he was almost provoked to blows with another Auckland student. He did not wish to publicize the incident. He felt it was degrading to the role of president by becoming emotionally involved in selfish student politics.

His letter of resignation to the administrative secretary Vaughn Preece followed, and McCormick went to Rotorua to spend a week at home. He said he had had thoughts of resigning in the back of his mind for a while.

"With four or five weeks to go, it seemed I could ride it out," he said. Then he realized he was getting involved very much in political issues.

McCormick sees himself as an idealist, and the role of president as a chairman.

"This is how I tried to run things," he said. "Basically you should have an executive that is willing to sit down and discuss things and act. But you've always got the eternal bloke who is after headlines. It didn't work practically."

But McCormick said he still did not know if his aloof viewpoint was right or wrong. He thought

the average student president had more personal interest than he had. Someone with political interests is prepared to do the required "sitting on" people to assert himself, he said, but he felt this should not be necessary.

"I probably should have been a politician. If I had had more self-interest in being a politician it would have made the difference: it's not a post for an idealistic person — unless the executive is ideal."

McCormick said it was also not the post for a sensitive person. He was able to suppress his sensitivity, but only while he remained aloof. His sensitivity was later brought out by his increasing involvement and also led to his resignation.

He thought that student politics were getting too big for amateurs.

"We should all be here as students — perhaps that is the major difference between me and all other presidents." He thought a paid, full-time president was a good idea.

McCormick was asked to reply to the charge that he had been a weak president.

"I was weak insofar as I haven't wanted or felt I should have to chase or force people into doing things when they are theoretically in the position where they should be interested in them."

"I'm the sort of guy that likes to get on well with people. You don't really do this if you are president."

"I tended to try to get the executive to deal with things as they wanted to because the student

viewpoint is best represented by a group of students sitting around discussing. This led to complications as the term went on, with me just sitting in commenting." But McCormick said his function became clearer at the end, and he was more inclined to put forward ideas for discussion.

McCormick will be at university until next June, finishing his PhD — taking an extra six months. He has recently become engaged to Sue Powell, who is completing a BA in German, and both hope to go overseas for further research and study.

ANALYSING THE TAX STRUCTURE

Fears have been expressed that the new income tax structure announced in the Budget will adversely affect the earnings of students.

In the following table supplied to Craccum by association treasurer Norm Johnston, it can be seen that rather than lose, students stand to gain from the new structure.

Earnings	Tax (old system)	Tax (new system)
\$250	\$3.15	\$0
\$500	\$21.90	\$17.56
\$750	\$40.65	\$37.25
\$925	\$53.77	\$51.80

Under the old system, social security tax was payable from \$208 to \$937, whereas under the new system the combined tax is payable on all earnings over \$250. The new system takes effect for the 1969-70 financial year.



At the recent Annual General Meeting, former president, John Prebble, proposed that the Annual Report of the Executive be not accepted. He described the report as slight, factually misleading or incorrect and an insult to the student body.

During the course of a half-hour speech, which was well received by the meeting, Mr Prebble moved a substantial number of amendments to the report. These were later withdrawn, and instead a general motion condemning the report and criticising the Executive for it was passed almost unanimously by the meeting.

Such a motion is almost unprecedented in Association history and it went unchallenged by the Executive, primarily because President Ross McCormick (who had recently resigned) was not present at the meeting, and Vice-President Gotlieb did not feel it incumbent on him to defend the report.

CRACCUM WINS AWARD FOR STUDENT PAPER

Craccum and Canta, the student newspapers at Auckland and Canterbury, are joint winners of the NZSPA Press Award for 1968.

This is presented annually to the best New Zealand student newspaper.

The judges were Mr Alexander McLeod, editor of the New Zealand Listener, Mr Ian Cross, and Mr Frank Hayden, editor of the Sunday Times.

Speaking for the judges, Mr McLeod praised the generally high standard of student publications which, he said, "had made it impossible to choose a clear winner. However, Craccum and Canta, the eventual winners were most impressive overall."

"Canta," said Mr McLeod, "tried to show students as they like to see themselves, and exuded an air of pleasant raffishness."

"Craccum, on the other hand, tended to show students as their parents might like to see them."

Its standard of journalism in both editorial and feature articles was high, and it had directed its intentions toward making its opinions relevant within the university context and outside it.

"Canta, too," he said, "had achieved something similar, yet often with a frankness which, in the opinion of some judges bordered on bad taste."

Commenting on the award to reporters, Craccum editors Michael Volkerling and George de Bres, who have both recently resigned, described themselves as "surprised." Both had expected the Wellington paper Salient to gain the award.

"Nevertheless," said Mr Volkerling, "the award is very encouraging. None of our staff had had any previous experience in student journalism and we have, during the year, encountered considerable criticism of our editorial policy. Consequently, the award is particularly gratifying."

Newsweek

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Paul Stookey talks: FOLK MUSIC TODAY — ALIENATION OF HUMANISM.

Paul Stookey, of "Peter, Paul and Mary," who were out here recently for a short tour, said the folk music today is the best reflection of the "alienation of humanism" which is an important factor of present society. Because this music is so closely connected with society it can easily combine both commercialism and spirituality.

The following is a transcript of a two-hour tape taken by Craccum interviewers, Mike Michie and Rene Wilson. In it he ranged over politics, the U.S.A. and folk and pop music, speaking concisely and meaningfully from the first question about accusations of commercialism.

I suppose they're right, but what isn't? I don't think it matters. I think folk music now is Eleanor Rigby. 50 years from now... people will be pulling out these albums and saying "here's a perfect example of the alienation of humanism that existed 50 years ago."

How much are you subject to the pressures of the recording industry?

We do have these pressures, but we're very free agents. Most established artists are. We're fortunate in having such a strong manager — he avoided that from the start. He also avoided doing bad television shows. We became free agents by putting our foot down at the top. It's hard to extricate yourself once you've signed a contract because you need the bread.

PPM's Latest

What have you done on your new album?

I have four tunes on it. A song called *She Dreams* — about a girl awakening within herself. A song called *The Hymn*, which is. Another called *Love City* or *Postcard* to Duluth, about a girl called Margaret Dankworth who's not really a girl, but average middle class, middle west people, which I was, so I'm saying goodbye to myself, like I did in *The House Song*.

Do you use a backing group on stage in the States?

No, just Dick Kneiss — who's beginning to enter into our music, although it's not reflected in our last album. He's so jazz orientated, every time we play a tune he says "play major seventh. Oh wow, right!" and he keeps providing us with chords and new rhythmic concepts. Album 1700 was the beginning of a transition. I think *Late Again* IS the transition.

Dylan and Donovan

Who do you think are important new artists?

Mothers of Invention, Bobby Dylan's band, which has put out an album called *Music from the Big Pink*. For the lack of a better word, it's *White Gospel*. Not that which deals with "Oh Lord," but gospel that deals with the spiritual essence we all have. Joni Mitchell knocks me out. *Both Sides Now* is a classic. Eric Andersen's turned out to be a disappointment for me — he had a fresh point of view and made his point and then stopped growing. I don't think that happened to Bobby (Dylan) — he went through that kind of introspection, then into total symbolism, *Sad-Eyed Lady of the Lowlands*, then he went clean out the other side into *I Shall Be Released*, *Too Much of Nothing*. He's talking about a spirituality that's very important to all of us.

Donovan? He is the defender of love, he's gone all the way. I've heard some reviews of his concerts that've just been mystical — as mystical as Joannie (Baez) was at Newport, when the mist rolled in off the ocean and covered her while she was singing — this clear voice coming out of nowhere.

For enjoyment — Beatles, Stones. I love the *Satanic Majesties* album. Rock groups? —

hasn't been anything that's knocked me out since Bobby's band — which is totally unique.

Drugs? The Beatles made the serpent swallow its own tail. In their early albums they said "hey, look where we're going;" then they said "wow, look where we are;" then they came back down and said "look how we could have gotten there anyway." You don't really need that difference of a point of view.

You ought to book a festival out here.



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SPACE ODYSSEY SPLENDID

KUBRICK'S SPACE ODYSSEY reviewed by Peter Boyes

powerful air of realism: the instructions for reviving "hibernating" passengers, or for using the zero gravity toilet; the unappetising food trays—these and many other examples help to make the action more believable.

"Space Odyssey" is full of very beautiful images, such as the opening scenes of desert sunrises, or the brilliant interior of a "spaceport" with its red chairs against a totally white background. One of the most effective and truly exciting sequences occurs toward the end, in the section "Beyond the Infinite," when a succession of beautiful coloured patterns rush past us at great speed.

Much of the action of the film revolves round the character of Hal 9000, the infallible computer in overall command of the Jupiter Space Flight. Hal is not only in control of essential information governing the flight, but is able to talk.

Kubrick shows an antihuman element in the computer, thus dramatising the way we are

over-developing our scientific knowledge at the expense of our humanity.

The narrative thread is linked together by the recurring appearance of a mysterious black slab, whose precise meaning is never made clear, but which we can assume has something to do with man's urge to dominate nature, to strive for a better world.

Although I firmly believe this is one of the finest films I have seen, it does have two drawbacks. First, the various disparate elements do not always cohere successfully and secondly the space scenes are perhaps a little too long. For those who admire the film, these will seem minor disadvantages.

"Mercury" Workshops Exciting.

The Mercury Theatre Workshop quietly got under way on Tuesday, August 6, with the first of a series of evenings devoted to a study of Brecht's drama and theory.

The programme consisted of dramatised extracts from Brecht's *Messingkauf Dialogues* (translated by Willett) interspersed with scenes from Brecht's plays and illustrations of his theories.

The *Messingkauf Dialogues* constitute some of Brecht's most extensive and important explorations in the field of dramatic theory. In the relaxed and capable presentation by Michael Morley (German department) as the Philosopher, Sebastian Black (English department) as the Dramaturg or theatrical adviser, and Martin van Dijk (Westlake Boys' High), the aptly chosen selections gave a striking insight into Brecht's peculiar earthy humour, his gift for the fortunate expression and his involved but delightfully lucid and convincing way of arguing.

The *Dialogues* were both hilarious and intellectually demanding, and the scenes from Brecht's plays, while varying in quality, already showed the results of a trained professional group, which had the versatility necessary for the varying demands of the workshop atmosphere. The programme also included the reading of two of Brecht's poems, *Vom armen B.B.* and *An die Nachgeborenen*. The second of these, coming at the end, had the force of an apology for Brecht's whole attitude to his work and was a fitting climax to an inspiring evening.

There was an air of enthusiasm and excitement among the predominantly young university audience at the close of the evening which augurs well for the future of contemporary drama in Auckland.

—George de Bres

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Bunuel's Examination of Repressed Desires

BELLE DE JOUR reviewed by Peter Boyes

Luis Bunuel is one of the foremost film directors in the world. Now aged 68, he has made 27 films since 1928, in France, Spain and Mexico. His latest film, *'Belle de Jour'*, starring Catherine Deneuve, Genevieve Page, Pierre Clementi and Michel Piccoli, is one of only a handful of his films to reach New Zealand.

It is tragic that more of Bunuel's films have not been shown here. To remain ignorant of his work is to be deprived of acquaintance with probably the most iconoclastic director ever to achieve commercial success. Bunuel's films deal with sex, politics and Christianity in a more striking and forthright way than we have ever seen. Several of his films, such as *"Un Chien Andalou"*, *"L'Age d'Or"* and *"The Exterminating Angel"*, have become classics already.

At least one of Bunuel's films has been banned in New Zealand (*"Diary of a Chambermaid"*, 1964), and another, *"Un Chien Andalou"* cut (although this was to be shown only to film societies). Fortunately, *"Belle de Jour"* was passed uncut by the New Zealand film censor.

"Belle de Jour" is a simple story about a Parisian woman, Severine, who takes a job for the afternoons in a very high-class brothel, to fulfil her pathological desires for domination and punishment, which her tender husband cannot give her. As well as depicting her experiences in the brothel, Bunuel shows her masochistic fantasies, in which Severine under-

goes brutal treatment at the hands of her husband.

The film is visually delightful, full of ravishing colours, sumptuous sets and beautiful clothes. Its style is one of deliberate detachment, denying us any sympathy or identification with the characters. This means that events which would normally inspire shock, horror or joy, do not evoke these emotions at all. Bunuel preserves a supreme aloofness from his material.

Such a detachment means that Severine's actions can be viewed with complete objectivity: *"Belle de Jour"* is an acute portrayal of a woman's repressed desires, her feelings of guilt and her wish to be punished.

The disadvantage of the style is that the audience may become so detached from the characters that they will lose all interest in the film: the story does not seem to develop, and we have the feeling of watching the same actions repeated over and over.

At the same time, Bunuel creates a novel effect by rendering his fantasies as completely "normal": they have none of the bizarre quality of those in *"Juliet of the Spirits"*, and reflect in a direct way the state of Severine's mind.



ARTS FESTIVAL

"Great scene, great scene," Mandle mouths

Well it was, sometimes. Too many boobs, though. "Freak Out" had all the respectability of a Herald editorial, without even the latter's lurking sense of menace.

Music was a mannered wailing, lacking either the virtues or vices of pop or jazz. And for the first time our modern dancers took the stand. Thrice they were to swim into our ken, each time causing more wonder as to the validity of the mode.

On Tuesday afternoon, a modern dance concert delighted all with a keen sense of the ridiculous, or even a dull one. When we were not being regaled with stylised thump, pretentiousness in gross proportions took the stage. I don't mean Gaylene, I refer rather to the fondling of semi-inflated black polythene bolsters, simulated Balinese twinings and incense-scented jerkings that had to be repented for. We, all unknowing, were told that error had crept into the first performance.

The highlight, though, was Gaylene. Dancing solo, possibly because the stage could hold no more than one such as she, she brandished her limbs and protuberances so recklessly as to put in fear even those of us in the back row. As mists of memory float before my dying eyes, I pray the Lord will grant that Gaylene's performance, creaking boards and all, will form part of my recollection. And if they ask why I smile, those who've read this will know.

We saw the dancers again on Wednesday when oddity followed oddity. One girl, in striped slacks, collapsed mewling and mouthing against a pole; another, having doffed her skirt, rehearsed for the part of Irma Grese in "The Auschwitz Story," jackboots and all; yet another, in brilliant blue, strutted with pride before the hazy gaze of the balcony watcher.

That evening, wearied by now of third rate posturings (for I had seen Mother on the Tuesday), I went to see The Balcony (one of the finest student performances I have ever witnessed). The play

(pace Ronald Barker) is of the second rank, consisting largely of the rancid mouthings of homosexual drop-outs whose conception of power is akin to that of a Queen Street Vietnam marcher.

Poor parts were, however, transformed by first rate acting. The Madame was more than the author deserved — a performance precise, exactly mannered, and crisply voiced. But equal credit must go to the producer who took so many young people of degrees of sophistication ranging from nil to two (on the Richter scale I apply at parties) and hardened them into mature players.

And what a difference between The Balcony and Massey's puerile wasting of an evening! Not one part was well taken, although the Mother displayed a plentiful supply of puppy-fatted thigh. Our sympathies are with the elders of Palmerston North who had to watch the play for half an hour before they could decently leave.

It is hard to decide whether the play, the acting or the production was the worst — the dialogue

when not compounded of clichés, states the obvious with all the freshness of Colin Mead's jockstrap; the play as a whole lacks thrust, elegance or point.

And the rotten egg? Denis was disqualified, after his display at Drinking Horn revealed that his wooden idiocy was natural, so the youth who played Ian was awarded the prize. A shambling youth whom gift of movement passed his cradle by, nor did the good fairy compensate when it came to endowing him with skill in speech.

Some other gripes remain in the exhibitions survey. The Art exhibition was as poor as could be, the photography was surely not bad enough (bad as it was) to justify the award of first prize to the hackneyed sentimentality of "All Secure." The true artistry of the title summed up the photographer's approach. Yech!

The Poetry reading was peculiarly revolting — they'd have done better to have held the whole thing up at Bath St. And while we're on the subject of phoneys, who wittingly stole the Bell?

Anything sinister in the Festival? Probably too much pot — the transfusion from Victoria proving too much at times for the recently starved Aucklanders. Sex I'd think in healthy normal quantities though one of our

mightier local stickmen had to endure frustration until Friday night, and even then sex propositions were refused until he rolled a lucky seven.

Booze? A heavy intake — even the varsity club broke \$100 a day for the first time ever. The cocktail parties, disgraced by appalling sherry, never the less cut 27 dozen of the hops. They had a great bar man though who operated on the principle of having one for every one he served.

Despite Booze, pot and freedom, the festival didn't fully hang together. Specific organisational and publicity weakness occurred. Take the Ball, not until Friday lunchtime were tickets on sale in the Quadrangle, at the same time Studass exec. were in the process of cancelling it. Ways and means failed to meet theatre needs; the grog ran out at Drinking Horn; no sound system for the midnight poetry. And so on.

Festival is too much a sloppy ungainly expensive artistic mish mash. It's getting too big to be allowed to run unrestricted and a balance must be sought between a free student right to appear in public, and artistic worth. Festival reflects too clearly what is wrong with New Zealand student life.

It is disorientated, derivative and deficient.

—Bill Mandle



ELAM ON TOP

Fine Arts Awards Go to Auckland

Both divisions of the Air New Zealand Universities' Arts Award went to Elam School of Fine Arts. Marte Szirmay's abstract bronze, "Sculpture" won that section and Andrea von Sommaruga came first in the painting section with her portrait, "Marte."

Marte Szirmay is an honours student in sculpture who recently exhibited in the eight New Zealand sculptors' exhibition at the art gallery, and Andrea is in her third year of painting, also at Elam.

The prize for the contest is a trip by Air New Zealand to Australia and both girls left on Saturday, August 24, for a fortnight during which they will visit the two fine arts schools at Sydney and Melbourne.

Under the conditions of entry for the award, the winning entries automatically become the property of the students' association. However, it is to be hoped that the girls will be reimbursed at least for their material. (Marte Szirmay's entry cost about \$150 in bronze alone.)

Credit awards were also given to Graeme Brett "untitled," an

organic bronze and to Alison Hunter for her painting "18 Grafton Rd."

The small number of entries in the exhibition and the general low standard gave rise to much comment. Fine arts students were heard to remark that they had not

put their best work in. "Why" remains a mystery. The prize may not have appealed as many of the Auckland students do not feel they will gain anything from Australian art — or it may just have been the artist's aesthetic aversion to having works of art "judged."



Above:

Graeme Brett with "Untitled."

Left:

Marte Szirmay, winner of sculpture award.



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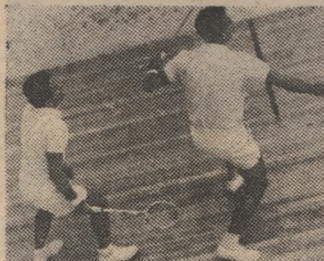


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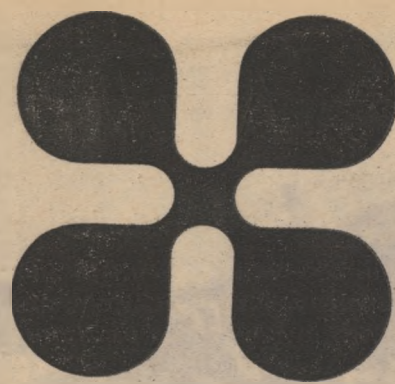
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ARTS
SUPPLE

MODERN DANCE SHOW OF LOW QUALITY

"The dances presented at festival put modern dance back about 15 years in this country," said John Casserley, lecturer in modern dance at Otago. And he was right.

While the controller's (Marcia Belles) enthusiasm could not be doubted, her talent both as dancer and choreographer certainly could.

The majority of the dancers, in fact, looked like the offspring of a sluggish go-go dancer and a burning spastic. And the choreography would not have been accepted at a primary school gymnastics display.

Two highlights, however, rescued the concert. Both Laurie Ross's "Chorus to the Rocks" and, of course, Casserley's "Two and Parting leaving One" were outstanding. Casserley and Marion Todd showed fine discipline and control, but more importantly they put across a sensitive interpretation of the theme—the frustration of a relationship, its gradual decay and the agony of separation. Only

one thing marred the dance — Marion Todd's two exits, which were hasty and ungraceful.

Laurie Ross, from A.U. presented for a young choreographer, an astonishing impression of the 20th century dilemma. She was unfortunate in having dancers who lacked training and were more conscious of their own image than of the theme.

Her piece also suffered from being too large in conception. It will be a little while before she can really handle the whole of the human predicament in 15 minutes. However at times she really rose to her theme, and particularly in groupings and tempo, achieved a brilliance and impressive symbolism.

The day of the plump little girls in frilly skirts jiggling to West Side storyish music, died a very painful death at Arts Festival. We can only hope that it will stay decently buried and allow dancers like Casserley and Ross to get on with their complicated and meaningful aesthetic.

—CAM

FINE ARTS POOR

The Fine Arts exhibition was basically unimpressive. It is a pity that the best work available from Elam was not shown, and it is only logical that there is better work being produced from Elam.

Too much of the work in the exhibition can only be described as light-weight, and while the entry overall was of a much higher standard and wider range than that shown in Christchurch last year, some of the work was of a lesser standard than that at the secondary schools art contest recently on display at the Auckland Building Centre.

Two different styles of painting, dependent on whether the artist was from Auckland or Christchurch, were quite apparent.

Abstract expressionism and related styles are current in Canterbury (e.g. Mane No. 39). I

understand that Elam claims to be internationally minded, and this was shown in the quasi-Bacon Clode (No. 41). But it is my impression that Ham's internationalism is dated; pop and op art apparently having little influence.

The danger in abstract impressionism is that of producing works, which, despite virtuoso technique, remain introverted doodles.

And the structures of the paintings are antiquated in that they are constricted by their frames, despite the achievement of Mondrian.

"Neo-realism" seems to be the "style" that is found in the Auckland paintings. Regionalism is the slogan at Elam but perhaps it actually means being oneself rather than subscribing arbitrarily to some "ideology" current in New York.

"Neo-realism" does seem to be the result of pop and op art and the work of Illingworth and Binney. Geoff Tune's work (Nos 56 and 57) is an example of this; excellent, despite some unsolved problems of construction. Perhaps, then, Auckland is being more

internationally "with it" than Elam, by being regional.

Accompanying this neo-realism is a concern for craftsman-like quality in paint handling, generally absent from Canterbury and elsewhere, except for Grahame Sydney's Flemish-like work (No. 71) from Otago. Portrait painting has become a serious genre in Auckland; significantly, the prize was won by an Auckland portrait.

Sculpture means Auckland; because in this exhibition there were few works from other places. But I found the works superior to the Australian works recently shown in Auckland.

Narby's neon-sculpture was effective and vastly better than the Australian "light" work. Similarly, Marte Szirmay's work was superior to the Australian work that was tarted up by a fancy base.

The difference between the two centres in New Zealand is quite fascinating and intriguing.

The next Arts Festival should be quite interesting in observing the development of these styles.

—Russell Finnemore

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MILAN MRKUSICH

20 YEARS OF DEVELOPMENT



Photo: Steve Rumsey

Lyrical, romantic, subjective, objective cool commentator, most elegant, most sophisticated, mature, geometric, constructionist, cubist, impressionist and expressionist abstraction, one who has caused no problems and who, as a painter, has not changed. These opinions have all been ex-

pressed at one stage or another about Mrkusich. One cannot pigeonhole Mrkusich's work as his development has been a complex one. Just as one feels he has reached a plateau, he diverges and does something very different. An assessment of Mrkusich must take into account two constant

aspects of his work—free flowing technique or disorder, and an ordered and geometric technique.

Like a pendulum Mrkusich has swung from equilibrium to disruption, sometimes stressing the one, sometimes the other, sometimes synthesising them in a single image.

Although two elements interchange throughout his paintings, Mrkusich has not been objective in his geometric work or subjective only in free flow.

Even in the most rigid work of the 1948 series he retained a lyrical subjective element, although the 1966 work conveys a feeling of sheer intellectual power.

A major feature of Mrkusich's painting is his preoccupation with colour. Colour says Albers "... is the means of my idiom. It's automatic, I'm not paying homage to the square. It's only the dish I serve my craziness about colour in."

Mrkusich's chief concern is with the "colour problem in painting synchronised with the expression of deeper aspects of reality." Hoffman's statement that "in pure painting colour serves simultaneously a plastic and psychological purpose. We deal, in the achievement of this purpose with a formal problem and with a colour problem in parallel occurrence, the synchronisation of which constitutes the pictorial synthesis of the work," best expressed the Mrkusich credo.

Free flow, geometric and the role of colour as a medium are vital to an appreciation of the depth and scope of his work.

Mrkusich was born in Dargaville in 1925 but moved to Auckland with his parents in 1927. He attended Seddon Memorial Technical College from 1941-46 while working as a commercial artist.

When at 21 he began painting seriously in an abstract style, Mrkusich had had no serious art training. His first works on the whole were mainly small and the majority were in gouache or water colour. The discovery of Kandinsky's early Improvisation Series was a decisive step in his development.

His early interest was in painters like Ben Nicholson, Mahaly Nagy, and Mondrian but has always had a particular interest in the Bauhaus and the architect Le Corbusier.

The Early Work

The first paintings in 1947 reflect an early interest in crystals. Titled "structures" they indicate from the outset the direction his painting would take.

Some of his 1948 work has a superficial similarity to Mondrian's painting—the rectangular horizontal-vertical composition, the immaculate purity and uniformity of surfaces, the small rectangles of saturated yellow, red, blue and black.

Mrkusich in part uses the same grid of black vertical and horizontal lines, but by the use of subtle variations of tone has sought to temper his classical severity with a more subjective lyricism.

Where Mondrian used only the three primary colours, red, yellow and blue, together with black and white, Mrkusich introduced pinks, greens and circles into the framework of the painting.

From 1948-1953 his painting was predominantly concerned with linear forms, normally based on a counterpoint of rhythm linear arabesques against richly coloured backgrounds.

In the early paintings of this period the lines play freely across to form a linear counterpoint. Later they become more rigid while the backgrounds are generally treated in a freer fashion.

These early abstractions are harsh depthless surfaces in which the linear tracery echoes mystical symbolism. They were often dark and troubled paintings, particularly "Landscape with Birds," a haunting work which is a juxtaposition of free flow and geometric equilibrium.

Toward the close of this period the more rigid linear forms begin to assume severely controlled, almost box-like structures, although some of the 1949 paintings also had this element.

The forms solidify in 1953-1954 but here the mixing of geometric and free-flow forms only the internal structure and not the basic framework of the painting.

In 1954 the form of the painting takes on a new impetus. The paintings are more defined and the images larger. Style is a highly disciplined attempt at utilising colour to convey more of a psychological reaction.

The Years of Reappraisal, 1955-1958

The years 1954 to 1958 form a complex period in Mrkusich's development. The paintings in 1954-1955 evolved around a grid framework merely for colour play. In the one 1956 painting the colour contrast is so intense it almost is unbearable.

From 1956 to 1957 he moved to an almost cubistic phase, evident in "Landscape and Still-life." About 1957 he backtracked to earlier work, particularly in the drawings and pastels.

These lyrical landscapes that sway to and fro across the canvas have elements of earlier linear work. Combined with a more tangible massing of paint areas.

The backtrack was necessary to what was to happen in 1958, the crucial year in Mrkusich's development.

Neo-Impressionist Work

1958 marks a divergence in more ways than one. At this stage Mrkusich decided to devote all his time to painting.

Up to 1958 he had been pre-occupied almost solely with the interplay of colour and now saw its possibilities in relation to light. The concern with light had been with him for some years, but it now became dominant—perhaps because he had developed a strong liking for Seurat and had always appreciated Monet and other impressionists.

The style was a highly disciplined endeavour to build pictures "mosaic-fashion from little squares and quadrangles, a kind of cubistic pointillism."

As Seurat's technique in his time was mistaken for the essence of his art many failed to recognise that the rectangular grid served only as a framework for Mrkusich's colour play.

The colour-light synthesis is characterised by short, strong brush strokes, the colours juxtaposed to enhance one another and to obtain maximum luminosity.

The "revision" of 1957 and the neo-impressionist phase of 1958 enabled Mrkusich in 1959 to loosen and lengthen his brush strokes.

Although still relatively ordered they gradually gained fresh impetus in the "new paintings" early in 1960.

"New Paintings"—"Nature in Flux"

The transitional work of 1960 completes the destruction of the geometric. The brushwork appears to evolve by itself, becoming more vigorous yet at the same time controlled—despite Wystan Curnow's comment that "superficially calligraphic his brush stroke is vigorous but uncontrolled, compulsive but crude. It gives rise to aimless weak areas... at worst a wild confusion of aimless movement and ambiguous form."

The 1960-1961 paintings may be described as calligraphic abstractions in which the canvas itself is in a state of turmoil. Nature is in flux and the linear strokes become restless agents seeking equilibrium.

Evanescent and slipping into air, these paintings are indicative of Mrkusich's state of imagination, where the atmospheric infinity in which the movements of form (lines) are analogous to the movements he knows to exist in nature or the cosmos, but which are not visible. The forms are organic and there is at this stage no geometric feature in the work.

Porsolt has described them as "... abstract paintings based on roughly rectangular shapes. But they are large shapes, individuals, no longer little soldiers in an army. They are seen in perspective as things extant in space and projected on to the picture plane, no longer the weft and warp of the picture plane itself. Their outlines are loose, non-geometric, and enclose swirling colour passages, equally freely handled. They are set into a whirling, swaying atmosphere of colour completely devoid of geometry..."

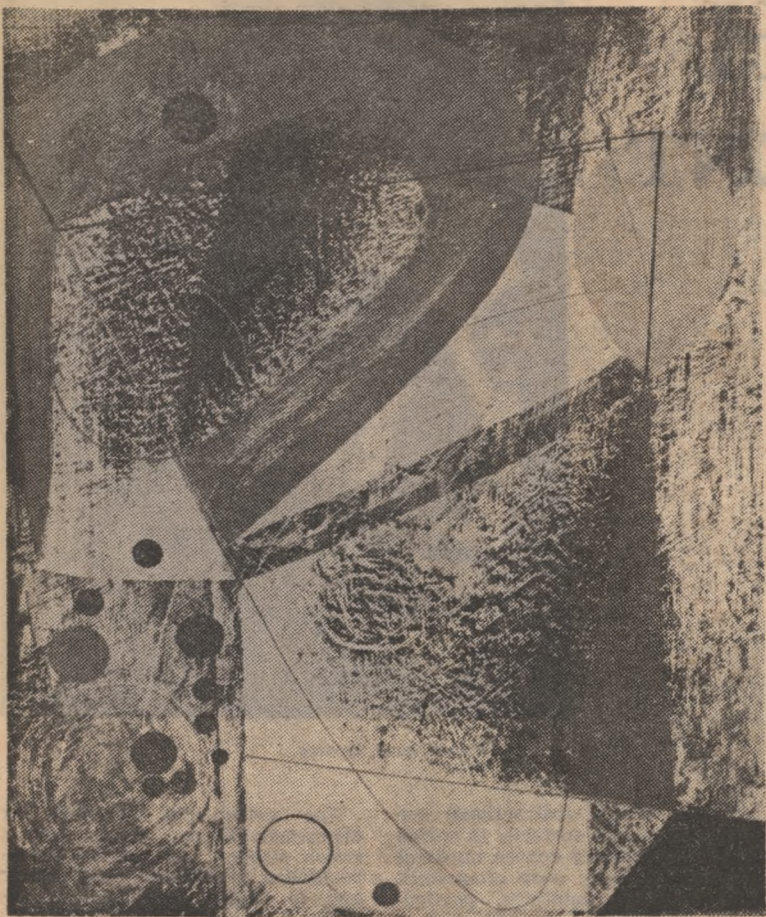
There is still the concern with colour play but its range has been simplified not amplified.

Return of Geometric

Late in 1961 there is a gradual broadening of the shapes and forms. In 1962 Mrkusich reintroduces a geometric element into some of his work, but this time in a completely new way. No more does it form part of the "grid" pattern but is now superimposed upon the painted surface. Though nature is in flux, order, almost in the form of intellect has been imposed.

"What is disconcerting in this outbreak of passions," says Porsolt, "is the curiously non-passionate texture of the paintings."

Continued on Next Page



From top to bottom:—

1950-53. No. 1: Linear forms against richly coloured backgrounds.

1954. No. 4: Forms solidify to be internal structure not framework of painting.

1957. No. 1: Mixing of linear form, with a tangible massing of paint area.

Continued from Previous Page

What the painter has gained at the beginning of the crises, he seems to have lost again. The paint is carefully rubbed into the canvas, it becomes distant and disembodied, as if the emotion that moves the picture were itself under observation at arm's length or even further away. By removing the drama into space, he has once more made himself a cool commentator, . . . and in a number of paintings gives his new-old status extra emphasis by superimposing thin, elegant, ruler-drawn lines parallel to, but distinctly in front of, the swaying de-geometrified shapes, like rational commentaries

on all these emotional happenings. Jagged pieces of gilt, stuck on the canvas as coolly discordant element of the colour scheme reinforce these impressions. Whether these innovations will help the painter out of his rational dilemma remains to be seen."

Although no critic seems to have noticed this conflict of force and counterforce, harmony and disruption, the struggle reaches a culmination in the 1963-64 Emblems—a logical development of these contrasts.

The "non-passionate" use of oil "rubbed" into the surface of the canvas, however, does not imply that Mrkusich has taken up the stance of an objective viewer. He has merely worked the oil and allowed it to sink into the canvas weave so that the colour brilliance

can be pitched higher to draw forward and restore a lively oscillation. Literally only when the tumult is "in" the canvas can the analytical mind of the artist superimpose any form of order.

In these paintings is a relentless probing for the essence or definition of the interior life itself. In 1962—No. 1, one looks into a bottomless, box-like void. White is infinity and one is looking into a depthless aspect of reality.

One can say that most of the 1960-61 work is abstract impressionist while the work of 1962-1963 is abstract expressionist. But this is not always consistent as there are examples of both idioms in the same year. Sometimes the dividing line is so thin that it is hard to place a specific painting in either category.

The high point in Mrkusich's expressionist work was reached in the 1963 "Little Orange," and the majestically monumental "Elegy for Flowers."

The Emblems, 1963-64

The Emblems are the logical conclusion of the 1960-1963 period and illustrates most aptly the two strands—order and disorder in nature. The conflict in the Emblems is the problem of the duality of structure and sensuous elaboration of order against disorder.

Mrkusich claims that in the reconciliation of an expressionistic painterly feeling within the context of formal means a discarding of old formulas is inevitable. This dualistic process is presented in

a juxtaposition of different realities.

In the Emblems the modes of different levels of reality—geometric order and chaotic nature are treated as separate feelings varying in their degrees of compatibility.

Lancelot White observes that the scientist "is now after order and disorder without prejudice having discovered that complexity usually involves both." The frontiers of modern knowledge of form and structure are defined thus: "What is chaos if forms emerged from it? How much order must be ascribed to the initial conditions of the cosmos? Do the laws of nature describe the production of order or only a timeless order? What is the universal relation of structure to process?"

White concludes ". . . by confession a private doubt: Is it sensible to write an article on form so short that it must neglect colour and beauty?"

Gordon Brown described the Emblems as "a more formal arrangement of soft-edged geometric shapes—squares, oblongs and circles become the skeleton within which the . . . flat colour areas alternate with areas containing vigorous impressionistic brush strokes . . . Too often the calligraphic chaotic nature has had the upper hand . . . and in some cases the tensions created have become more than the geometric framework can bear."

Brown seems to have missed the whole point of the work—the antithesis of harmony and disruption. What is definite or static about nature?

The works have religious significance but not religion in a Christian sense. They are evocative of the earth, the four natural elements, and the struggle of evolution.

The Elements

The 1965 "Elements" are a natural development of the Emblems. The four elements originate in medieval mythology and symbolise activity, passivity, infinity and the unseeing eye.

Kandinsky has spoken of the active and passive elements—vertical and horizontal lines. These in some ways are more formal, dealing with lyrical sensuality in the context of stressed formality. The pendulum has swung—order and disorder have been completely harmonised into equilibrium.

Colouring is on the whole more mellow while the brushwork has caused it to seethe and smoulder

within the geometric framework. The concern with colour is still there, but the tension obtained by the use of circles and squares is greater although it has been resolved.

In some of the later paintings the superficial appeal may lessen but the impact of the idea becomes increasingly more powerful.

In 1965-66 there is a gradual divergence into what Mrkusich has described as "diagrams of possibilities." The formal geometric bases have been eliminated. The paintings are more complex in form and many utilise optical effects such as "spots" which quiver and often leave an after-image which sets up a vibration alongside the original pattern.

There is no fixed vanishing point, the centres of interest are carefully distributed, so that we get the impression of forms suspended in limitless space, or else of forms which move continuously and rhythmically across our field of view.

From these complex paintings utilising colour to maximum effect a simplification of the overall composition of the work develops in 1966 and 1967.

Some are almost, in a way, creatures of a computer age. One has the feeling that one is looking at something transitory (is it modern life?). It's there now, then it is gone. There is no substance to it, just as there is no substance to the after-image of the "spots."

The present work has been reduced to essentials although the effect is profound. The paintings have power and depth and are an indication of the maturity his work has attained.

Aloof Individuality

Mrkusich has been described as an "aloof man, who keeps his distance, inter alia, to the New Zealand scene, not as a cosmopolitan, but as an individualist." Although his is still a personalised view, his concern has been with the Modern Tradition in art and not the development of a New Zealand regionalism.

Although Mrkusich acknowledges the influences of Mondrian, Rothko, Newman, Poons and Guston, his artistic integrity and sincerity are unquestionable as he has distilled, not copied these influences.

What he is able to do is to give something simple a feeling so profound it is above any superficial context.

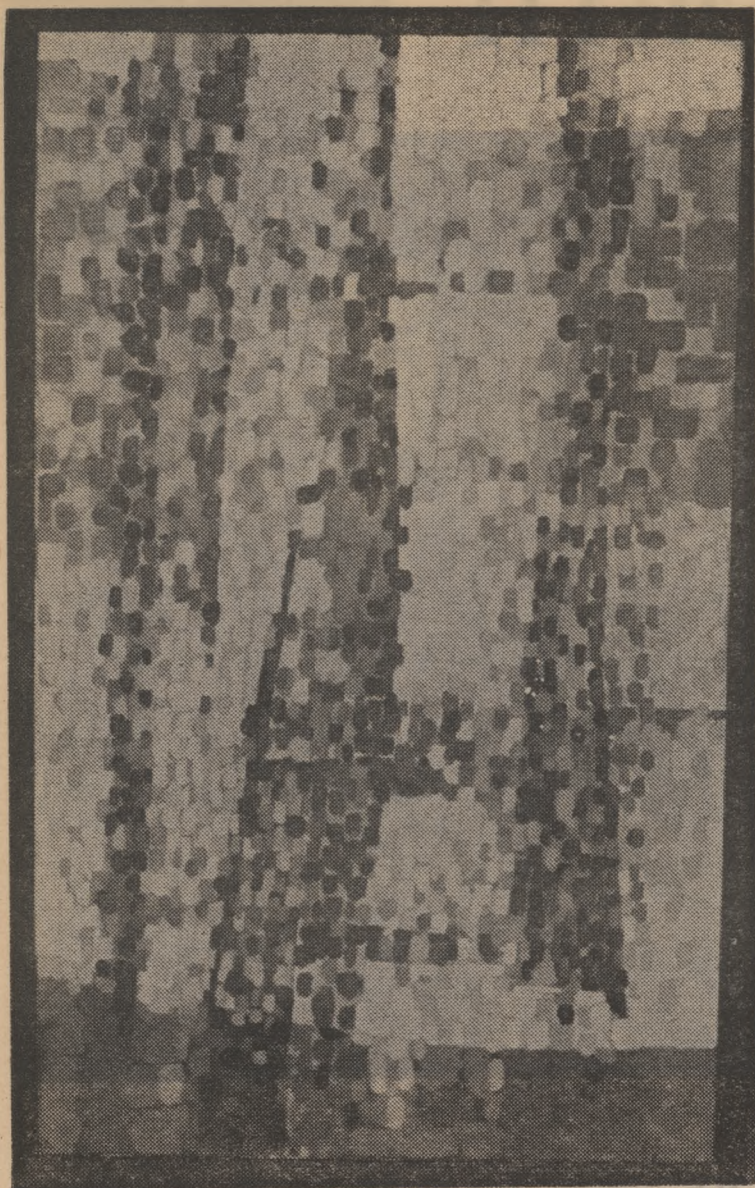
The last 20 years of his work underline the stature of Mrkusich as an artist. If as his recent works indicate he has attained a greater maturity, he must stand as the greatest of New Zealand artists.



Story by: Petar Vuletic

Photos by: Max Oettli

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Above:—

1958. No. 3: Neo-Impressionist — short brush strokes to achieve maximum colour luminosity.

Below:—

1959. No. 6: Lengthening and loosening of brush strokes.

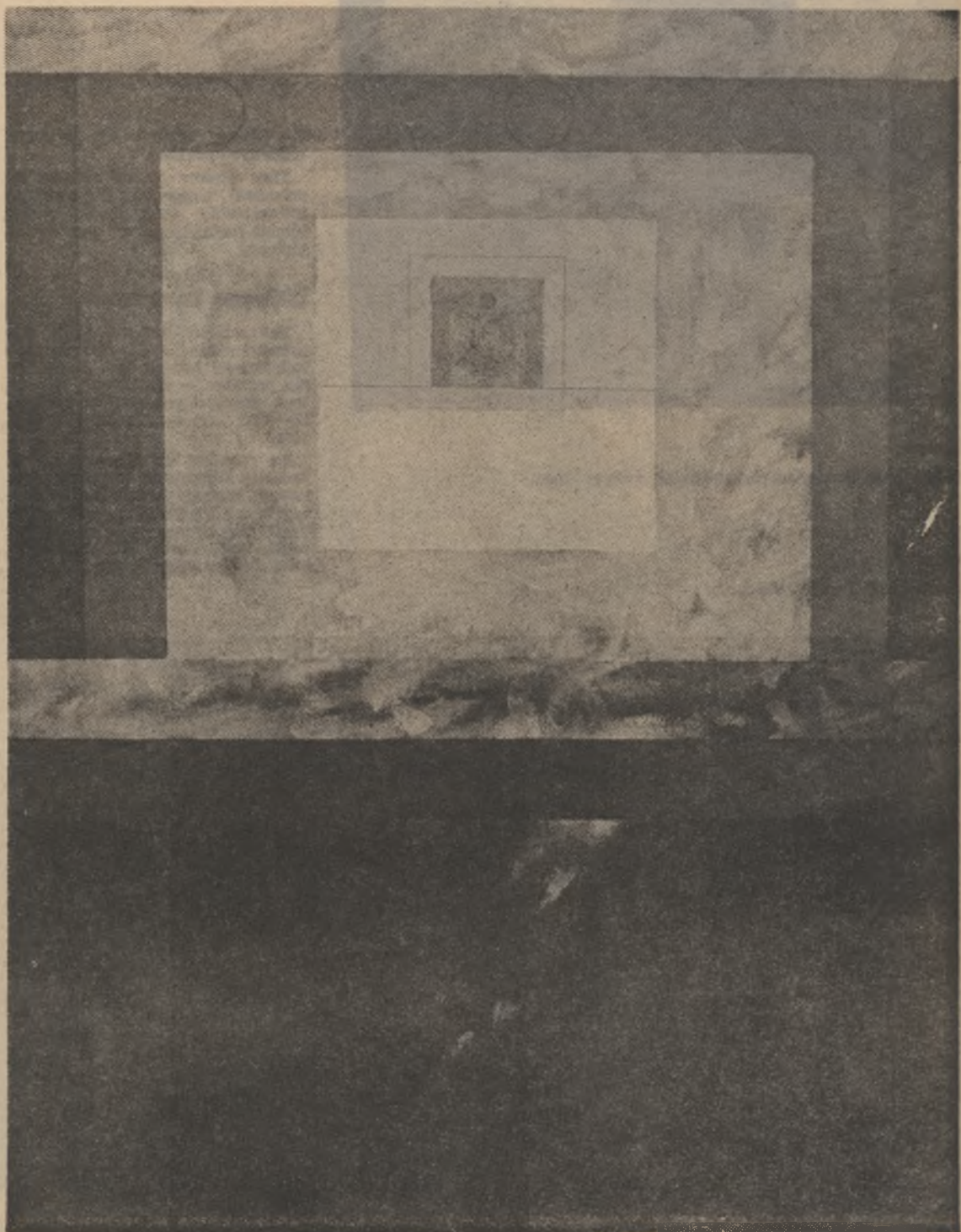


Above:—

1960. No. 6: Destruction of the geometric. Nature in turmoil.

Below:—

1963. Juxtaposition of order and disorder.



MICHAEL ILLINGWORTH

Alienation and Search for Innocence

"I am painting a little world of my own in a little world of my own. I am building a facade against the Establishment facade, the facade of hypocritical suburbia . . . a gay, naive, idealistic facade, a defence against the ugly, dirty facade that I see around me. Many people seem to be phony. They don't even exist on a basic human level. They are machine made."

Born in England in 1932, Michael Illingworth studied textile design until 1951 when his parents emigrated to New Zealand.

He worked, travelled and painted throughout New Zealand gaining experience and coming to understand some of his tendencies as an artist.

Illingworth returned to Europe in 1957 and after some months of painting and visiting galleries he moved to London where he became assistant to Victor Musgrave of Gallery One.

In 1960 he went to Paris and then to Greece working under difficult conditions until his return to Auckland in 1961.

Lost Faces

Illingworth's work in the last four or five years is perhaps characterised by his super-human faces — faces, totemic in form, which stare out of the canvases in monumental simplicity.

"The little faces in my paintings with no mouth and with hands waving, signify two things," says

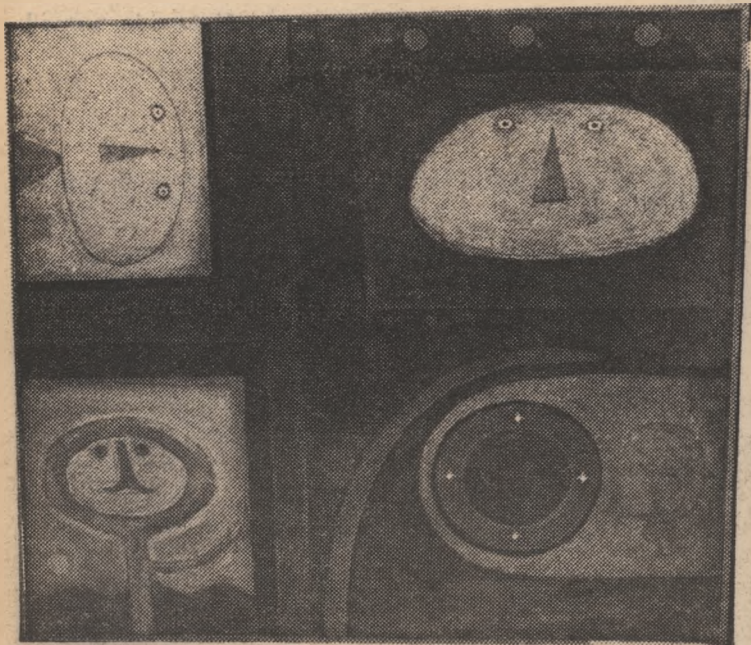
Illingworth, "—the feeling of a lost quality—what am I doing here? Where do I belong? and the feeling of possibility, purity, an ideal that perhaps might become something but is certainly nothing at the moment."

Abstract Expressionist

On his return from Europe in 1961, Illingworth was painting in an abstract expressionist style — a direct result of the New America exhibition which travelled Europe in 1959.

Illingworth acknowledges that after seeing the exhibition, he, like countless others, indulged in a burst of abstract expressionism.

This controlled, uncontrolled technique began to lose its hold on him from 1963 when his paintings assumed more defined areas and

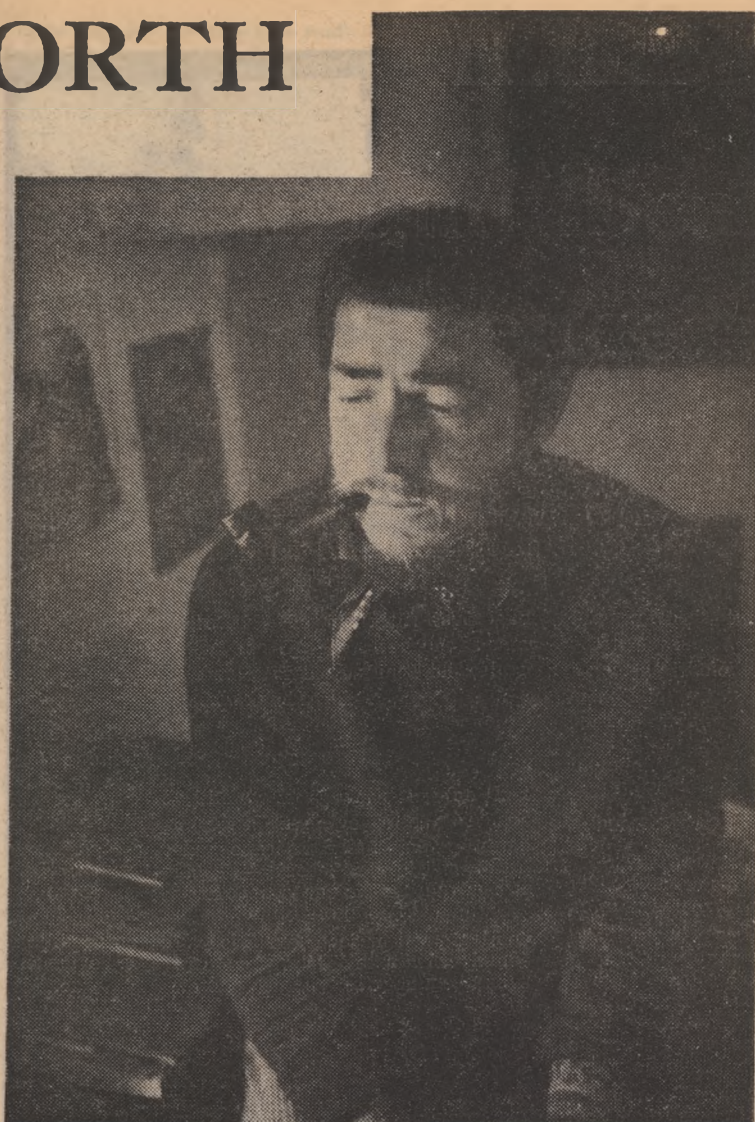


Above:

1964: This Societies Boundaries Never Met.

Below:

Illingworth in his studio.



"I am building a facade against the

the faces applied in a more calculated position.

The figures stand immobile, attendant, suggesting the absolute immutability that brings them intact from the far reaches of history.

Ultimate Loneliness

Yet seldom has an artist expressed more directly the ultimate isolation of human life. Here lies the paradox — man exists always in a situation yet, another entity — his own life — stands in relief alone.

By creating an atmosphere of isolation Illingworth reinforces the natural human sense of existence within a situation in space — we "see" the others, yet we do not collide with them. We know they exist in the very space in which

we exist. We fit into our own boxes and stay there. Illingworth is showing us the absurdities of the human condition.

The painter has consciously assumed a position, summed up his predilections, sorted out his convictions and painted.

His concern is with simplicity, a fundamental back-to-the-earth philosophy.

A need to "see" commonplace objects, gestures, and "seeing" something ordinary in a vision that is potentially extraordinary.

Illingworth's figures stare out of the canvas, mute. This is man's tragedy — he is enclosed by society which itself isolates him. He is an individual entity in a group that has overcome all individuality and imposes a stagnant uniformity.

But not only is "man" lost within society but also within the modern world.

The figure staring out of a landscape has lost not only his voice in society but also his senses — a being subservient both to social norms, and to machines.

Illingworth best expresses this feeling of emptiness and the loss of purity in describing some of his 1965 paintings.

"This is not just the love of a small society but love of purity. There is no God, but there should be an ideal, a purity to look for. You are lucky if you can get these moments or hints of purity and when you do get them you must grasp and hold on to them. And you must respect them. They are like a painting and must be handled with the greatest care.

Illingworth's work has a certain affinity with Dubuffet, early Gottlieb, Baziotes and Joaquin Torres-Garcia, but Illingworth himself feels that Klee had the greatest influence.

Miro also seems to have had some influence, particularly in the earlier paintings which utilised childlike symbols and stressed innocence and spontaneity.

Technically, his latest work

(Ikons) seems to have been influenced by Mrkusich, especially in the application of oils.

For Illingworth "Painting is sometimes a joy, sometimes an agony. I have to be utterly shut away so that I can completely indulge myself, that I can do anything I like; attack, cry, vomit! Sometimes I get into a wild frenzy and hurl things at my paintings.

"But something will evolve from this fury. When I am painting well I am painting obliviously. I don't even know afterwards how I got the colours. I never plan a painting. It unrolls as I go along, it just happens. Most of my paintings are spontaneous gestures — the more spontaneous the more pure. Far too many painters force things out. They must come straight from the heart, from the primeval being."

Illingworth's initial attack is blind, spontaneous. But he then rounds off the painting by a gradual process of refinement, which often takes many hours of effort.

His present series, "Ikons," is a measure of the maturity he has attained in the last few years.

The icons are on the whole small works which breathe with life and happiness. The colouring is bright and brilliant, which is a profound contrast to his earlier 1960-63 work, which utilised rather darker and more sombre colour.

The paintings demand tremendous discipline, particularly as Illingworth has been able to indulge his spontaneity in earlier work. The spontaneity is still there but is well under control.

Disciplined Technique

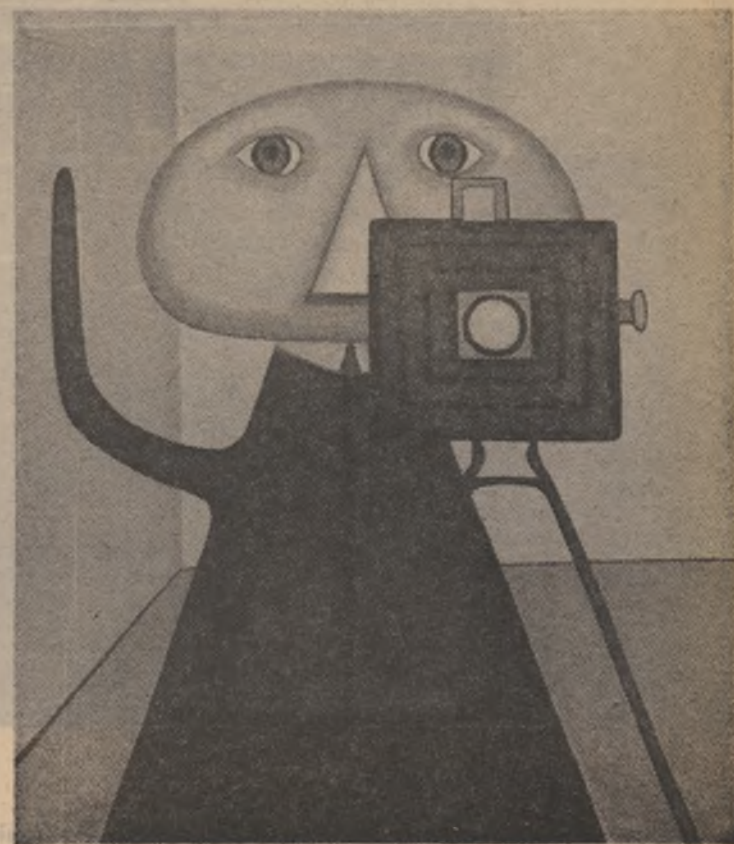
The amount of discipline required in the latest works is a necessary step in the right direction and his future work should show adequate proof of this.

Illingworth at 35 is a comparatively young painter. If he continues to develop along present lines, he will remain, next to Mrkusich, the major force in New Zealand painting.

Story by: Petar Vuletic

Photos by: Max Oettli

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Above left:

"Painting" 1963: emptiness and the loss of purity.

Above right:

"Self-Portrait" 1968: totemic faces staring mutely out of canvas.

Below:

"Lovers" 1967: a back-to-earth philosophy.

for my own world
Establishment facade"

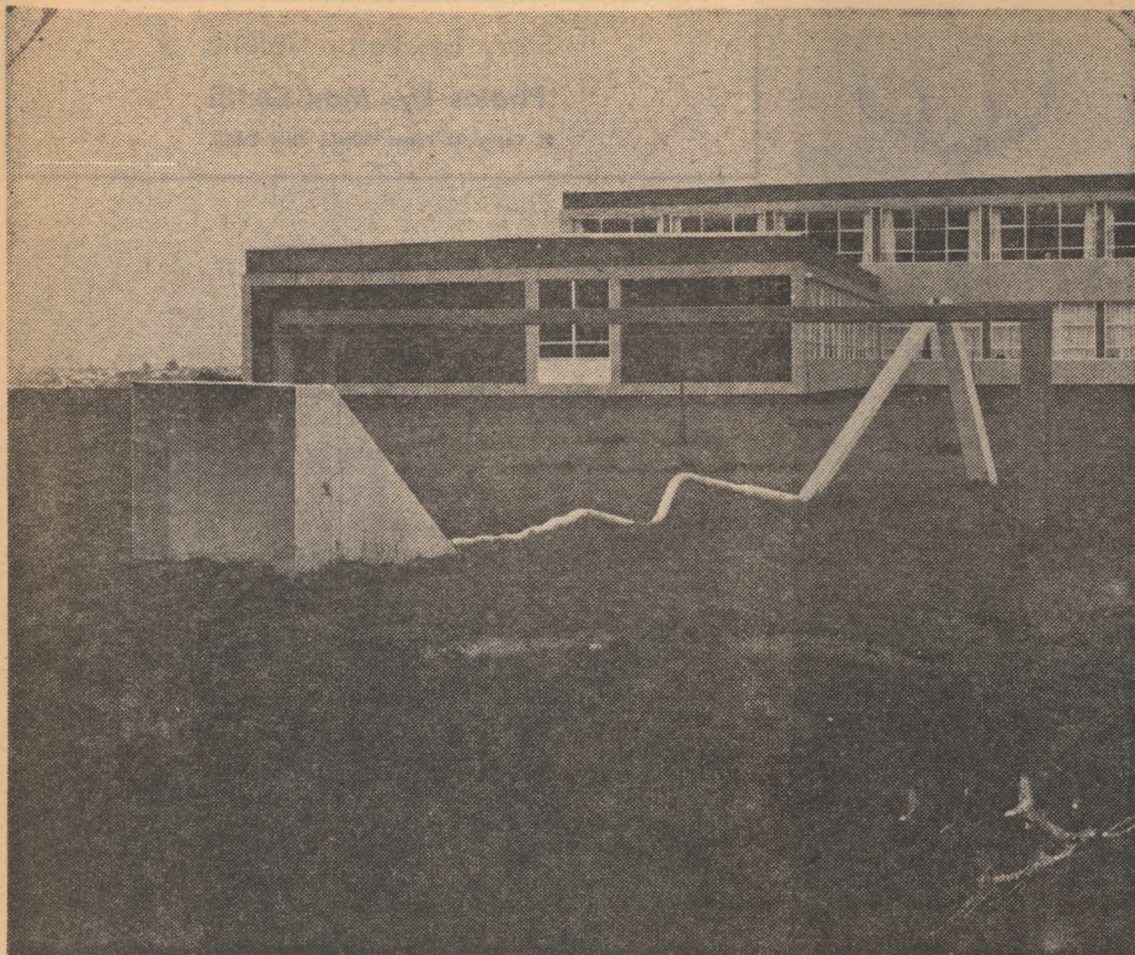


1968: "Portrait of a Flower" — simplicity and serenity.



ARCHITECTURAL D'ARCY

This story was written by Les Montajejees, a lecturer in Art History at Elam.



Above:

"Unnamed Monster" 1966: On loan to North Shore Training College (in background) — one of his first large coloured works.

Below:

Formality 3: This fusion of architecture and sculpture has been bought by the Students' Assn and stands in the Union Quad.

After an initial two years of broad study of artistic techniques at Elam, Darcy Lange has concentrated on free standing sculpture in steel. (He has occasionally coupled steel with aluminium or tin.) He says that it has been the material which had influenced the work.

Some of his early work in metal was in the impromptu tradition of the Da Da school.

Through the generosity of local firms he was able to gather together pieces of scrap metal whose shapes had a particular appeal for him (whether intuitive or considered is irrelevant insofar as the ultimate works themselves were the results of creative thinking and construction). His comment on this early period was that machined metal has a certain inherent beauty; his aim as an artist was to combine a number of pieces to intensify this beauty. Working on this principle his work became more and more pre-conceived particularly as he changed his style and technique. until in his final year his work was entirely the product of planned thinking, drawing and working with models. One could ask "Does this exclude impulse, inspired creativity?" To a certain extent it must, since a construction in heavy metal is not easy to alter

particularly where weight equilibrium is involved. But the care with which Darcy Lange prepares his drawings and models and the weeks of thought that precede even his initial plans ensure a steady progression toward his impression of a perfect combination of shapes, colours, spaces and sculptural sensations.

A constant source of inspiration for Lange has been the American sculptor David Smith whose Cubi series are an obvious influence in the use of large, geometrical, free-standing shapes in metal. S. Hunter, in his catalogue introduction to an exhibition of Smith's work in the Museum of Modern Art (New York) in 1957, said of him: "Smith is distinguished from his American contemporaries in sculpture by an adherence to strict forms, by his almost exclusive use of the more obdurate materials, iron and steel, and by a basically constructivist aesthetic . . ."

One could without reservations apply this equally well to Darcy Lange. Hunter does not explain what he means by "strict forms." Some of Smith's early work, particularly the "agricola" series of the early 1950s, has a distinctly organic aspect of movement which one cannot associate with Lange's more static geometric forms. But the Cubi series are much closer to the "strict forms," or rigid, self-inflicted limitations of Mon-



SCULPTOR

LANGE

drian, whom both Smith and Lange admire greatly.

Apart from working within the general school of hard edge abstraction of the late 1960s, Lange's work also derives elements from Brancusi. The attraction for him of this great, modern, Rumanian sculptor is cleanliness of line and form. One cannot draw comparisons between works, for such pieces as "Bird in Space" and "Mademoiselle Pogany" are closer to the moving forms of nature than those of Lange's but the perfection of the smooth surfaces has influenced Lange a great deal.

Above all, however, Lange works from his own mind. His aesthetic sense and his appreciation of the sensations created in the mind by subtle arrangements of space and colour may be demonstrated by an examination of some of his works.

His "unusual monster" as he refers to his early work (1966) shown in Fig. 1, shows his leanings toward architectural space even at this stage. This work is on loan to the North Shore Teachers' Training College and is one of his first, large, coloured works. From the outset Lange worked toward a control of space by surrounding the spectator with objects relating to one another.

As the spectator walks around and through the sculpture he receives a series of sensations of spatial expansion and contraction. He can follow the constricted wriggings of the pipe from its source in the open triangle at the rear, through the squeezed contortions along the ground until the pressure is suddenly relieved by the wide opening of the amplifier box in the foreground. The tension and release is offset to some extent by the calm solidity of the uprights and the beam, which is an expression of Lange's interest in the relationship of his sculpture to architecture. One can link up this beam directly with the building behind yet still maintain a sensation of natural form through the pipe and the use of colour, which I will discuss in relation to a later work.

Scarlet Chrome, 1966 (Fig. 2), is a further attempt, on a smaller scale, to involve the spectator in spatial movement, using the same materials. His use of steel is for fairly obvious reasons — its durability, its strength, its availability (marble for example being virtually unobtainable in New Zealand) and its ease of working.

It was not until Formality No. 1 and Formality No. 2 (Figs 3 and 4) that organic forms gave way to purely geometric forms — the triangle cube, sphere and cylinder. Lange decided on the use of geometric shapes because as he says "they have planes which can be extended to link up with others. This is not possible with curving forms."

The ability to link up by a series of planes helped solve his other problem at the time — that of fusing all the objects together even if they are placed at a distance from each other. The working out of the problem can be seen especially in Formality No. 2 where a series of forms which are unconnected physically can become connected by exact placement of the forms so that the geometric planes — the flat sides of the cubes and pyramid, the grid of the box frame and the circumference of the sphere — create a progressive movement for the eye to follow. The spectator must work, however. Once when I went to place the sphere on top of the box frame Lange said "No — that's too easy!" It is left to the spectator in other words to supply the unifying links.

(The next step came with the work, Formality No. 3 which has just been bought by the Students' Association for the new union building.)

This was a work conceived for placement within an architectural context and its position in the union courtyard gives the association the finest example in the city

of the fusion of sculpture and architecture.

The advance made here is the suspension of forms, resulting in the projection of a further plane of space. The use of the counter balance is a device employed by the artist as a key to draw the spectator to the work. In Formality No. 3, one is disturbed by the apparent imbalance — the two large forms on the right (a cylinder and two extended box shapes) are counter balanced by only one small box, seen between the two large black forms. Apart from the engineering skill in achieving this balance, one must admire the subtlety of the artist in drawing our attention to the work, not by glaring colours or off-beat shapes but by disturbing our own personal sense of equilibrium. Even the stability of the black form on the extreme left is only just strong enough to support the toppling effect of the other one which itself is holding back the opposite tilt of the white form on the extreme right. One can thus complete with the eye lines of tension between the suspended masses.

The effects of suspension of large forms in their own space was carried even further in "Extended Formality," 1967, which has been recently purchased by the New Plymouth Art Gallery. This is the largest of Lange's works so far and was designed to be fitted into a landscape. It has been coloured accordingly, in terms of nature and the human being — green to represent the grass, trees, etc., blue for the sky and red for the iron roofs of New Zealand — a creation, in fact of the New Zealander's natural environment. Lange admits that this use of colour is as yet unresolved and uncontrolled. He uses it initially to protect the work from the effects

of the weather but most importantly because in his own words colour "provides another plane — a painterly one — for instance the form on the right seems to be bursting out of the ground and the cylinder echoes the calm strength of the upright box on the left."

It is significant that although Lange has been working in geometric forms which are perfect in themselves he still feels that he has not yet perfectly related them to the human context.

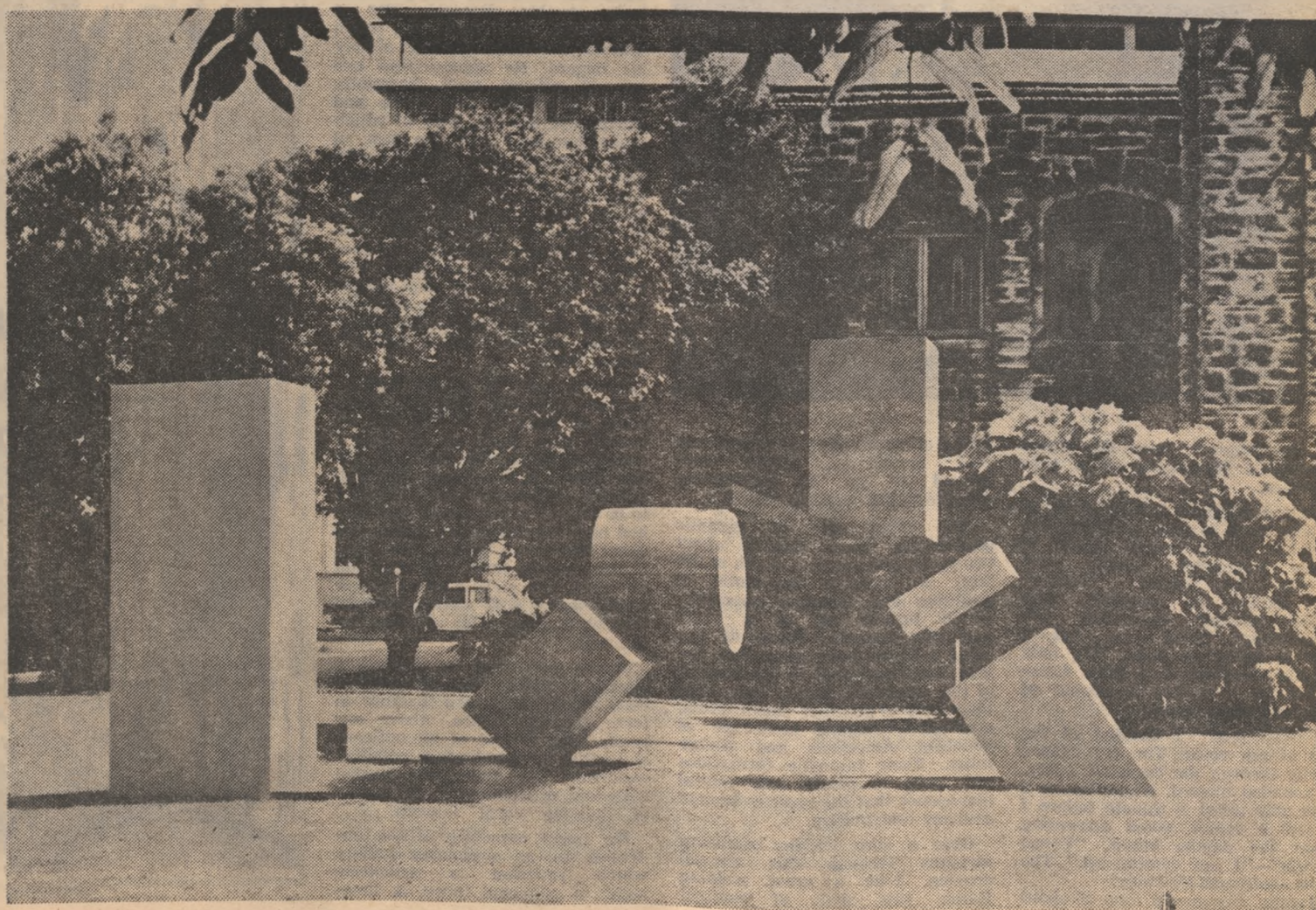
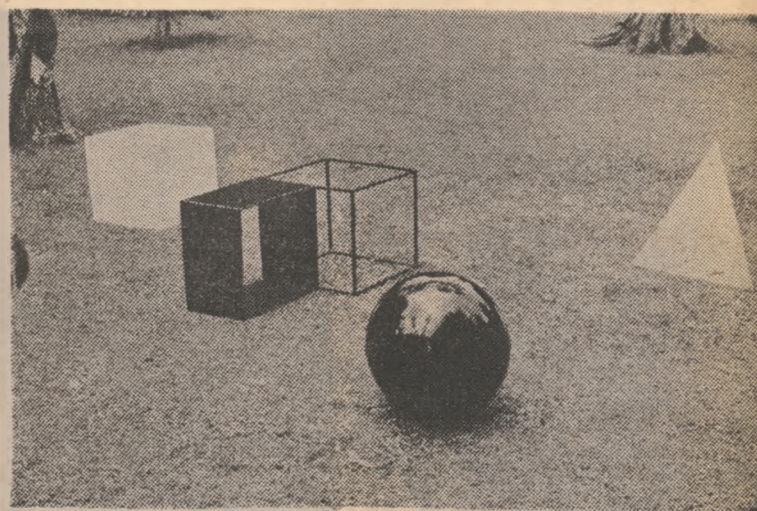
This year he gained a place in the sculpture course at the Royal College of Art, London. He may find the perfection he seeks there.



Scarlet Chrome 1966: A steel structure intended to portray spatial movement.

Formality 2: A geometric assortment inviting the spectator's arrangement.

Extended Formality: Shown outside the old Student Union Building.



Fabled Andalusian caves

PRIMITIVE CAVE ART
OF SPAIN

Near the ancient Andalusian town of Ronda is one of Spain's largest, yet least known phenomena of nature. Situated in the midst of a wild and desolate mountain area, it is well concealed from tourists who stick to the beaten track.

This marvel is the gigantic limestone caves, called Cuevas de la Pileta, more than 2200 feet above the level of the sea and two miles from the nearest village, Benaolan, in the province of Malaga. An excursion to this underworld is well worth while for all tourists in search of sights which have not yet been ruthlessly exploited by the booming tourist industry. The beauty of these caves has fortunately not been "modernised" with electric lighting, lifts and grating loudspeakers

60 years, small of stature, lean and lined, his creased skin tanned and leathery from years of exposure to the sun and wind. He gave each of the visitors an antiquated carbide lamp and then, with the agility of a monkey, he climbed quickly down the ladder, lighting the way for us toward the depths of the caves.

The Pileta caves were discovered as recently as 1911 by a British ornithologist, Willoughby Vernet. He was on a journey in search of rare birds' eggs and happened to spot the caves. His Spanish companion had told him that, according to legend, there was in that area a cave in which a Moorish queen had buried a fabulous treasure. However, instead of this booty, which has not yet been located, the ornithologist marvelled at another prize in the

pierces the blackness of the cave. At the bottom, the golden beam hits a tiny oval stone encrusted with calcium carbonate which reflects the light so sharply that the little stone looks like a great and marvellous jewel, sparkling with all the colours of the rainbow. But as the sun slowly moves across the sky, this beautiful "jewel" shrinks more and more until it is completely swallowed up by the darkness.

The best signs of the various periods of the caveman's life are, however, shown on all the rock walls decorated with paintings, drawings and engravings. They represent mainly the animals which the cavemen knew; for example elks, bulls, fishes, birds, horses, Alpine ibex and bison. In between there are drawings of stick-men with bows and arrows and engravings showing mysterious 'strokes'; they resemble a great comb with teeth of uneven length. Scientists think that this represents a primitive graphic alphabet engraved more than 12,000 years ago.

The whole main gallery, called "Salon de Pinturas," does full justice to its name. It is an exclusive art gallery from the palaeolithic period, a rich retrospective exhibition of well-preserved prehistoric paintings from the Magdalenian period back to the previous Aurignac period some 25,000 years ago. The earliest drawings of the Aurignac period are considered to be the very first expression of man's artistic creativity. These drawings are, of course, rather coarse and clumsy compared with the others, which belong mostly to that part of the Magdalenian period considered as the golden age of prehistoric art.

It is with an astounding craftsmanship and sense of reality that the caveman expressed his figurative language on these naked dripping rock walls, particularly when one considers the primitive tools at his disposal. For a paintbrush he used a rough spatula, a wooden stick or simply his fingers. He appropriated two mineral colours most frequently found in nature: iron oxide and manganese dioxide, both of which resist humidity and the test of time. Grated and mixed with water or animal fat, iron oxide was transformed into ochre or purple according to the proportion of mineral in the mixture. And from manganese dioxide were conjured up shades of black and brown. By means of this simple palette of nature, the caveman created the prehistoric paintings as they can be seen in different caves today.

On our way to a new gallery, Tomas suddenly stopped some yards in front of us and put his carbide-lamp down at his feet. I stared down at the floor. In the dim light I saw a small fossilised skeleton. Scientists have proved it to be that of a 14-year-old girl who had been sacrificed to a water god about 6000 years before. The cave, at that remote time, had been full of water. The girl's clawing finger prints were still well preserved through a slimy film of water on the wall.

Tomas continued on through a sloping corridor lined with stalactites which had grown together to form gigantic icicles. Above our heads hung a host of magnificent stalactites resembling a petrified waterfall. The floor was larded with low stalagmites in the shape of delicate coral flowers.

We found ourselves at the entrance to an enormous gallery which revealed a grandiose sight: a primeval forest in lime-



Typical present-day cave dwellings of the area.

stone. What an infinity of variations in these formations! Cypress-shaped like closed umbrellas, jagged spruces, palms and dense tropical vegetation with twiners and lianas climbing above a profusion of stony flowers in extraordinarily strange shapes. And behind a backdrop of limestone forms, which could have been the stage setting for Cinderella, there emerged from the darkness, with three-dimensional effect, a fabulous fairy-like castle surrounded by high towers and spires.

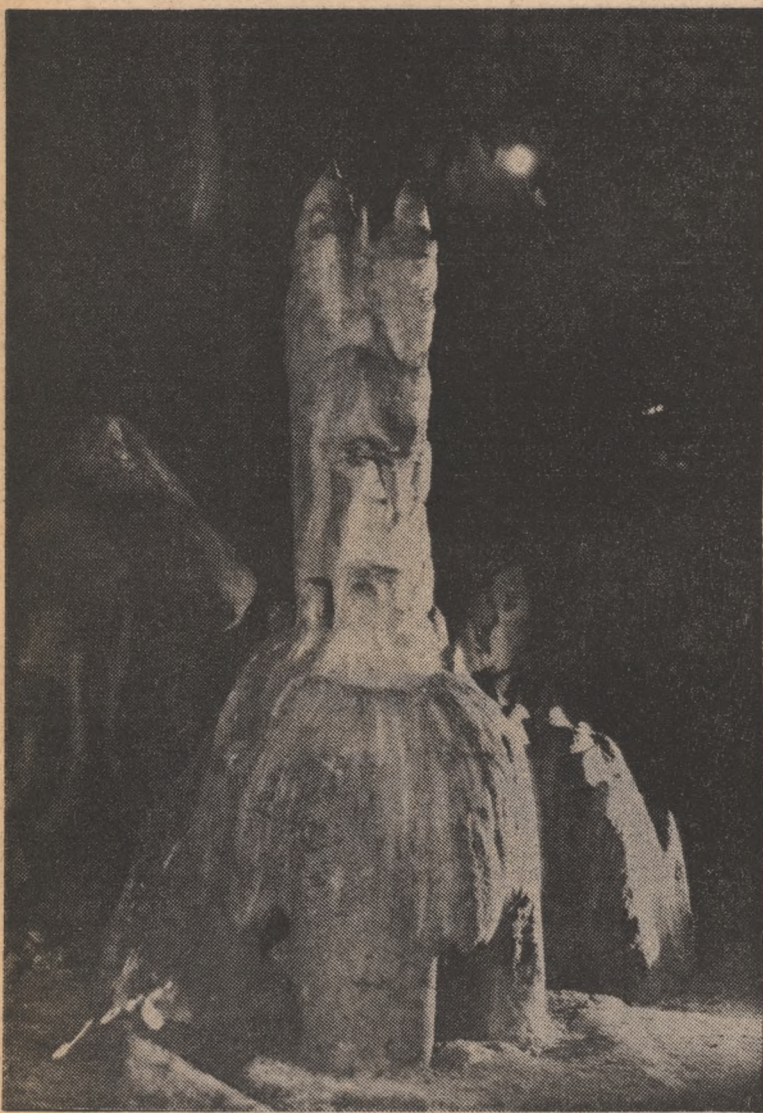
In the high-ceilinged hall, which Tomas called "El bosque encantado," you encounter in the midst of "the bewitched forest" one of the biggest and most impressive limestone formations. It is a yard-thick column stretching from ceiling to floor as high as a two-storey house. It has taken nature more

than 300,000 years to create this colossal column.

We passed a new plateau full of tiny craters, like a moonscape in miniature, and Tomas showed us the way to another vaulted gallery, called "Salon del Lago." When we saw a little subterranean lake it was to us a refreshing oasis after hours of wandering in the bowels of Mother Earth. It is called "Lago de los enanitos," "the dwarfs' lake," because its shores are sentinelled by dwarf-shaped stalagmites. It is, so to speak, a kind of wax cabinet from a hazy, remote age.

On the wall there was a drawing in terracotta of a wild horse which had a most distended stomach. "It looks pregnant," I remarked. And Tomas answered, "Yes, now it has been waiting to foal for more than 20,000 years."

—Erling Bent Jensen



as, for instance, have the highly advertised Montespan caves near Lourdes.

At the entrance to Cuevas de la Pileta there is only a dilapidated wooden notice board which, in three languages, simply asks people to shout "Tomas" as loudly as possible. One looks around somewhat disconcerted. There is not a human being in sight. The only visible dwelling is a little farmhouse in a valley a couple of hundred yards below.

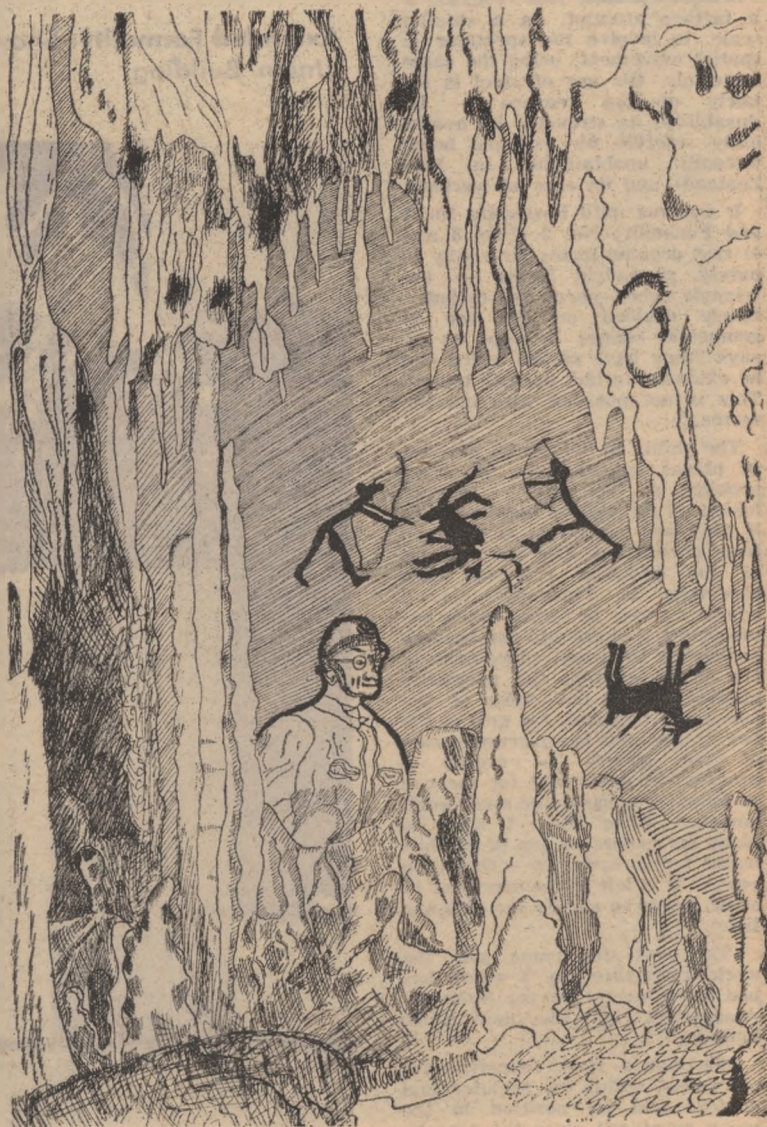
"T-O-M-A-S!" I shouted at the top of my voice. The cry echoed eerily through the deserted valley. It sounded absurd. Nevertheless it was only about a minute before I heard a man's voice answering from the depths below, "Vengo arriba"—"I am coming up." The echo confirmed his reply.

Tomas was an old man of about

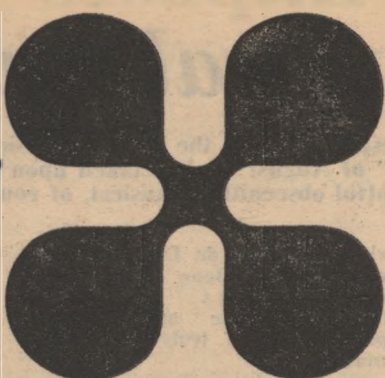
shape of prehistoric paintings and rock engravings, which have proved to be of outstanding scientific and artistic value.

The caves are of gigantic dimensions. They stretch about two miles and reach a depth of 300 feet, a massive labyrinth of galleries and tortuous corridors, which branch off in a most confusing manner. Some of the outer galleries have, even now, not been fully explored. In the interior of this mountain, nature has, after thousands of years of construction, created a strange landscape of beautiful stalactites and stalagmites. Their fantastic formations are such a grand and unreal eye-opener that the sight is beyond average imagination.

Only a slim midday sunbeam streams through this natural crevice. Like a great welding flame, this shaft of sunlight



Drawing: David Birch

FESTIVAL
MENT

Nature of Illusion

"GENET" GOOD THEATRE

THE BALCONY by Jean Genet.
Produced by Rodney Kennedy for the Otago University Drama Society.

Genet would be pleased to know that a church hall was the setting for his play. And also, that the part of Madame Irma was played by a man. (David Edgar acted this role extremely well.) In another of his plays, Genet suggests that "the maids" be played by boy actors, and that signs be hung on the side of the stage to inform the audience of the illusion. (Otago preferred to keep its illusion an illusion by printing the actor's name in the programme as "D. Edgar.")

Genet may have got his idea for *The Balcony* from a French slang term for a brothel: "maison d'illusions." His play is more traditional than some avant-garde French drama, since it is clearly about something — about the nature of illusion. There is even a very explicit final speech to the audience. ("You must now go home, where everything will be even false than here . . .")

At first we may think that the message is a simple one. The men of illusion (the customers of the brothel, the rulers of the state) are about to have their dreams shattered by reality (the revolution). Then we realise that the revolutionaries are also living a

dream-life. Their heroine is a girl from the House of Illusions, and their leader ends up as a customer of the house. (It is a pity that Otago's production did not make the identity of the customer more clear.)

Genet once remarked that he modelled the play on Franco's Spain. It is true that the Spanish Republicans had idealised heroines such as La Passionaria; and it is true that some Republicans lit candles at Stalin's altar. Certainly, there are many comfortable illusions which Left-wing politicians at any time are in danger of being intoxicated by. But in other respects, Genet's view of politics seems to me too ironic and detached. There are men who join revolutions not because some sexy revolutionary symbol like Chantal sets them ablaze, but because their job is intolerable and their kids need food.

One reason why the scene with the revolutionaries was not altogether satisfying was the heavy cutting. Otago's production omitted about one-fifth of the play's text. Despite the fascination of its rhetoric, the play is wordy at times, and even in its abridged form it ran for two and a half hours. But the scene of the revolutionaries was cut almost in half, and Genet has expressly stated that this scene should not be altered. Unfortunately, the acting was also at its weakest in this scene.

Two other suggestions by Genet in his preface seemed to have been overlooked: (1) "The brief moments when Irma and the Chief of Police are alone together should reveal an old tenderness," and (2)

"Try to make apparent the rivalry which seems to exist between Irma and Carmen. I want to raise the question: who is in control . . . Carmen or Irma?" In Otago's production these relationships — between Irma and the chief of Police, and between Irma and Carmen — remained somewhat obscure.

We should nevertheless be grateful to Otago for tackling such a difficult and rewarding play. Despite my criticisms, I thought that the acting and staging were extremely good for a student group.

It is impossible to sum up the meaning of the play simply, but the ideas raised most clearly in the brothel scenes seem to be these: We gain a clear sense of identity only from our "function," yet a function is merely an illusion. Moreover, we need others to help maintain this illusion. ("If you won't be a thief, I can't be a judge.") Nevertheless, some functions impress themselves so strongly upon the minds of men that they become permanent "symbols" or "state of beings." The "Bishop," the "Judge," and the "General" can be liberated — at least occasionally — from the insecure feelings about their identity that most people suffer. The Police Chief dreams of his image attaining to this godly status, after which he hopes to retire to a colossal tomb, to spend the rest of his life secure in the contemplation of his own image! In psychological terms, *The Balcony* has some penetrating and ironic things to say about man, and his "self-image," and his desire for self-glorification.

—R. Horrocks



The set for Albee with Andrew McAlpine in foreground.

ALBEE'S DREAM WORLD
DOES NOT IMPRESS

Albee's "The American Dream," which was staged by Auckland Teachers' College during Arts Festival, just failed to come off.

Albee was turgid and full of meaningless clichés, and the actor were inconsistent and at times amateurish.

The play is intended as a social commentary on relationships between the old, the middle-aged and the young. As Albee sees it, the elderly have a deep wisdom but

are considered unimportant and so must be secret Machiavels; the parent-generation spend their lives searching futilely for offspring who don't have "feet of clay;" and the young who cannot feel anything start out acting a part for just what they can get out of it but end up becoming part of the Establishment.

Unfortunately, Albee loses himself among his symbols and his ideology. A far cry from "Virginia Woolf."

However the various levels of

Albee's concepts seemed to confuse the actors a little and they often floundered in his elliptical verbiage so that nothing came across but words.

The setting, however, was a joy to behold, as befits former Fine Arts students. A seedy lounge in green and red papered with hearts and flowers and sporting on the wall a huge newborn babe with a blue umbilical cord.

Another joy was the "American Dream" himself. John Beck must be one of the all-American football forwards. With his physique and stance, he can't be a real live New Zealander. As an actor, I have my doubts.

Andrew McAlpine, as Daddy, was the most consistent player. Although he had few lines, his postures, gestures and grunts were highly expressive of a middle-aged nobody who has retired from life. In general, the faults lay with Albee. In trying to be at once sociologist, psychiatrist and prophet, Albee bound himself hand and foot.

The play is an intricate weaving of concepts, but not good theatre.

—CAM

Andrea von Sommaruga seated beside her prize-winning portrait entitled "Marte."

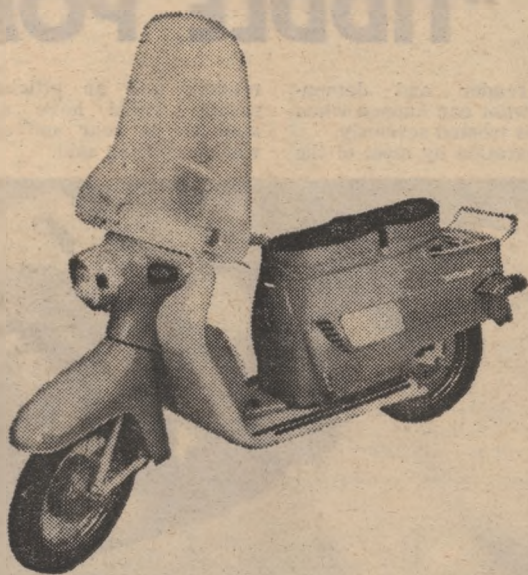


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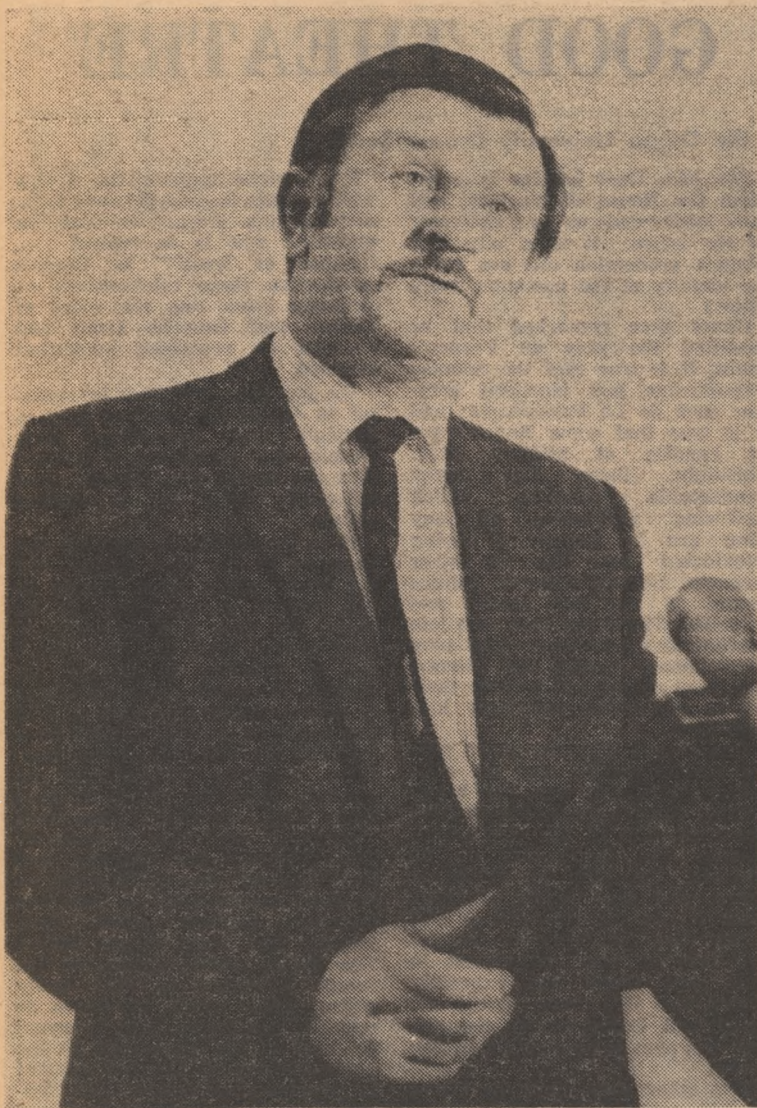
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Charles Doyle expounds on "regionalism in N.Z. literature" at the Arts Festival literary luncheon. Mr Doyle, who was guest speaker at the luncheon, left N.Z. on Sunday, 25th August, to take up the position of Associate Professor of English at the University of Victoria, New Brunswick.

Robertson Wins Oratory

Mr J. Bruce Robertson, immediate past president of Otago and vice-president of NZUSA, won this year's Bledisloe Medal for oratory contest held during arts festival.

Speaking on the Treaty of Waitangi he said that it was only a piece of paper. "In our hearts we (the Europeans) know we are at fault" because we have not tried to make it any more than that.

The adjudicators of the 1968 contest said that Mr Robertson's oration came the nearest to their idea of oratory, and that his was certainly the most impressive address of the evening.

No official minor placings were announced, but it is understood that Sanele Ilallo of Victoria

University gained the second highest number of marks.

DEBATING COUNCIL

The New Zealand Universities debating council has decided to recommend to NZUSA that the Bledisloe Medal contest, which is at present held every three years, should be made an annual event.

The council considers that this move will increase interest in the contest and in the art of oratory generally. The main problem is the shortage of finance for the striking of the gold medal.

Only five entries were received for the 1968 contest, and it is hoped that an annual contest would help to increase both the standard and the popularity of the medal contest.

AU Third In Debating

For the second year in succession, Canterbury has won the annual Joynt Scroll debating tournament. Victoria was second, with Auckland third.

In the first round of the contest Canterbury successfully negated Auckland's motion "That New Zealand should establish a National shipping line." The Auckland team of Richard Rudman, Alan Pickering and Alan Dormer was defeated 838-919.

The other first round debate was won by Otago who successfully affirmed "That Advertising is Immoral" against Victoria.

In the second round, two potentially humorous subjects were treated with more seriousness than may have been intended when the choice was made.

Canterbury defeated Otago's contention "That it would have been better had the French colonised the South Island," and Victoria was unable to prove "That the Railways should be pulled up." Auckland won this latter debate by a margin of only 11 marks. Canterbury scored 23 more marks than Otago.

Overall marks in the tournament were Canterbury 1842, Otago 1780, Auckland 1736, and Victoria 1735.

Festival Exposes Wealth of Musical Talent

If the editor-drama critic responsible for the incredible "Sick Is Also a Four Letter Word" editorial in the "Auckland Star" of August 17 had taken upon himself a survey of the music in Arts Festival, what other frightful obscenities (musical, of course) would he have been able to expose.

After all, it is said that Schubert was homosexual, Bach had at least 20 children and two wives, and Liszt was a casanova to say the least.

But I must confess, no matter how hard I listened for some juicy piece of musical pornography, I found nothing to compare with the supposed "sickness" of the Festival drama.

Festival music was no less than an exposure of some of the most promising, stimulating, adventurous, and altogether thoroughly healthy younger musical talent in the country—a regular feast of fine music.

With a few exceptions, the music was of a uniformly high standard while in quantity it was no less overwhelming.

Music, surely, constituted the largest part of Festival activities. Some lunch hour concerts continued for over three hours.

Although thanks to the flexible and relaxed arrangement which allowed one to come and go at leisure, there never appeared to be any restlessness or boredom on the part of the audiences.

Naturally, the bulk of the participants were from Auckland. Someone remarked on the apparent apathy of the Canterbury students represented by only an ensemble of four players.

But we must be careful: If I remember rightly Auckland was represented by a solitary pianist at last year's Festival in Christchurch.

Aucklanders are happy to participate, it seems, so long as it does not cost too much in time or money.

Be that as it may, this year's Festival was a triumph for both the Auckland performers and the Auckland organisers.

As ever, the most numerous species of solo performers were the pianists—probably because they do not have to cart their instruments about with them. Of the six pianists I heard, not one could be classified as second rate.

But three performances do stand out especially, although perhaps only because of their particular

virtuosity. Rae de Lisle's playing of Ravel's "Jean d'Eau" for instance, was astonishingly aqueous—a fine and sensitive performance of truly remarkable music.

On the other hand, David James' unmannered, casual, virtuoso brilliance is incredible to see and hear. The Mephisto Waltz and the Cinistera Sonata were examples of technical keyboard virtuosity which one never expects in a student performance.

The organists, in contrast to the pianists, all seemed bent on propagating the myth that organ music must of necessity be slow and turgid. Not all the playing was especially bad but certainly it was uniformly dull.

It seems that a university's choral prowess can be gauged in inverse proportion to the student population—which means that the Otago Singers, to hazard a guess, would be the finest university choir in the country.

The sympathetic acoustics of McLaurin Chapel encouraged the choir to some beautiful singing at the Wednesday lunchtime concert. It was a very small group, less than half the full choir in fact, but they sang with a clarity and enthusiasm which really brought the music to life.

Michael Jones (Victoria) was the only solo vocalist (apart from the two lady soloists in Vivaldi's "Gloria"). His was a very conscientious performance with strong enunciation which was sometimes almost overdone. It's a pity we could not have had more solo singers, although no doubt Auckland will soon be in a position to remedy this Arts Festival deficiency.

Honours for the performance of chamber music rest firmly with Auckland. No doubt this is attributable to the executant diploma course which maintains our high standards—a degree of professionalism which does not yet seem to exist in other music departments in the country.

Even the most ambitious chamber music presentation from abroad (the Beethoven Septet

played by a Victoria group) was marred throughout by uneven intonation, particularly in the violin.

Auckland's instrumental work, on the other hand, was consistently very good in the woodwind as well as the strings. To mention the merits of one performance above the rest would be pointless.

Without being patronising, we may be justifiably proud of Auckland's organisation and contribution to the 10th Universities Arts Festival. Let us hope that next year's representatives at Otago will maintain the enthusiasm and not revert to the apathy of 1967.

—Jack Body



John Reid (Canterbury) at the midnight poetry reading declaims his "Under Milk Stout"—a rare flash of virtuosity in a depressingly banal programme.

Classic Pooh Reading "TIDDLE POM"

"TIDDLE POM"

"A Bear of very little Brain" managed to attract 500 people into the cafeteria on Thursday, August 13, despite the absence of the advertised wine.

Readings varied from the pompous pedantry of Richard Rudman to the alcoholic giggles of Kevin Pearson. However the audience loved it!

The carved "pooh stick" presented by Dr Ilohepa was awarded jointly to Stew Ross and Pete Dowrick of Auckland for their dramatic readings.

The audience was not there to analyse reading styles but to enjoy the Pooh philosophy at its melancholic carefree best.

There can be no doubt that the wraggled group reading with Kevin Pearson as a very wobbly Pooh delighted them most.

The programme was perhaps too long — especially the NZBC contribution. The folksingers did not seem to belong with Eeyore and Piglet.

Pooh is not meant to be taken seriously and the lack of alcohol possibly made the readings a little too staid.

J. B. Robertson (winner of the Bledisloe Medal) was not a

successful reader and demonstrated just what can happen when A. A. Milne is treated seriously.

More preparation by most of the

readers and an efficient sound system would have aided the audience to hear and understand what was being said.



Stew Ross overheard by Pooh himself

Champagne Chess

Auckland University chess players showed themselves to be the strongest club in New Zealand with an overwhelming victory in the teams tournament at the recent Universities Arts Festival.

Auckland set a new record of 15½ points out of a possible 18, half a point more than their score at Massey in 1966.

The Auckland team defeated Victoria 5½-½, Otago 5-1, and Canterbury 5-1. Auckland co-champion, Chris Evans, showed his superiority by beating the leading players from the three other major universities.

The New Zealand champion, Bruce Anderson, a 19-year-old psychology student, playing board one for Canterbury, could manage only half a point out of three.

One highlight of the chess festival was the cable match against a combined team from the universities of Sydney. This contest was considered as a real test of the standard of New Zealand Universities chess in general.

New Zealand won the match, eight points to six, with one game still to be adjudicated. Bruce Anderson was defeated by his Australian opponent, but Chris Evans won his match after overcoming a perilous situation when his King was drawn into the centre of the board during the opening moves.

A further indication of the strength of universities chess was their victory over the New Zealand club champions, the Auckland

Chess Centre. This match was won 17-13.

Bruce Anderson overcame his chess doldrums for the contest and defeated Richard Sutton who has just returned from study in the United States. Mr Sutton is also an American Chess Master.

Glen Turner of Auckland was probably the outstanding competitor of the tournament. In the week before festival he set a new world marathon chess record by playing continuously for 68 hours.

The previous record was 62 hours.

Turner was playing lightning chess, which requires on average, one move every five seconds. And even toward the end of the attempt, he was winning more than two-thirds of all games.

His partner in the record attempt was Peter Bray who was unable to continue after 48 hours of play.

Two days after this event, Glen Turner won his game in the cable match and went on to finish first in the B grade Swiss tournament.



Above:

Unknown contestant at Drinking Horn.

Below:

The "audience" at Arts Festival opening. A fascinated Prof. Northley.



artists are also the teachers, and their pupils learn by apprenticeship."

Mr Richardson concluded that he did not believe in a distinction between education and entertainment.

"We learn best when we are relaxed, and enjoy most when the fullest demands are made of us. This festival should therefore provide a fair measure of both."

The official opening of arts

festival was attended by about 60 people.

The new chancellor, Mr W. H. Cooper, welcomed visitors to what he said promised to be an extremely satisfying week culturally.

"I believe that there should be no clear cut distinction between sport lovers and arts lovers," said Mr Cooper. "Such arrogant categorising of people should be avoided."

ONLY ONE TEAM AT HORN

"Hands on the bar! Are you ready? Drink!" declared Malcolm Calder and six Aucklanders drained their eight-ounce glasses to defeat Massey in the Arts Festival Drinking Horn.

However because of the effect of the Horn on the controller no times are available.

After many disputes among the judges (Bill Mandie, Tom Finlayson and Mike Devine), R. Grey of Victoria won the individual eight-ounce event with a time of 95 seconds.

The 72-ounce yard "Glamour" event was declared a dead heat after Eric Wagner of Lincoln and Ian Shipman of Massey had downed their ale in 13.2 and 18.4 seconds respectively.

Tom Finlayson explained that the judges had considered style and spillage when deciding the winner.

However despite the good times recorded for the yard the "Horn" could be regarded as a flop. The only university to actually enter a team was Auckland and the remainder of drinkers were casual entries from Massey, Lincoln and Victoria.

Only about 40 people bothered to wallow into the wood shavings of the Rugby club shed for the event.

Arts Festival Opening "A Making Affair"

"I admire the emphasis placed on workshops at the festival. It is a 'making' festival, and not simply a performer-audience affair."

Tony Richardson had summed up the tenth annual New Zealand Universities Arts Festival only minutes after it had been officially opened by His Worship, the Mayor, Dr R. G. McElroy.

Mr Richardson, who is director of the Mercury Theatre, was guest speaker at the opening ceremony.

In a discussion of the general value of the arts, he cited Czechoslovakia, which although only a small and poor nation 20 years ago, had nevertheless devoted whatever money was available to the arts.

Even relatively small towns, said Mr Richardson, had their own opera and live theatre, and often a ballet and puppet theatre as well.

"Even though promotion of the arts may be expensive, it is impossible to hurry their gestation."

Mr Richardson went on to speak of New Zealand's unique cultural position between east and west.

Because of the relatively small size of the New Zealand population all our people in their various walks of life are constantly in touch. Consequently there is no need for the artist to exist in his own separate community.

"Since the arts in New Zealand are at an early stage of development and have no heavy traditional background, we should be able to make them immediate," said Mr Richardson. "They must become accepted as a part of our ordinary life."

"Few people in New Zealand can be full time in the arts alone. Linked with education, this is potentially very valuable, since the

PHOTOGRAPHY OF HIGH STANDARD

"Too many of the entries reveal that too little time is being spent in the darkroom," said Mr John Hamilton, of E. C. Lackland and Co., Ltd. in opening the Photographic Salon of the recent Arts Festival.

"However, the general standard is very high, particularly in the monochrome section, although some of the entries look like television commercials for hair lacquers or female underwear."

One-hundred-and-fifty entries were accepted for the exhibition. Overall award winner was P. Dodwell, of Otago University, with his monochrome print "All Secure."

Successful Aucklanders were H. C. Jack (colour slide personality), and M. Paterson (colour print). P. S. Martin was given an honours award for the colour slide section.

The salon attracted a total of 223 entries; 135 monochrome prints, 86 colour slides, and a solitary colour print.

The judges were Messrs W. M. Robb, EFIAT and J. Wilkinson, ARPS.

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Little to Impress Conventional Jazz at Festival

The arts festival jazz concert overall was disappointing — the conventional jazz being competent but unadventurous, while the blues groups provided music which was alive but not polished.

"The Doug Hill Trio" opened with three numbers (Hill, piano; Dyson, electric bass; Alan Kneebone, drums): *You and the Night* and the *Music* which had some good piano in Bill Evans-Wynton Kelly vein; an original ballad by Hill — pleasant but undistinguished (although he did explain that it should be sung); and *On the Street where You Live* as a bossa nova. Hill seems content to confine his playing to a lyrical mode, which unfortunately can get bored to be part of a different group.

Next the Auckland nightclub scene exploded on stage in the shape (or misshape) of the Tommy Adderley-Wayne Senior vocal duo. Their most interesting number was a medley of Paul McCartney's *Yesterday* and Jerome Kern's *Yesterdays* — they managed to blend these two melodies rather well. Their act might go well in a nightclub (although I'm dubious even about that), but on a naked stage, in a music concert, sophistication of this sort appears rather superficial and insincere. Trite material doesn't help either.

Blues were represented first by two numbers by the Hazeldine-Grosz-Laven-Burden Blues Band. Featuring fine harp from Chris

Grosz, this group brought the concert back to a more honest note. Unfortunately Laven's unamplified solos were hard to hear.

After the interval we were back in the mainstream with the Colin Hemmingsen Quartet, (including Sean Johnson, piano; Kneebone, drums). Hemmingsen's playing is becoming more assured, within the general mainstream area that Doug Hill also works, a bossa nova, produced another good solo. Johnson I can only describe as "Brubeckian" — his solos degenerate into two-handed comping, which may be technically good as he gets into different time, but are devoid of new ideas and often irritating. *Sombrero Samba*, a "semirock" number, contained a spectacular drum solo which gained the biggest applause of the evening.

The Southern Universities Jazz Quartet (including Hazeldine, piano; Mike Bracefield, tenor; Bill Brew bass), improved as their set went on. Their final number, *Autumn Leaves*, featured an attractive solo by Bracefield. This group also featured some bass solos, for the first time in the concert.

The concert then, while featuring some competent jazz, good blues and being enlivened by the presence of a big band, was disappointing because of its pedestrian nature. Nothing out of the ordinary was attempted — jazz might well have stopped 10 years ago.

—Mike Michie

Mr Glynn Adams rehearsing A.U. Chamber Orchestra with Michael Redshaw and Leslie Hindle.

Folk Concert

BLUES AND JUG BANDS

The Arts Festival concerts proved that times have changed. Unlike a few years ago, they are now an assured financial venture. Both the Wednesday and Friday concerts drew large audiences and the standard of many of the performances illustrated the depth of interest that now exists in Folk and Blues music.

This year's concerts reflected an upsurge of interest in blues and jug-band music. An enlarged Mad Dog Jug, Jook, and Washboard Band performed at both and despite an at times unco-operative sound system, managed some fine music. Never swot a fly and Hey, Gyp were among their most popular songs, with Steve Robinson and Tom Cranitch producing Muldaur-like sounds at will. The glorious anarchy of this group could not hide the fact that it contained some of New Zealand's finest folk musicians and vocalists.

Wellington's Windy City Strugglers revealed a deep knowledge of blues source material, and were led by a fine harmonica player, Bill Lake. Highway 51 was perhaps their best number. Jae Renaut and Richard Doctors impressed both as stage personalities and as performers.

The original songwriting at this year's festival was of uneven standard. John Norton is working in a significant direction in drawing his material from New Zealand's past though I thought the guitar pieces in his *Arrowtown Jail* were a little unnecessary. The best original song was Steve

Original Music STUDENT WORKS IMPRESSIVE

Student musicians in N.Z. presented some very original pieces at a concert music show at the Arts Festival. Their work was generally vital and impressive — ranging from fairly complicated orchestral pieces to short poetic fragments.

The composer with the greatest representation was Lyell Cresswell (Victoria). At the first music concert on Tuesday lunchtime three of his *Four Pieces For Orchestra* were played. Though they were quite impressive and contained some very competent and imaginative orchestral writing, they were not shown off to best advantage in what appeared to be a rather tentative performance.

At the Thursday concert we heard Lyell Cresswell's *Drinking songs* and *Trio* as well. (Unfortunately, I missed hearing the piece for four pianos and unspecified percussion instrument.) The songs were of Weberian proportions though necessarily Weberian concentration. Consequently, some of them were almost too short to make any impression at all.

The *Trio* on the other hand was rather more extended, adeptly written and expertly played, and, if not the most spectacular work on the programme, probably the most professionally written.

The two Canterbury works (*Five Fragments* by Dorothy Buchanan and *Theme and Variations* by John Cousins) were singularly dull and frigid though the blame probably rests as much with the incompetent performances as with the unimaginative writing.

Noel Sander's (Auckland) *Tree Talk* is an interesting piece, rough hewn and wild but very effective in the resonant acoustics of McLaurin Chapel. As for the other Auckland work, *Four Haiku* by Jack Body — I am at a loss for words.

I believe that concerts of student works could and should constitute the most important part of the music in a University Arts Festival. This is the only music which is truly contemporary and as such truly relevant.

And this Arts Festival has shown that most of these works can be judged on a thoroughly professional level — our younger composers have something to communicate, they have the technical facility to enable them to communicate and they have the heart.

It is hoped that all future strongest claims to the right to be organizers of Arts Festivals will mount at least one concert of student compositions and that all performers concerned will approach these with as much conscientiousness as they do their Bachs and Beethovens — nothing is worse for the cause of contemporary music than indifferent or careless performances.

—Jack Body

Robinson's gentle and moving *Song for Sunday* with a beautiful backing by Robinson himself.

Val Murphy showed once again that she is the country's leading female folk-blues singer. She was ably backed by various guitarists, and the excellent harp of Chris Grosz (ex Band of Hope) as she belted out numbers such as *Wild Women don't have the Blues* and *Walking to Chicago*.

It is difficult to pick out individual performances from two varied concerts but The Jug of Ale and Christine and Robbie Laven showed that they are doing valuable work in exploring traditional British folk music.

The Arts Festival folk concerts were rounded off with a set from the polished and professional Hamilton County Bluegrass Band.

—Rene Wilson

A.U.'s "Rod," the only sitar player at the folk concerts.



Only Four Student Films

This year only four student films were shown, three from Christchurch and one from Auckland. This was a disappointing showing after last year's wealth of material from several centres, but a very high standard was maintained.

Sally Symes' "Diffusgate" was a competent and original piece of film making, using a combination of animated techniques and various sorts of "trick" photography to give a kaleidoscopic impression of moving shapes and colours.

These abstract shapes fragment and come together, seeming to move on several levels at once (multiple exposure?), with bewildering rapidity. The unifying image is of a young man's face, or sometimes a row of faces — both

still shots are reiterated several times.

An impressive sound track, of harsh, strident hammering noises, given a musical rhythm, was an appropriate accompaniment to this splendid film.

A light satirical film about a girl with three suitors, "Hororata Mon Amour", produced for the student revue in Canterbury, was an amusing piece of buffoonery, containing moments of inventiveness and genuine humour. Not quite up to the technical proficiency of "Diffusgate," this film was slightly over-exposed throughout.

Peter Ridder's "Night 24", described as "an evening of fashion and jazz", showed models parading to the accompaniment of jazz. Sadly, this film did not live up to its interesting opening shots

of a photographer on a beach, intercut with stills of his models. The cameraman seemed to have been hindered by physical difficulties which restricted his freedom of movement, and a fairly "straight" record of a fashion parade of this kind was not very gripping. The repetitive sound track was also disappointing.

The only Auckland entry was the short film Nigel Charters shot to provide a backdrop for his production of Beckett's "Imagination Dead Imagined" as a play. This film is the negative version of shots of a couple making love, and Charters gains a nice sense of flow and movement throughout his film. While possibly too slight on its own, this film is nonetheless an interesting experiment.

P. Boyes

COMMENT

Catholics lack courage

POPE'S ANTI-PILL
VIEW OUTRAGEOUS

A rather elderly bachelor, who has practised birth control all his life, presents to his Church, despite expert evidence, an outdated view on contraception.

It has been said that the Pope made this decision to safeguard women from the side effects of the "pill." It is difficult to comprehend this, since the Italian medical experts called to advise the Pope on this matter stated that development of the pill has arrived at a stage where side effects are virtually non-existent.

It has also been said that the Pope feels that contraception leads to the degradation of women. But we are living in times where Western woman uses her sex to express her love, as does a man. She is no longer the "chattel" which the Pope and his older celibate colleagues may remember.

He is, however, prepared to allow birth control in the form of the rhythm method, which latest medical evidence shows to be unreliable. Yet under their system of natural law, just as an ear is for hearing, the sex organs are for generating, and it is a violation of divine will to interfere with this.

It seems hard to reconcile this view.

Space does not permit me to go into the arguments against the encyclical. On all levels—moral, theological, personal, national, and international—their impressive logic leads one to the obvious answer that contraception is necessary.

The encyclical, on a subject concerning marriage and family, was addressed to "Venerable Brothers and Beloved Sons." The hierarchy of the Catholic Church, bound by special ties of loyalty to the Pope and with future promotion dependent upon obedience, strongly supported the decision.

Liberalism in the Catholic Church has been treated with contempt and some priests have been banned from public duties. Church discipline must be maintained.

To the well "indoctrinated" Catholic layman, interference from non-Catholics is hard to understand. How can a humanitarian sit back when the world is getting too small to allow any minority to follow irresponsible doctrines.

Vatican statements have told Catholics "It is the decision of the authentic master" . . . "a

Catholic who could not see the reasons for the Pope's decision had no right to challenge it, but must accept it humbly" . . . "It is foolhardy, scandalous and wrong not to accept it." What pathetic defences.

Auckland's Archbishop Liston came out with an equally unrealistic statement: "I have confidence in your acceptance of his decision in a grave matter of moral conduct, knowing it to have come from the graces of his office and the inspiration of the Holy Spirit." He also refused to allow any Catholic clergyman to attend the Auckland university panel discussion of the encyclical. This in effect stopped the Catholic laity speaking. If I were a Catholic I would have felt let down. As I am not a Catholic I think it shows a lack of courage to defend one's beliefs.

The encyclical was readily accepted in uneducated and backward Catholic countries but this was to be accepted. (However, the added hardship that will follow makes one shudder). A similar attitude has been taken by New Zealand Catholics, and this is inexcusable. In the U.K., Australia and Europe at least some criticism has been voiced by Catholic clergy.

What can be done about the Pope's encyclical? Non-Catholics can promote constructive criticism but the answer lies with Catholics themselves. They must either devise a medical method which enables them to cheat the guilt of sin, or pluck up courage to speak out against the Pope in an attempt to change his views. Perhaps, however, their efforts are doomed by the "system" before they start.

—G. Gottlieb

CZECHOSLOVAKIA CRISIS

Continued from page 1

for and a military strike plan devised for use if absolutely necessary.

On 29 July the Russian and Czechoslovakian Politburos met at Cierna. Polyanski and Kirilenko were left behind in Moscow to keep an eye on Soviet domestic affairs and also check each other thus minimising the possibility of a coup.

Brezhnev signed the communique after receiving assurances from Dubcek, although when the Russian Secretary-General left the meeting before the communique had been drafted fears were raised that he might not sign.

At Bratislava a few days later Czechoslovakia's other critics — East Germany, Bulgaria, Poland and Hungary — also agreed to give the Czechoslovaks a chance to continue with their reforms.

It has been suggested that all this was hypocrisy and designed to lull the Czechs into a false sense of security. It also served to maximise the revulsion throughout the world when Czechoslovakia was invaded. Rather than a plot it appears more likely that the Russian leadership changed its policy for two reasons:

Firstly that the balance of power within the Soviet leadership swung back in favour of Brezhnev.

In 1957 when out voted seven to four in the Politburo, or Presidium as it was then known, Khrushchev, with the aid of the Army, successfully appealed to the Central Committee.

It is significant that Brezhnev has maintained very strong relations with the armed forces over recent years and that it was the Central Committee of the CPSU, not the Politburo, which met in Moscow and decided to send the troops into Czechoslovakia.

It is the Central Committee, meeting in continuous session, which appears to be dictating policy to the Politburo in the present situation.

Secondly the Russians decided to intervene with force because of the unwillingness or inability of the Dubcek regime to implement the assurances given at Cierna and Bratislava.

A number of developments after these meetings increased Soviet fears. The liberalisation movement was becoming more virile in Czechoslovakia and potentially more dangerous to the USSR and other East European governments.

The Czech reformers also decided to divide Czechoslovakia into two autonomous administrative areas thus giving greater autonomy to the Slovaks. This was divisive and a bad example for subject nationalities such as the Ukrainians within the USSR.

The new bilateral military pact between Czechoslovakia and Rumania, whereby each promised to come to the other's aid if attacked, endangered the collective Warsaw Pact concept, revived memories of the pre-Second War alliance of Czechoslovakia, Yugoslavia and Rumania and raised the possibility of a pact within the Warsaw Pact.

The new economic agreement between Czechoslovakia and Yugoslavia bypassed Comecon, the key Communist economic grouping, and included ideologically questionable provisions such as settling in convertible currencies not transferable roubles.

Czechoslovakia also intimated that it might join the International Monetary Fund, seen by Russia as an American weapon of economic imperialism. The Czechs also appeared ready to improve economic relations with West Germany.

The convergence theory, that the organisation of the economies of the socialist and capitalist countries are coming closer together, was also accepted by many of the Czech reformers.

When Walter Ulbricht, the East German leader offered trade talks to West Germany, the first ministerial contact between the two since 1945, the whole spectre of German reunification was raised. Brezhnev, by rallying support and by a clever manipulation of the issues, swung Soviet policy back to armed intervention.

But the hawks in the Kremlin

miscalculated. They did not count their claws before they struck and among the feathers that flew were their own.

The Czechoslovak Communist Party did not oblige by producing credible leaders to provide legitimacy to Soviet intervention. The invaders were met with demoralising, united, passive resistance.

The cost of intervention started to be felt by the Russians. Their reputation with the third world, so carefully cultivated over recent years, has been ruined. The anti-Communists throughout the world are united in their opposition. The detente with West has been made much more difficult. The Czechs have been made very bitter and potentially even more unreliable, especially with the added insult of East German troops being used.

Richard Nixon's candidature for the Presidency of the United States—a horrifying thought for the Soviet Government—has been strengthened. The world Communist movement, which is to meet in Moscow in November, is split wide open, much of it violently critical of the Russian action.

What are the future implications of Czechoslovakia? It is really too early to do more than speculate. In practice, if not completely in theory, liberalisation will be slowed right down in Czechoslovakia and throughout the Russian-East European bloc.

If Dubcek, Svoboda and the other Czechoslovak leaders compromise sufficiently then the Russians may well gradually leave Czechoslovakia and reinstate its leaders. If the Czech reform leaders prove intransigent then the Russians will stay and use their force to prop up a puppet regime and destroy opposition to it.

The Russians will probably give economic aid to the Czechs to try to repair their badly tarnished image. The Warsaw Pact and the Cold War, especially against increasing neo-Nazi activity in West Germany, will be revitalised to justify the necessity of keeping Czechoslovakia firmly in the Eastern European alliance.

The Russian invasion will not help in the solution of the Vietnam and Middle East crises because it will heighten international tension making reasonable negotiation even more difficult. If the West retaliates by intensifying its side of the Cold War this will help justify the fears and arguments of the Kremlin hawks.

For example, the West Germans have now indicated that they may not sign the nuclear nonproliferation treaty. This could confirm Russian prejudices. Although detente will now be more difficult for everyone it is now more desirable than ever.

What of the Kremlin? Which way will the leadership struggle go now? A report that Kosygin had resigned as Chairman of the USSR Council of Ministers has been denied officially by the Soviet Foreign Ministry in Moscow.

It is possible that the hawks' obvious miscalculations have given the initiative back to Kosygin and his allies.

However, in the past the Secretary-General—Stalin in 1928 and Khrushchev in 1957—has been victorious provided he still had some reasonable support in the Soviet power structure. The conflict over policy and power personified in Brezhnev and Kosygin is perhaps not yet finally resolved.

Bed Sharing Free
In Norway

Norway: Residents in the hostels belonging to the student representation have until now paid 6.50 kroner for every night in which they had a lady visitor — if they informed the reception desk about it. Following complaints, a new set of regulations has been introduced: Females staying overnight must in all cases be registered in advance. If an extra bed is required, a non-recurring fee of 10 kroner has to be paid. If no bed is provided, there is nothing to pay. The duration of an "extended visit" is limited to 10 days a semester — and a total of 20 female visits a semester in all are allowed.

Courtesy "Student Mirror"

Craccum Issue 11

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SEPTEMBER 12

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POSTGRADUATE
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Lincoln College, Canterbury now offers the opportunity of research work, leading to the Ph.D. degree for a suitable person, in the field of rumen microbiology or biochemistry. Graduates who have degrees in these subjects and also undergraduates who hope to complete their degree courses this year will be considered. The stipend of the Fellowship will be up to \$1600 per annum depending on existing qualifications and the duration of the Award will be up to three years.

The Fellow will work in the Department of Biochemistry under the supervision of Professor B. H. Howard. He will join in the Department's programme of research, which centres on the micro-organisms found in the rumen of sheep. Emphasis could be on the microbiological or the biochemical aspects, depending on the interests and qualifications of the Fellow. The department is equipped for a wide range of biochemical laboratory work, and the special equipment needed for work with the rumen micro-organisms already available. The department's group of sheep fitted with rumen cannulae are also available to serve the project.

Conditions of appointment are available from the undersigned, with whom applications close on September 28, 1968.

H. G. HUNT,
Registrar,
Lincoln College,
Canterbury.

Out of the Doldrums

A.U. 2ND AT TOURNI

A.U. gained a creditable second place at Tournament this year. After several years of running last or nearly last among the major universities, Auckland has at last shown some of her sporting ability. The traditional winners, Otago, once more came a comfortable first with 62 points to Auckland's 49.

Auckland had three outright wins—in Soccer, men's hockey, and squash heading off Canterbury who also won three events, with better minor placings.

Six points came from women's hockey, and four from table tennis, shooting and fencing. Other minor points were gained in judo, badminton and men's indoor basketball. Auckland got nowhere in harriers, which was won by Otago, in spite of the strength of its cross-country team.

The wooden spoon was shared equally by Waikato and Lincoln who gained no points at all.

They were Miss J. Northover, Miss P. Wallis (a fresher), Messrs J. Gaudin and R. Gayfer.

The whole team fenced well and next year, with every one having at least one tournament under their belts, they should be able to return victorious.

SMALLBORE

The superb marksmanship of smallbore team Capt. T. Mulvey won Auckland second place to Canterbury in the premier tourna-

ment shooting trophy, the ICI Shield.

With a score of 596.42, Mulvey earned the captaincy of both the North Island and NZU teams.

His overall score of 994.70 out of 1000.100 virtually clinched for him the only NZU shooting blue likely to be awarded this year.

The team, T. Mulvey, P. Hosking, P. Charlesworth, J. Allen and G. Costello performed exceptionally well to overcome strong opposition from both Victoria and Otago.

Education Groups Combine STUDENTS TAKE LEAD

In a move to promote greater co-operation among education organisations in the Auckland region, a combined educational association has been formed.

Initial drive for the association has come from the Students' Association Education Committee which has been considering the idea for some time.

The first meeting of the combined groups was held on August 8, in the Student Union, and was attended by representatives of the Students' Association, the Auckland branch of the New Zealand Teachers' College Association, the New Zealand Post-primary Teachers' Association, the New

Zealand Education Institute, Teachers' College Students' Association, the Association of University Teachers, Technical Institute Teachers' Association, the Auckland branch of the National Union of Teachers.

The Students' Association has for some time considered that there is a need for some united voice in the sphere of education in the Auckland area. The meeting was called in an attempt to inaugurate such a body after support for the idea has been heard from a number of the educational groups which were represented.

The Combined Educational Association idea grew in Wellington some years ago and has flourished there under the chairmanship of Dr Alan Robinson of Victoria University.

The Auckland meeting decided not to seek affiliation with the Wellington group, considering that it could work more effectively as an autonomous organisation.

The aims of the Auckland group will be to review educational problems, to make recommendations to government, to act as a pressure group in these specific fields, and to serve the interests of education in the Auckland region.

The meeting discussed the need for full co-operation of the associations represented.

Mr Brian Long, the regional secretary of the Post-primary Teachers' Association, has been elected interim chairman for the Auckland association.

The first major task of the Auckland Regional Combined Educational Association is to examine the problem of staff shortages in all fields of education from primary to university level.



Rudman: NZUSA Reform Vital

NZUSA will have to restrict its field of activity, said Bill Rudman, leader of the Auckland delegation of the NZUSA winter council.

"A major step," he said, "would be to cut out International Commission which has become a forum for Owen Gager's and Ray Caird's personal political opinions, and does not necessarily reflect opinion in their respective constituents."

Gager and Caird were respectively delegates from Victoria and Canterbury.

Mr Rudman is anxious that NZUSA represents student opinion, which up till now, he claims, it has not done.

"It has been a meeting of executive members, not of students," he said. "NZUSA finally got Auckland's message."

After an Auckland motion had lapsed for want of a seconder, rumours circulated that unless the council agreed to change the method of policy formulation within the constituent universities, the Auckland delegation would quit NZUSA.

Rudman would then return to Auckland to face a confidence motion. Earlier, a Rudman-Law motion to withdraw from NZUSA had been defeated at the Auckland AGM.

NZUSA agreed to an Auckland motion requiring all constituents to circulate motions one month prior to Easter Council and two months prior to Winter Council, so that constituents would have an opportunity to gauge student feeling in their universities.

"NZUSA should now change for the better," said Mr Rudman, "and we have taken the first step."

Commenting on the meeting of student presidents with the Minister of Education, Mr Kinsella, Mr Rudman said: "I understand now why education has never had a fair go under the National Government."

He would not elaborate.

FENCING

Auckland fencers put up a strong showing at the NZU Winter Tournament in Wellington in the first week of the August vacation.

The women's foil team event was won by Auckland and Miss J. Northover won 15 out of 16 bouts in this event.

Miss Northover was also second in the women's individual event.

The men, however, could not quite match the performance of the ladies and were beaten into second place in the foil epee by a strong Victoria side.

Auckland saved their face, however, with the performance of J. Gaudin in this event who managed to win all 12 of the foil events and 8 of the sabre. This feat gained him the master at Arms trophy.

Four fencers from Auckland were selected from the NZU team.

Canterbury Students' Contraceptive Scheme

The Canterbury University student executive has caused a minor storm with its decision to approve in principle a plan to install two contraceptive vending machines in the Student Union.

The daily newspapers took up the report of the Press Association representative in Christchurch, and immediately blew the matter into something far bigger than it could possibly be.

Craccum spoke to Canterbury Executive member, Jim Tully, who is a member of the Student Representative Council, Student Health Committee.

He said that, although he would personally oppose the idea, he supported the motion in order that there would be a basis for more open and frank discussion of sex problems on the campus.

Mr Tully told Craccum that to the best of his knowledge, there were no contraceptive vending machines available in New Zealand and that he did not know where they could be obtained.

Other Canterbury Executive members confirmed that the decision had been taken only as a basis for discussion of far wider problems.

Mr Lyndsay Wright said that the motion had been debated in a sensible and serious manner but quite considerable investigation will be needed before any further action is taken.

Possibly the daily newspapers should have looked at the subject a little more coolly before they raced off to the National Council of Churches to have the decision condemned as placing "sex in the same category as chocolate, cigarettes, and chewing gum."

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