

CRACCUM

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Free to students

O'Rorke clean-up follows residents' complaints

BY JOHN SHENNAN

Despite the strong pressure from the students and warden of O'Rorke Hall since the beginning of term to have the O'Rorke kitchens cleaned, an emergency clean-up was carried out only two weeks ago.

But Mr G. Oliver, assistant registrar for student welfare, admitted that the kitchens were "likely to be tatty and will remain so because of lack of finance."

The warden, Dr John Packer, said he had presented a report on O'Rorke Hall to the student welfare and accommodation committee at the beginning of term. The report said the grounds were "just filthy"; maintenance in the Hall itself was very much behind; cleanliness in the pantry at night in particular was "appalling". In his opinion, a health inspector would have closed the Hall.

Student dissatisfaction with the situation was expressed by Ross Smith, chairman of the O'Rorke Hall Residents' Association, who said the students had circulated a petition

on March 16 asking for action, and one evening in the middle of March, had cleaned the kitchens themselves.

SMOKE

Dr Packer said that on April 22 he was called at 11 pm by the students to inspect the kitchens.

He said there was smoke pouring out of the oilburner chimney, and while he was investigating this trouble he found that

- * a roll towel was hanging in a bucket of old tea leaves;
- * the rubbish cans had no lids and food scraps were exposed;
- * there was coagulated milk

on the servery floor which smelt;

* the oil in the deep fryer was "repulsive";

* the trays in the steam ovens were full of grease and fat;

* the slicing machine had not been cleaned and had fat around it;

* two tea towels there had not been cleaned and were solid.

Dr Packer said that the next day the students were given breakfast and then issued with

meal tickets for the cafeteria for lunch and tea.

It was at that time that the kitchens were cleaned.

RESIGNED

Mr Oliver told Craccum that the situation had been inherited by the present kitchen staff and that earlier in the year the manageress had handed in her resignation and a replacement was still being sought.

"The staff are most upset over this," he said. "We are lucky to get staff for the pittance that is

paid."

There are ten on the kitchen staff of the Hall but Dr Packer feels that with the adequate supervision the staff could have coped with the situation.

A clean-up had been planned some time ago for the May vacation by Mr Oliver but Dr Packer and the students said they had not heard of this until April 22.

Mr Oliver said he realised that he should have told the O'Rorke students and warden before this but that the situation had come

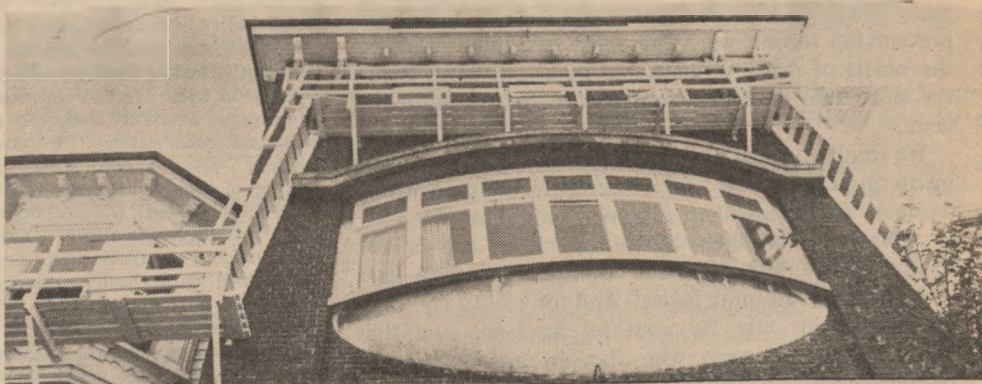
to such a climax on April 22 that the Hall had to be closed down.

MAGGOTS

Ross Smith also told Craccum that there were many cockroaches in the Hall and that, on occasion, there had been maggots in the milk.

Dr Packer said that he would keep a close watch on the situation and would have no hesitation in notifying the registrar if there was any recurrence.

Dr Packer was on leave all last year.



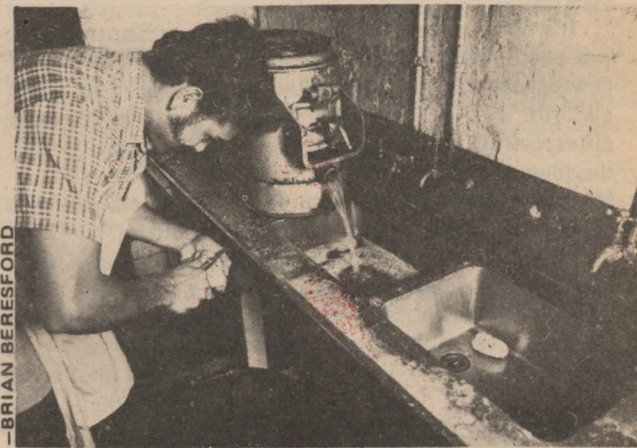
-BRIAN BERESFORD



Ovens in need of cleaning



One of the health hazards



Ross Smith in the kitchens

Allen on PYM Preece told off — dismay is expressed

The president of the University National Club has written to Mr A.E. Allen MP, expressing dismay at Mr Allen's reported remarks concerning the Anzac Day march of the Progressive Youth Movement.

The president, Mr Russell Bartlett, said in the letter "While we share your opposition to the ideas and antics of the PYM we do not consider that a physical attack on them by a group of vigilantes would be successful in changing any of their views, or in enhancing the position of those who profess to be concerned about street violence, the duties

of the Police, and the preservation of order. It is most unfortunate that what appears to be a call to violence should be made by a senior member of the Government."

Following the report of Mr Allen's remarks, Studass President Mike Law contacted the Mayor of Auckland, Mr D.M. Robinson, to express student concern about the possibility of street violence.

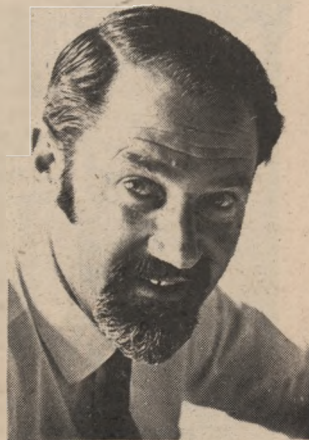
A motion reprimanding the Studass Administrative Secretary, Mr Vaughn Preece, was passed by 22 votes to 16 at last week's SRC meeting.

The motion read "that the Administrative Secretary to be reprimanded for his action in censoring the Socialist Society's pamphlet without authority."

The motion was presented by Farrell Cleary and Stephen Chan.

It is believed that Mr Preece declined to allow the pamphlet to be published on Association facilities.

Submissions to the committee on University Government close with the University on Friday, May 15. Submissions from students must be handed into the Students' Association by the same date.



Vaughn Preece

-ALAN KOLNIK



PAUL'S book arcade

for ALL UNIVERSITY TEXTS
BACKGROUND BOOKS
AND ALL THE BOOKS YOU
WANT TO READ BUT REALLY
SHOULDN'T

49 HIGH STREET, AUCKLAND
at the Canterbury Arcade

Up the road from the R.S.A., across the road from the Registrar of Births, Deaths and other things, down the road from the Victoria Street Parking Station too.

Dear PYM

We are distressed. Nay, we will extend our neck even further and state, categorically, that we are appalled.

We refer, of course, to your actions in relation to the Anzac Day observances. Sirs, have you no morals, are you so callous that you do not realize the meaning of Anzac Day to thousands of your countrymen?

Since it appears that you do not, then it seems that we shall have to inform you. We have it on good authority that Anzac Day is set aside to commemorate those men who fell at Gallipoli in the first world war. Naturally, since the veterans of that battle are diminishing in number, the day was later extended in spirit to cover those who fell in the second world war, you know, the war that happened after they fought the first one so there wouldn't be a second one.

It follows then, that Anzac Day serves to remind many men of a failure—specifically, their failure to prevent the second war. This sense of failure must try the hearts of many veterans and their only salve lies in the belief that the second war put a stop to any further wars.

We think you will now begin to realize that when you insist on using Anzac Day to remember the dead and dying of Vietnam, you are removing even that salve.

You see, after all the bloodshed, misery and futility of the second war, Vietnam could not possibly have happened. It's all quite logical. And for you to say it has happened can only be youthful insolence and that Member of Parliament who thought a few hundred young members of the RSA should stop you was quite right. After all, the second war was fought to win peace and freedom of thought for every man and if you, sirs, disagree with the freedom of thought of all the right-thinking members of this community, then it's obvious that your skulls will have to be cracked.

Peace and right thoughts, sirs, will be maintained at all costs.

While on the subject of right thoughts, what's this about your Christchurch brother who was observed attending an Anzac ceremony with *his hands in his pockets*? We read it all in the paper. There was apparently this callow youth there with *his hands in his pockets*! Now, what sort of right-thinking, free person would walk around on Anzac Day with *his hands in his pockets*.

It's obvious, though, that the Mayor of Christchurch is a good fellow with this heart in the right place. The newspapers said he instinctively took one of your placards off a pile of wreaths because it was disrespectful. The papers did say he hadn't actually *read* the placard but this must be quite wrong. After all, the Mayor wouldn't be silly enough to say the placard was disrespectful if he hadn't read it, now would he?

We trust you now realize the significance of Anzac Day and will desist from using it to remember the dead in Vietnam which, you will recall, simply cannot exist. Otherwise we wouldn't have Anzac Day, would we?

I am, yr mst obdt svrt,
Son of Mother of 11

staff

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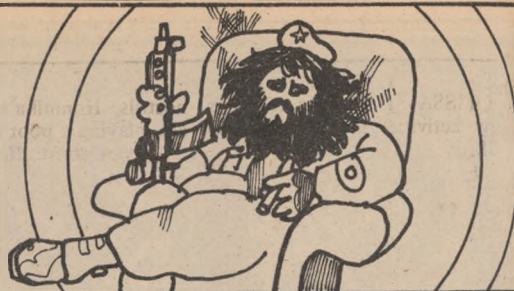
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jennifer dean



BOUTIQUE

This space provided for armchair REVOLUTIONARIES



Sir,
My attention has just been drawn to the leading article in your paper (Issue no. 3) in which you denigrate the title and performance of the New Zealand Council for Civil Liberties. I think I myself described the title as rather pretentious in my address to the inaugural meeting of the Auckland Council. But in explanation, I must say that the title did not seem in any way pretentious when this Council was set up in 1952. We had expected to become a national body with a national membership. We have indeed always had members scattered throughout the country, and our half-dozen vice-presidents are from Auckland Hawkes, Bay, Wellington, Christchurch and Dunedin. But we have functioned mainly as a Wellington body. We deal with many matters of national concern, but cases we are asked to handle are mostly local ones. Now that there are three separate councils in existence, we should all perhaps be giving some thought to co-ordinating our activities.

My Council, you say, "has done sweet f—a about the very real danger of individual freedoms being infringed by wide-ranging and ill-defined legislation." But this has in fact been our main concern throughout. Beginning with the notorious Police Offences Bill and Act of 1951 we have made representations to the appropriate quarters, usually the Statutes Revision Committee of Parliament, on most if not all of the measures of the kind, you mention—numerous clauses in the Crimes Bill in the Police Offences Act and amendments, the arrest-without-warrant clause of

the Narcotics Bill, Trespass Bill, The Security Service Bill, etc. We also keep a constant check on police observance of legally installed procedures. I don't think a month passes without our raising some matter with the Police Department or the Minister.

"Surely," you say again, "if one is worried about a law, the best place to question it and get a ruling is in a Court of Law." This again is precisely what we have had done on several occasions. I say "Have had done" because a Council for Civil Liberties has not itself any legal standing and must normally work through ordinary legal channels, paying or helping persons charged with breaking particular laws. The Lolita test is the only one we have been able to undertake on our own behalf, but that was a case without a crime and defendant. The first case we helped pay for concerned some members of the District Peace Council charged with conducting a procession without a permit. We helped take the Nelsen Case (of the four persons chained to pillars during V.P. Humphrey's visit) through the Supreme Court to the Appeal Court, and the Anzac Day Wreath laying case to the Supreme Court.

This is an expensive business—a point that the Auckland Council will have to keep in mind in making its decision to help or not. If it had not been for the co-operation we received from our counsel (late Mr Justice Leicester), the Attorney-General and the Solicitor General, the Lolita case would have cost us considerably more than \$1000, instead of the \$250 we had actually to pay. Any ordinary case taken in the

Supreme Court can be expected to cost more than \$200.

We have been much more active than you allow.

W.J. Scott,
Chairman, Executive Committee

Sir,
In what I hope is my final reply to Mr Tong, I am pleased to say that I feel that we have achieved the consensus of which we dream. The last six paragraphs of his letter state his aim, and if that is his aim it is mine also.

I too have dreamt of instant electronic mass decision-making, and also mass information. But how are we to bring this closer than a dream? Mr Tong himself says we must work from reality to the ideal. Attendance at an A.U. SGM is enough to shatter confidence in the will of the crowd to participate in decision-making. (See also your editorial, issue 7).

I feel that this unwillingness, and even paralytic inability, is the result of the crowd's knowledge that the weight of uninformed opinion is too great to shift.

Which brings us back to our basic responsibility in the field of education—that of removing the weight of oppressive government from our shoulders and freeing the education system for its primary function—that of educating people in the recognition and practice of their own individuality, and the recognition and practice of others—recognition which will lead to the assumption by all of responsibility in

decision-making, and an awareness of responsibility in making these decisions for the good (not necessarily the greatest good) of all.

And let's not forget that it has begun to happen already in China.

Love from,
S.T. Eagle.

Sir,
It interests me greatly reading your report about the MSSA. It certainly was sensational news, but was it factually presented?

Does it not strike you as peculiar that a vote of no confidence on the President and the Secretary was Passed at an A.G.M.? If, as alleged, both men had taken part in the dispute (Craccum April 16) or had done something contrary to the Constitution of the MSSA, why were they allowed to remain in office for the year?

And why can't a new committee be formed? Why doesn't Craccum report that the person who was responsible for the vote of no confidence had simply disappeared from the meeting when the motion was passed? The voting was 49 for, 45 against and 9 abstained from voting. And why doesn't Craccum report that his colleague had to be forced to join the interim committee subsequently formed, and even then he had refused to chair the committee?

Anyway, why were these people afraid to be in the committee? Are they afraid of being proved just loud-mouthed trouble-makers? or are they just irresponsible?


And who were the people last year who strived to keep MSSA going in spite of these loud-mouthed trouble makers?



YOU'D STICK HOME, TOO-IF YOUR FACE HAD GONE SOUR LIKE MINE...



JOE'S VACATION LOOKED LIKE A WASHOUT UNTIL...



SINCE IT FIRST APPEARED IN 1959, KEITH SINCLAIR'S 'HISTORY OF NEW ZEALAND' HAS COME TO BE REGARDED AS THE BEST CONCISE ACCOUNT OF THE DEVELOPMENT OF N.Z. SOCIETY.

YOU DRY UP! HOW DO YOU ENJOY GETTING THE ONCE-OVER IF YOUR FACE WAS ALL BROKEN OUT LIKE MINE? THESE THICKIES SPOIL EVERYTHING!

KEITH SINCLAIR SEES THE APPEARANCE OF INDIGENOUS LITERATURE AND ART AT LEAST AS IMPORTANT AS THE PRICE OF BUTTERFAT, AND THE CULTURAL AND SOCIAL ASPECTS OF N.Z.'S HISTORY ARE DISCUSSED ALONG-SIDE POLITICAL, IMPERIAL AND INTERNATIONAL DEVELOPMENTS.

Y' MEAN THAT... GEE... I'LL STOP AN' GET ONE ON THE WAY HOME!




COVERING RACE RELATIONS, POLITICS, ECONOMICS AND CULTURAL CHANGE, THIS NEW EDITION CONTINUES THE STORY TO THE BEGINNING OF THE 1970S.

IS THAT WHAT'S WRONG? WHY, THE POOR BOY! (BOB, YOU OUGHT TO TELL HIM TO BUY A COPY FROM THE U.S.)

LISTEN, VICKY... THIS NEXT SONG'S MAKIN' UP FOR LOST TIME

OUR TIP ABOUT KEITH'S N.Z. HISTORY CERTAINLY FIXED HIM UP!



Don't let Adolescent Pimples make YOU want to shun your friends

Pimples often occur after the start of adolescence, from about 13 to 25. At this time important glands develop. Final growth takes place. Disturbances occur in the body. The skin gets over-sensitive. Waste poisons in the blood irritate this sensitive skin. Pimples appear! Keith Sinclair's 'A History of New Zealand' clears these skin irritants out of the blood. Pimples go! Read daily before meals—plain, or in a little water—until skin clears.

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The MSSA many ac 1968.

The questions interestin being bia: them my involved. rational a to thin seriously by and louts tro joke and

Sir, Don't done thir film revie goes. The was bloc knows w doing wh watching possible e jazzy can through The droppin absurdit place—R running r time bom Batman dispatch basement Katherine her lif wandering sane on Apart fr and the i major fau Hollywood the cast v then runn Sullivan appearanc "Julie love-her cameos:

N Do y pop con Craccum It a raspberrie attitudes handed newspap frequency following the "At London 12, 1970. "Royal fl "THE from Bri loyalty t seems. TI for exami Royal features Zealand Norman I and the (Gibbard. wrote ab ("he coul for Brit: examples of the bloody a Gibbard s Duke su

The MSSA in fact has twice as many activities in 1969 than in 1968.

The answers to all these questions would certainly be very interesting. I would be accused of being biased and unfair if I answer them myself, since I am directly involved. But I would ask all rational and educated Malaysians to think over this matter seriously. Would you all rather sit by and watch these irresponsible louts treat your association as a joke and a farce?

Mokhtar Ahmad

Sir,

Don't know whether it's the done thing to pull the Craccum film reviews to pieces but here goes. The Madwoman of Chaillot was bloody awful. God only knows what Frank Lane was doing while he was meant to be watching the thing. With the possible exception of a couple of jazzy camera angles the film was thoroughly bad.

The plot jangled along dropping loose ends and absurdities all over the place—Richard Chamberlain running round Paris with a ticking time bomb (takes me back to that Batman film) all the baddies dispatched down into the basement to play, and darling Katherine Hepburn shrugging off her lifelong insanity and wandering off into the distance same once more—good stuff! Apart from the incredible plot and the inanities of the script, the major fault of the film is that old Hollywood technique of packing the cast with big name stars and then running the film like an Ed Sullivan show—all guest appearances. So what did we get? "Julie Andrews-as-you-love-to-love-her slush. Precious little cameos: Yul Brynner's flaring

nostrils, Homulka's old Krushev act, playing a poor man playing a rich man stunt. Not to mention Hepburn's watering eyes. Donald Pleasance wasn't too bad (he does a good nut case) but Tony Gavin was. And what was a nice girl like Nanette Newman doing with a crowd of creeps like that?

Tom Prebble

Sir,

Now that the Royal Tour is over and all the student newspapers have dutifully performed their predictable moans may I make a few observations. Not one valid objection has been or could be raised against the Queen or the Tour. All we got was abuse—and abuse is not honest criticism, only if you have no case do you resort to abuse, and for those who criticise because they don't understand what the monarchy means, remember that, in 'The Times they are a 'changing' Bob Dylan wrote—and don't criticise what you can't understand!

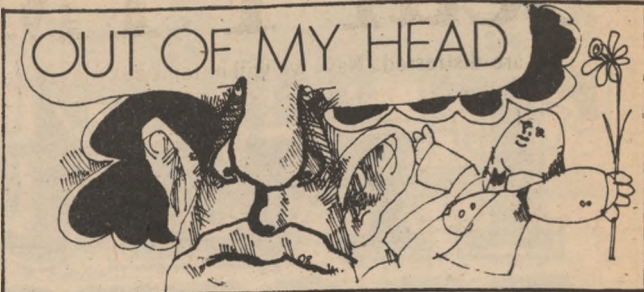
At the very worst the monarchy is the lesser of two evils—if we don't have it then we've got a republic. A republic is a terrible institution—I know because I've lived in two of them—for one thing they can never guarantee an impartial court system because all the law enforcement employees' jobs depend on which government is in power. Compare any republic you like with say the Scandinavian monarchies of Norway, Sweden, Denmark which are the most liberal countries in the world.

If we give our monarchy half a chance, it will move pretty rapidly in the direction of the Scandinavian model. But if we abuse it and weaken it then we'll cut our own throats.—U.S. Citizen.

calls the minor Danish princeling family of Battenburg; his mother was a Battenberg (now Mountbatten) which was a minor Hessian princeling family, but Prince Phillip comes from the great dynasty of Oldenburg which rules Denmark, Norway, and until recent years, Greece, to which latter branch the Queen's Consort belongs. His father did not usurp the throne of Greece. Wales is not an independent nation, it's a dependent one as any ruthlessly exploited citizen of Cardiff will tell you.

Today's issue (April 16) contains yet another prevaricating tautological lump of printed words from that hirsute macrocephalic narcissist. Disgusting! By the way I am sure the Mayor of Auckland would be surprised to know that he is a "guardians" of the city's morals. Stick to the facts you raving nullifidian Tim.

Alan Tunncliffe



Glenstore is dead—why?

BY OWEN GAGER, national secretary, NZ Spartacist League

Bruce Glenstore is dead. He was shot at a 20-yard range by a member of the Police Force.

Nobody knows the name of the man who shot Bruce Glenstore. If you attend the inquest into his death you may hear the name stated before the Coroner—an ex-secretary of the Police Association—quickly orders its suppression. The shooting, according to the daily papers, has been referred to the Solicitor-General for investigation. But Wellington lawyers, who understand these things, tell you confidently there will be no prosecution.

This is not the first death by police rifle in New Zealand though it is the first for many years. It is certainly the first shooting of a sick man by the police. (Nobody has troubled to deny that Glenstore was sick. Somehow, however, nobody talked to his psychiatrist for long.)

This shooting in real terms, marks a precedent. Already in Auckland, the most serious allegations of police brutality at the Agnew demonstrations have been documented.

Now there is a police shooting. We know police have been and are being trained in American riot control methods. We know that the clamour for "law and order" exploited by all three parties at the last election could be construed as encouragement of police violence. The only deterrent to indiscriminate use of police violence in this situation is a guarantee that when a policeman kills a man, that policeman is tried.

The issue is simple: are the police above the law or not?

The man who killed Glenstore might have—at 20 yards—mistaken his aim. It may be genuinely true that nobody thought of the use of police dogs, or even tear gas, to present any armed confrontation between Glenstore and the police. It may be that Glenstore's personal psychiatrist was simply brushed aside by the Superintendent of Porirua Hospital. Nobody wants to persecute the innocent, it is in his interest to be proven so.

If you are ever in a demonstration with armed police on the other side, you will be safer if anybody who fires at you knows he must face trial. If ever there was an instance where it should be made clear where the police stand in relation to the law, it is this, when a lonely sick man has been shot at 20 yards.

The public must be assured that police action in this case was justified. The only real assurance can be the trial of the man involved. A trial can be instituted by the Public Prosecutor. It can be instituted by an individual or group. But it would be better were it officially instigated.

It seems unlikely that any prosecution will be made. The Council for Civil Liberties has asked for a public inquiry into the background of the shooting and the possibility of changes in the law with regard to police responsibility. This, too, seems unlikely to happen. It may be that, as with the 11.45 events of January 16, those concerned will have no choice but to set up their own inquiry. But it is a sad country where the administration of justice is carried out only by the potential victims of injustice.

Law Soc censures Sir Richard Wild

The Law Students' Society recently passed a motion censuring the Chief Justice, Sir Richard Wilde, for his remarks on the All Black tour of South Africa.

The motion, which was passed by 25 votes to 9 at an SGM, read "that the Law Students' Society disapproves of the use by the Chief Justice of his position of authority to give responsibility to his personal opinion on a controversial subject."

Twenty-two students also voted in favour of the motion being communicated to Sir Richard and the Auckland District Law Society.

Speakers against the motion said the Chief Justice should not

be censured for making statements in his private capacity. Speakers for the motion said Sir Richard had been invited to address the Wellington rugby meeting because he was the Chief Justice. The speakers placed great importance on the need for an impartial Chief Justice at the head of the judiciary. Special concern was expressed as to the situation which might arise if an anti-apartheid demonstrator were to appear before the Chief Justice.

Not for the Herald, Sir!

Do you recall the item in the London Observer about the pop concert for the Royal children which was reprinted in Craccum on March 26?

It appears that such raspberries to the New Zealand attitudes to life are going to be handed out by English newspapers with increasing frequency, judging from the following item which appeared in the "Atticus" column of the London Sunday Times on April 12, 1970. The item was headlined "Royal flush" and read:

"THE FARTHER you get from Britain, the stronger the loyalty to the Royal Family, it seems. The New Zealand Herald, for example, in expectation of the Royal Visit, commissioned features from expatriate New Zealand writers in London, Norman Harris and Michael Lake, and the Guardian cartoonist, Les Gibbard. Accordingly Harris wrote about Charles' future role ("he could become a kind of PR for Britain"), Lake collected examples of the wit and wisdom of the Duke ("Express... a bloody awful newspaper") and Gibbard showed a drawing of the Duke surrounded by reporters

trying to shove his foot into his mouth. The local British Council man vetted the supplement when

it was done, pronounced it fine, and it went to the Herald editor, John Hardingham. He was appalled first by Harris's "wrong tone," then by Lake's "poor taste," and finally by Gibbard's

"disrespectful cartoons." And even if some adults approved it, what sort of effect would it have on children in the eight-fifteen age bracket? He ordered the whole thing to be scrubbed."



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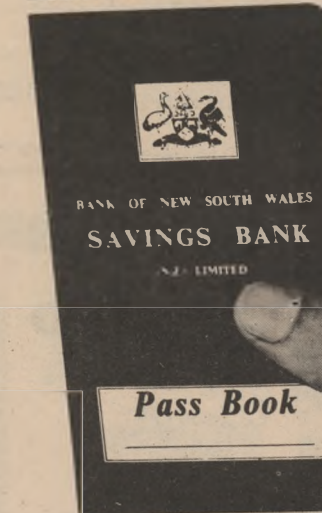
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N.Z. Above all for New Zealand Truth PROFESSOR MUST KEEP OUT

PROFESSOR IAN MILNER must be kept out of New Zealand universities.

As a New Zealand citizen he is free to return to his homeland.

But his political history makes him a dubious candidate for an academic position in this country.

Milner has been offered a position at Otago University as lecturer in English Literature.

For the past 20 years he has been Professor of English Literature at Charles University, Prague. He has a Czechoslovakian wife.

Milner, a New Zealand Rhodes Scholar, was one of the people named at the 1954 Petrov inquiry in Australia as "probably" having divulged information to a Soviet agent when employed by the Australian Department of External Affairs in 1945-46.

From 1940 to 1944 he was a lecturer in political science at the University of Melbourne.

Early in 1947 he became a political affairs officer in the Security Council Secretariat of the United Nations and later served on a mission to Korea.

In 1950 he and his wife crossed into Czechoslovakia from Switzerland where they had been holidaying.

The following year Milner resigned his United Nations post and remained in Czechoslovakia. He took up his present post at Charles University.

1970

It was not until 1954, some seven years after he had left his post in the Australian External Affairs Department, that

Milner for Otago?

The university of Otago has offered the post of associate-professor in English to Professor Ian Milner, currently Professor of English Literature at Charles University, Prague.

Professor E.A. Horsman, head of the English department at Otago, said it was hoped that Professor Milner would arrive in time for the start of the third term.

Milner, who was a Rhodes Scholar, took firsts in philosophy, economics and political science at Cambridge, but later switched to English literature and has become a world authority on George Eliot.

Prof Milner was named in the 1954 Petrov inquiry in Australia as "probably" having passed information to a Soviet agent while Milner was employed by the Australian Department of External Affairs. Consequently he became the target of a long-standing campaign by Truth

to keep him out of New Zealand universities.

A Truth story from 1935 has a headline "Bolshevik jeers at religion and morals". This story does not mention Prof Milner but claims that all students are "Reds" who sneer at "the name of the lowly Nazarene".

SMEARS

The first mention of Prof Milner is made in 1967 when a story appeared headlined "N.Z. Varsity Post for Ex-Spy". The story claims that Milner was known to the Russians in

Australia by the codename of "Bur".

This year, a further Truth story appeared with the headline "Professor Must Keep Out". After detailing all the old smears, Truth admits that no charges were made against Milner after the Petrov inquiry and further that he was not brought before the Commission.

When Prof Milner heard of the allegations, he issued two statements giving his position in the matter and refuting the allegations.

reprinted from CRITIC

Red Hot Gospels Of Highbrows

there was any suggestion Milner may have been involved in the Petrov case.

The Royal Commission on Espionage

set up in Australia after the sensational defection of the Russian Embassy official, Vladimir Mikhaelovich Petrov, in Canberra in April, 1954, mentioned a number of people who were alleged to have taken part in some form of espionage.

Milner was one.

No charges were made against him, however, and Milner was not informed of the allegations against him or given any opportunity to appear before the commission.

But he was active in other than the academic circles of Prague.

N.Z. VARSITY POST FOR EX-SPY

(by Duncan Campbell)

A NEW ZEALANDER who featured in Australia's Petrov spy inquiry and who is known to have passed information to Russian agents is to be brought to New Zealand from behind the Iron Curtain at public expense.

He is former Rhodes Scholar Ian Frank George Milner. The son of a noted rector of Waitaki Boys High School and one-time employee of the Australian Department of External Affairs, Milner is now on the staff of Charles University in Prague, Czechoslovakia.

The Council of Canterbury University is understood to

have invited him to join the university's English department as a lecturer for at least a year.

Milner's history in Australia's Department of External Affairs had interested the Commonwealth's security officers before Petrov's defection to the West, which resulted in three Australian judges being appointed as the Royal Commission on Espionage.

The Russians were also interested — but probably for different reasons. They knew Milner by the code name "Bur" and, three years after he took up residence in Czechoslovakia in 1950, they directed Petrov to find out how the Australian Government would react if he returned to New Zealand for permanent residence.

The espionage commis-

sion's report, dated August 22, 1955, describes how Milner was appointed special investigation officer in the Post-Hostilities Planning Division of External Affairs despite strong protests from two responsible people who said his writings revealed pro-Soviet sympathies.

Within a few weeks Milner was acting head of his division. The post gave him access to some highly secret material between March, 1945, and June, 1946.

1967

Reference is also made to Milner's having passed information to Moscow's MVD through "Klod," the code name for Walter Seddon Clayton, a New Zealander who played a prominent part in the Australian Communist Party for more than 20 years. That Milner did pass information, adds the report, "is supported by other material we have seen."

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? Why change Finals?

Having a year's work, finance and career prospects dependent on a small number of crowded and tense formal exams seems to many people to be grossly unfair. Particularly so to MIKE LAKE, a psychology student rep, who, with his fellow reps, has been doing something about it in his department, and here explains their reasons.

In several departments moves have recently been made to question Finals as such and to offer constructive alternatives.

The philosophy students have already put forward a detailed and constructive alternative to Finals. Other departments are at present gauging student/staff opinion with a view to negotiating reforms in staff/student committees. On the staff/senate level a memorandum has been circulated to the staff of all departments by the Academic Development committee asking for a summary of staff opinion on a number of alternatives proposed by the committee.

The committee requests a collective staff opinion on the best way of evaluating students; desirable modifications to the present system; and preferred alternatives if the present system breaks down. (There are signs of this already with the increase in the number of optional courses.)

Some staff members (W.O. Droscher in the German

department and R. Horrocks in the English department) have already proposed alternatives to the present system. Many staff in the other departments have already been consulted individually e.g. psychology. The general consensus is that it is time for a change but what are the alternatives?

First, there must be a change in attitude. This has to some extent happened already. Students should be assessed on their merit in the professional skills which they are presumably learning and practising at university. The assessment should be based on a fair sample of the year's work taken at different times throughout the year. This assessment would be expressed in terms of a grade or percentage at the end of the year.

Secondly, a fair and consistent means of assessment should be decided upon by staff in consultation with the student reps. The staff should then have a free hand within their own departments to put the reforms

into practice.

Some staff members have already instituted informal changes by giving students the exam questions before Finals.

Thirdly, assessment should be closely related to the type of material and skills taught. In subjects where the individual's viewpoint is important, assessment could be by essays, seminars, participation in class discussions and oral exams. Where a certain amount of formal technical knowledge is to be assessed, essay tests, (such as multiple choice) discussion and research topics could be used.

Where the skill is a practical one, regular grades should be given and these should be included in the final assessment. These are only general methods—there is a wide range of testing procedures which can be utilized.

Any changes should be made with the broad aims of education in mind. These are the teaching of some professional skill and the stimulation of the interest of the

student to adopt an independent viewpoint in his chosen subject. For the latter aim, more student/lecturer involvement is necessary. One of the most detrimental effects of the exam system is the alienation of lecturers and students by arousing an artificially-based hostility.

Instead of the staff and students treating each other as individuals, people think in terms of them and us. If students have ideas on exam reform they should discuss them with their lecturers, who may be turned out to be quite sympathetic.

The next step is to give the student rep some definite proposals to make to his staff/student committee, which will forward proposals to the department head.

Although ultimately the changes will be made elsewhere, students should make their voices heard at the formative stage—where they can do most good.

More action on the exam reform scene has come from the philosophy department, where a questionnaire circulated by Stage 1 rep, GEOFF BRIDGEMAN, showed that the majority of students want . . .

Tutorials, not lectures

The results showed that 65% of the students were in favour of making the final mark an average of the year's work mark and the exam mark. 72% were in favour

of instituting this scheme this year.

It was thought that the year's work mark could be assessed by four essays a year and two tests.

The answers to the question "How should philosophy be taught?" revealed that a majority of students thought there should be more tutorials and fewer

lectures. The averages came out at 2.25 tutorials per week and 1.72 lectures a week. At present there are three lectures a week and one tutorial. Average number of people per tutorial wanted was 10.3.

More than 70% thought there should be optional courses in Stage 1 philosophy.

General comments from the students were that cyclostyled notes be handed out before lectures with concrete page references and that the philosophy department might interest itself in modern teaching aids including the use of film and programmed instructions.

On the subject of tutorials, students felt that the topic could be given to them a week before to allow time for preparation and that the sizes of classes should be broken down. Others felt that tutors could be rotated between groups and that tutorials should be more informal in structure.

There is a general feeling that staff are not accessible enough. Some for example think Professor Bradley is still head of the department.

What definitely is wanted is a quicker return of exercises, a return of Finals paper, a second chance exam in January and no short answer exams this year. Others suggest a philosophy Stage 1A and 1B, 1A to be for those who do not intend advancing the unit.

The last suggestion was that the staff of the department strike for higher wages, so that more staff might be attracted and the students get a better deal.

abreast the news

The series on 'Brown Power and the Pakeha Problem' which has been conducted over the last two weeks was sponsored by the University Catholic Society as part of a national programme called 'Living in a Bi-cultural Society'. The theme for these discussions was chosen at last year's annual Cath. Soc. conference in May, with speakers and contributors invited from every university. Well-known agitator and Cath. Soc. committee member Brian Lythe (Hons student in Pol Studies) commented;

"For me, the highlight of this very successful series was Rangi Walker who related his research at Otara to the adjustment on rural Maori migrants to the urban situation."

Guanasunderam, a Ceylonese attached to the National Council of Churches has been observing race relations in NZ for the last few months. Many were impressed with his awareness of the problems emerging here; the discontent over land, language, education and particularly the devaluation of Maori culture by the Pakeha.

Papers delivered at the May conference will be published in the NZ Cath. Soc.'s periodical 'Dialectic' which will appear early in the second term.

* * * *

This week's piece of useless information is that there are 3,566,480 letters in the Bible making up 773,692 words in 1189 chapters . . .

* * * *

The university as an institution is coming in for its share of attention in the next few weeks from both staff and students. A seminar with the theme 'The University and the Community' will be held on 21-22 May by the Association of University Teachers. The programme will be opened by Dr Sheen the Director-General of Education and includes a talk on the university and society by Brian Brooks and Mr Marshall, Deputy Prime Minister, discussing universities and National Development. The organising committee for the seminar comprises Asst. Prof. B. Brown, Barry Gustafson and Elizabeth Orr.

* * * *

About two weeks ago a small group of people formed 'Agora'. In Athens the Agora was a market-place where all important community decisions were made, and this group wants the university to function in the same way. Agora will run during capping week in B28; because during this time the community is interested in the university.

One spokesman commented: "We want to get the whole university discussing the role of the university in the community and the ways it might achieve this role. For example, let's examine degrees . . . how relevant are they? . . . are these the type of people society wants? We haven't met with any resistance but the reaction has generally been pathetic. The essential thing about Agora is that those who usually have no opportunity to speak must be made to feel that their ideas are significant."

This group urges anyone, student, staff or interested citizens of Auckland to attend discussions. The Agora idea, which can be seen at an informal level at Stuff on Wednesdays, could see the breakdown on barriers between students and their teachers.

* * * *

Tax returns time once again, and this year there's good news for lecturers who can now claim a deduction for all new books related to their work and costing not more than \$20. The Otago University Teachers' Association pointed out that if carpenters could claim \$20 for their tools, teachers could reasonably claim a similar sum for expensive texts.

* * * *

For those of you who, like myself, were wondering what the Bellman Society is, or who were intrigued by their notice of "naughty Swedish and Danish films" in last week's TITWITTI; it consists of past and present students of Scandinavian Studies and people interested in, but not attached to the department in any way. The society works in affiliation with the Scandinavian Club of Auckland. There are about 50 members and the society was founded in June last year by the students of Scandinavian Studies I in conjunction with their lecturer, Mr G. Wessberg. The society is named after Bellman, a Swedish troubadour, and activities centre on his music and style of life. The most successful activity held so far has been a Crayfish Party where members indulged in crayfish and Swedish delicacies.

Daniel O'Connor, president, commented, "The value of this type of club is that students who are doing Scan. Studies for a degree can meet informally with people who are just interested in Scandinavian culture. Members plan to hold a picnic lunch in the Bellman style later this year; everyone will dress up in the type of clothes he wore, play his songs and perform Swedish plays."

* * * *

Auckland was hit by a miniature typhoon in the form of Dr Han Suyin. This dynamic Eurasian pleased me no end by forcing Mr Belligerent himself, Brian Edwards on Gallery, to look like a stuffed owl. Whether you agree with her view or not you have to give her 10 out of 10 for determination and sheer bulldoggedness.

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BURGESS: "What else t



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ANTHONY BURGESS lives in Malta. He is a failed schoolteacher and laboured for some time thereafter in a brewery; he was once a swing-era pianist. He delights in the anecdote: William Burroughs in suit, tie and homburg; John Barth as jazz drummer. He is a novelist whose most famous characters are Mr WS, and Enderby, who composes epics while sitting in the backyard jakes. His wife is the Italian translator of Thomas Pynchon. While in Auckland, they went to two movies: *EASY RIDER* and *'TIL DEATH US DO PART*; he also gave this interview:

I'm very much an anarchist. I believe you've got to fight the state whatever form it takes; whether its socialist or conservative or liberal. The state is ipso facto an evil thing. Well its dedicated to the suppression of the individual; it must be, its the only way it can survive... to see people, taxonomised into groups. Trade, Unions, parties, sects, you know they are quite happy. Once you get the maverick, once you get the individualist trying to be a human being then they get very angry. Well that is what in a sense *Easy Rider* is all about. The modern maverick. But in England which is a fairly liberal society, the tendency is to make it difficult for the artist. The artist is probably the last of the Mavericks. Especially writers; and writers aren't put into prison in England, but they are prevented from earning a living. Unless they're prepared to accept a Government grant and be good boys and be pets of the Art Council, or practice an art which is a totally uncontroversial one. Ah! you join the establishment—Lord Snow, Kingsley Amis, John Braine—they've joined the establishment, quite safe in England.

I had to leave England because I couldn't live there. . . I couldn't afford to live there any more. But if you're working as a professional writer, you have very bad years, very bad years and then you have the odd good year. Well, the Inland Revenue treat the good year as a normal year and you are taxed to, you see, to the hilt on the good year; then you have a whole succession of bad years again and you can never make any money so you are thrown into the arms of the Welfare state which is what they want. You capitulate. You become a good boy.

The fact that Kubrick is filming *The Clockwork Orange* should lead to some improvement of your finances.

Eh, Eh, well my position is not any better than it was when I first sold the film rights about eight years ago, when the book was first published I sold the film rights for about \$500 and that's my lot. These stories you read in the papers about authors getting you know, half a million dollars for the film rights for a book are very occasionally true. I think its probably true of Phil Roth and Portnoy's Complaint. I suppose it will be filmed but how the hell they are going to do it I don't know. They will do and I suppose he, I think he's been offered a large sum of money for the film rights.

For the most part an author is persuaded to sell his film rights when he publishes his book and because he needs money—all authors need money you know—you're prone to take what money is offered. . . so people offer \$500 or even less, \$100 and then they start selling the thing around and in time of course they can become very rich. This happened with Evelyn Waugh, who I think, got \$100 for the rights for *Decline and Fall*. Well that's very much in 1930. Now in 1970 it is a film and he makes no money out of it and the same thing happened with *The Loved Ones*—he sold it for about \$2000 and it became you know a large film.

So this makes no difference to my financial position at all; any money made out of the film will not be made by me.

Do you like the fact that Kubrick is working on a book of yours? Well if somebody's going to make a film of the book, I'd rather it

were Kubrick than anybody else. We've had about six or seven attempts to film it but there's always been trouble you know, we've had advanced trouble with the censors saying you know you'll never get away with it and this always frightens the angels off. But Kubrick made a success of 2001 A.D. and so it was with *Dr Strangelove*, so he can do pretty well what he likes at the moment. He's given cut rights as far as Warner Brothers are concerned and I suppose it will be a good film but it won't be anything like the book. I've already done a script of the book. Terry Southern did a script, I, everybody's done a bloody script for this thing. But Kubrick is not satisfied with these. He's doing his own script and this I'm very worried about you know, from the angle of the book itself I fear this will just be oh well it will be using the title, using the title and the main notion of teenage violence but neglecting the true, not message of the book, the true spirit of the book. It's not a violent book—it's not a book advocating violence. It's a book about free will. It's a book about . . . it's a theological book. Which merely states a very old Christian thesis that the only thing that matters is the human power of choice. When the state starts imposing its own notions of good on the individual well this is evil—good can become evil because the motivation is false. We cannot perform a good act if it is imposed upon us. It is then an evil act because of the imposition. Any good if it comes out of our own will. That's what the book says or tries to say anyway, and I fear that will be lost in the film—in theory.

Have some more tea.

Why did some of your books . . . *Enderby Outside* . . . appear under the name of Joseph Kell?

Well I, yes, I never wanted to use Joseph Kell in the first place. What happened there was that I wanted to write a book called *Enderby* which should be about 500 pages long, about a poet who is brought low by the state, you know turned into a useful citizen, but then finds that the muse starts working again and this leads him to rebel against his position and he ends up as the free poet once more. But ah when I was writing the book I realised I hadn't got long to go. I was probably going to die in a couple of months so I just wrote half a book and pretended it was a complete novel—called that *Inside Mr Enderby*. I didn't publish it in America but last year or the year before I published a book called *Enderby Outside*.

In America at this stage you've got, you know now one paperback called *Enderby* and this is what I wanted. So I have to regard the definitive version of that story as being lodged in the United States, and not here. Now isn't that a nuisance. A great nuisance. It means you see, it's very confusing for people who try and compare what an author has published in America with what he has published in the British Commonwealth. It's often very different. Well. You see there's no unity. I mean even with titles you know, Bill Golding wrote a book called *Pincher Martin*; well this came out in the States as a *Strange Life and Death of Christopher Martin*. You've got that problem for a start. You've got with Hemingway, you've got *The Sun Also Rises* in America and *Fiesta* in Europe. All, you've got changes made for American Editions which is the sort of thing Evelyn Waugh did very, very much indeed; so that now there's an Evelyn Waugh society in America which is working on the differences between the British editions and the American Editions. You know—what is the edition, actually, that the man wrote?

We are all thrown into this with this book, *Clockwork Orange*. The American edition lacks a final chapter; the British edition has three sections of seven chapters each, very carefully plotted, but in the American edition the final section has only six chapters. This is because in the British edition the young artist is presented in the last chapter as growing up, recognising that delinquency, the lot of violence is a mere phase of growing up, the merely destructive urge is taken over by the procreative urge, he wants a son and with this he fades into the light of common day, but in America they wanted the end of . . . you know, hang on with violence still continuing making it much more of a reality and much less of a novel. Now there's trouble: Kubrick has only just discovered that—there were two endings—now, he's sending frantic cables to Sydney and Wellington you know, which is the right ending? And I'm damned if I know—I suppose both are right.

Ah there's a couple of things from *Enderby Outside*; the violence done on Yod Crewsy.

Well which one, well, who do you think it was?

I was thinking of Lennon.

It was meant to be Lennon. Yes, Yes it was: meant to be John Lennon.

Was this done on your part as a genuine protest against the . . .

It was a genuine, it was a genuine protest in a way because I think that Lennon; you see Lennon wrote a couple of books—In my Own Write was the first one, *A Spaniard in the Works* was the second one and these are steals: he stole the technique *Finnegans Wake*, you see. From my shorter version of *Finnegans Wake* and . . .

He has been into *Finnegans Wake*?

Yes, he has been a little; he's bought a copy certainly—I know he bought a copy. I'm not really against him, I'm against these bloody sickening adulations that are given to a young man because this is very ordinary little avant-garde prose poem which if it weren't produced by a Beatle would just be disregarded, but because he's a Beatle you know they are wonderful. There are articles in *American Scholar*, *Periodicals*, you know, the *Genius* of John Lennon. I was asked to write by one magazine editor a piece on the Beatles called our *Four New Evangelists*. You see, I said—Oh Buggar you. They said oh well give you \$3000. Um er I think there are times when you can't do certain things even for the money of that kind. I know, I felt very bitter about the critics, the intellectuals, you know, suddenly showing what they're really made of. Because who really makes the Beatles stuff—it's not made by them. It is made by a very orthodox musician, called George Martin—without him they'd be nothing at all. He does all the orchestration, all the arrangements; he writes the damn things down and what does he get for it—about 50 quid a week or something for doing the job—because of some old contract which you know he can't get out of. And if you saw, you saw the film of *Yellow Submarine*—a very fine score—did you see it? A very fine musical and the bear score to that film. He wrote it. He wrote the score and then when you hear the music which the Beatles themselves do, you see exactly how much he did of it.

But the particular episode in that novel was a genuine protest. It was an attempt at, protesting about the weakening of artistic standards with all this pop cult. Ah you know it's not only there with pop singers it's there with Andy Warhol and ah his underground cinemas, it's, it's a Campbell Soup Tin. A weakening of aesthetic judgement among people who should know better. It was meant to be a kind of protest.

When *Enderby* gets to Tangiers he meets the man in the hotel cutting up bits of paper. William Burroughs?

That was William Burroughs—the place in my book is called, I think, the Big Fat White Doggy Wog but the real place in Tangiers is called the Big Fat Black Pussy Cat which is on the Avenue D'Espanole and that's where he used to be. That's where Burroughs was for a lot of his time.

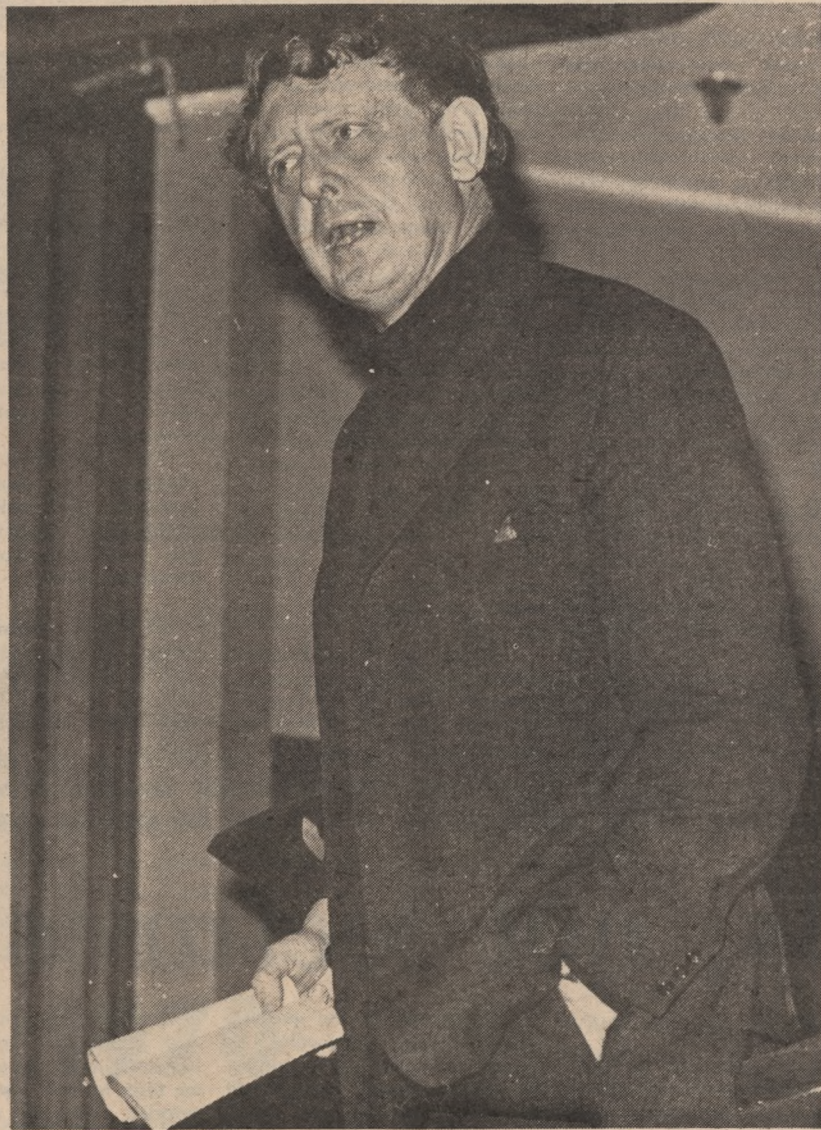
Did you meet him there?

Ah look, look I'm very fond of Burroughs. I mean ah, he's a friend I suppose, not that I see much of him these days. And I respect what he's doing. The work he's been doing on this cut out thing is quite interesting. In a way, in a way he's right. It's a kind of McLuhanesque thing (but he's done it with very little of McLuhan) because when you read a newspaper, says Burroughs, you know, you take in a column consciously but subliminally you take in the two adjoining columns and this is your real image of reality. It's a kind of penumbra going on outside, and he's trying to catch this penumbra in his latest writing, so that you read down one column and you're influenced by what's in two flanking columns and then you read another column and you know the same thing goes on. And the result is quite interesting.

You, you end up with a very curious, ah, complex image but how far you can push that I don't really know. It's a kind of, it's a kind of a trick. It's a kind of gimmicky thing which you can't use all the time.

Do you find his books intelligible?

Yes, I mean they're very simple of course. The *Naked Lunch* is a straightforward diatribe, I think, on the, not on drug takers but on the pushers, it has a real go at the pushers and the forces of law and order which make the pushers possible. The title means, well, what it says—you know, if we're junkies we're put on the end of a fork and eaten nakedly by these people. But after that, the books he wrote after that . . . *The Ticket that Exploded* and *Nova Express*, they're



e there except art . . . ”



interesting. They're a bit like William Blake in some ways: an
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not to present a sort of eternal war going on between the spirit
the flesh. Because of his own self-disgust at being a junkie, he
flies the flesh with junk—the flesh is junk, the flesh wants junk
the flesh is a kind of junk and you have to try and build up the
not on the religious level but making up you're own mythology
low as Blake did, and the two fight. The two go on fighting all
ne. Ah it, I think it's valuable. It's very valuable work but you
do it more than once. You can write one book about it and
ughs did that in Nova Express or The Ticket that Exploded.
I was going to write a novel which I would be very interested to
realistic novel about the wild west. About Wild Bill Hickok and
st of them. What they were like, I mean they were all junkies,
were just living on drugs those people, and this would have been
very interesting kind of alternative picture of the west. But
not doing it, he's living off the proceeds of the Naked Lunch
in Tangier or in London or . . . and, you know, that's Bill.
a good man, he's a very good man, he's a very good writer.
man, Real Gentleman. Oh Absolutely.
s from the old American aristocracy.

one of the Old Bostonians. Well, his grandfather invented the
machine, the Burroughs adding machine. I think Bill gets a
remittance from the family. Ah but Ah the whole family is
very stuffy, you know very Henry James. Very amusing this.
Bill is the black sheep, of course, but he still dresses you know
impeccable black you know—dark lounge suit, with a tall
hat and homburg, hair short, glasses on. You know not not at all
of junkies here; I like him for that.
ou know, when you get Ginsberg, it's a bit of a bore. This long
and the beard. It's so easy to become a kind of second hand
but Bill is a gentleman, very much a Gentleman. He looks a bit
um mortician—not, um, mortician I think that's a very good
for Bill. His favourite author is Jane Austen. Of course you can
He's an 18th century writer. I remember having to um
about the Naked Lunch to a group of um beardies I suppose you
all them in London in the Cellar of Better Books in the
bridge Circus just before the Naked Lunch came out and the idea
that some bits should be read and commented on, and that I
give a little talk about what his aims were. Well I said that his
were, his 18th century aims. He was working in the tradition of
Austen—Boo—the tradition of Swift and Sterne—Boo boo—that's
that they wanted. They didn't want him to belong to that. They
him to be a revolutionary—avant-garde. It's not true.
about the political commitment they seem to have.
don't know what it is. I mean how does it manifest itself.
not communists are they many of them.
the anti-war, the anti-bomb . . .

I don't think we need worry about the bomb any more and I
think any of us need to worry about it. Famous last words. But
not to me very reasonable that if you're going to declare war on
nation or subcontinent or continent or hemisphere—its best
to destroy cities but destroy people. Certainly if I were a great
and I would say, in New York or in Moscow there are computers
these cost a lot of money and they're wonderful things and we
destroy them. We must keep them. But people are 10 a penny,
kill people. Let's kill people by genocidal gases or introducing
radial substances into the water supply. This was a prefigured in
James Bond novel Goldfinger: you know they introduce a couple
micrograms of some substance into the water supply of . . . what's
place where the gold reserves are?
Knox
Knox, you know the gold is there, you don't destroy the
you destroy the people. You keep the gold. I think this is a fair
for for what would happen if there were another war. I don't
there is going to be a major, I don't—famous last words again.
you're right to protest against Vietnam. They've a right to
against any war. They're not so, not so, quick to protest
the Russian invasion of Czechoslovakia. That was passed over
only. That was too near. They might be tempted to have to do
thing about it. Take a couple of Czech refugees into their homes
their pads they, well, you know, I don't—we're all, it's become

a cliché—we're all anti-Vietnam naturally we're all, the lot of us. This
is not, this is they don't do anything about it. They don't do a damn
thing about it. They just want something onto which they can
fasten—a set of nebulous notions and use this as an excuse for, you
know for, undifferentiated protest. They've got this protest business.
They've got to fasten on to something—they fasten on to this. In
America the kids there on the campuses are protesting all the time.
There's always something to protest about. You know, good luck to
them. I like protest, I believe in it. Always been a protester myself.
But often you know they don't understand their own motives. And
they don't understand that they're being allowed to protest by the
very elements in the University that can tolerate protest because they
have the weapons to deal with it. And they'll use the weapons when
the time comes.

I mean, on the campus you see the big protesters are the kids who
work in the humanities in the subjects with ill-defined content.
English literature, Sociologists—but the technologists are never on the
campus protesting. The technologists and the doctors, the people who
will put electrodes in our frontal lobes, the people who will control
our lives with computers—they're not doing any protesting and I get
the feeling this is just an indulgence that is allowed these kids. It
doesn't mean a damn thing—it will produce nothing because the real
future must lie with these technocrats. This is what the kids don't
seem to realise it going on over there. And there's a big show—it's a
kind of side show which gives them a certain amount of catharsis and
comfort but in itself doesn't mean very much. On the other hand one
must protest; one's got to go on protesting against authority because
authority is authority and authority must be resisted always, Alan.
Must be resisted—the only way we can define ourselves as a human
individual is by protesting. Protesting against the inhuman which
mean the state, don't you agree then?

Are you conscious of working within an Anglo-Saxon tradition or
a world tradition and do you feel you have any obligation to it?

Oh yes I think one has a powerful obligation to the language, to all
language. To the totality of language as a human phenomenon and to
one's own particular language which is English in my case but I have
an Italian wife and I feel myself drawn into a bigger orbit—European
literature.

I don't feel that I work in a narrow Anglo-Saxon tradition, I don't
think I ever did. The first books I wrote were about the Far East and
I've written very few books set in a recognisable contemporary
England. At least I can't think of any. I wrote one, The Right to An
Answer in which a man came back to the East but he was looking at
England from the viewpoint of a man who serves in a foreign country,
a very phantasmagorical London seen through the eyes of a sick man.
The books I've written since then have either been set in future
England or in other countries, Russia, Elizabethan England, the one
I'm doing now is set in a kind of imaginary Caribbean island. Starts off
in America, goes through the Caribbean. Doesn't touch England at all
so I think I've probably lost England now as a subject matter. I wrote
one novel set totally in contemporary England. This is a novel which
you may not know called The Work and the Ring. It was banned
almost as soon as it came out. But it might reappear cleansed of its,
you know, dangerous material, of its dangerous content.

Kingsley Amis—he's got to stay in England, he's got to write about
England as his subject matter although he's written quite as much
about America. I have nothing to say about England.

What does America mean to the British writer now, apart from a
source of income?

Well, of course, it means that primarily. It means that you have to
regard your primary orders as American. I'm afraid this has to be so
because a you get you get bigger advances from America than from
the British Commonwealth—bigger financial rewards. This is
important . . . one has to live and moreover you get more critical
attention from America because they spend more time on them—and
there's a definite nexus between the study of literature on the campus
in America and the practice of literature. So that whereas in Oxford
and Cambridge you find that there's a hostility towards the living
writer—they want to keep him out . . . because they can't evaluate
him, you can't evaluate any writer until he's dead. It may be true.
They feel he's a danger, he's a dangerous presence on the Campus. In

America he's welcomed because he's part of the current, of the thing
he's studying. I found this in America because one feels warmed,
one's warmed to America, one is warmed to America because of these
factors. But, on the other hand, America is a terrible country. It's a
terrible, violent country in which the quality of life is bad.
Mechanically it's a wonder but in terms of sensual verification it's the
worst country in the world.

You can't drink, you can't smoke, you're frightened all the time.
The police, with guns and rubber truncheons. Television is full of
violence or people are brutal off the campus and, you know, one's got
this dichotomous approach to America. But England, England is an
achieved society rather like New Zealand and we come back to the
beginning. This is what we're not too happy about because there are
no elements of significant conflict which inspire art. The reason why
the best literature is probably coming out of America now is because
of this. Because I've just been reading the story by Thomas Pynchon
called Entropy Do you know the story?

No, I've only been through the two novels.
Ah, you you know the two novels. You know the Crying of Lot
49. My wife translated that into Italian. So I've, of course, read them.
But there is a short story of his called, it's anthologised you'll find it
all over the place, I should look for it. It's something called Entropy
in which he presents in a little apartment in Washington, a party is
going on and it's seen in terms of the breakdown of society which
produces a current which makes things work. And the breakdown of
society really means the birth of a new society. Things don't come to
an end. They merely change. Well I feel that England is, it was
anthropic. But now it's reached a stage of stasis in which there is no
great violence. There are no great issues—the race issue has been more
or less settled. People have enough money—not too much. People
know that they can have a carefree old age not a very opulent old age
but a carefree one. And lots of people can go into hospitals and be
cured of malignant diseases but people are pretty safe in England on
the whole, and they purchased it at a large price, part of the price is
the increasing dullness about them. The surface of life looks
interesting you know, the mini-skirt began there, the Beatles, swinging
London which is a bloody snare, illusion, and it only means the Kings
Road, and people in mini-skirts you know, that's all it means. This is
fundamentally, it's an achieved and hence done society. It's fine, fine
for the ordinary person but it's hopeless for anyone whose concerned
with art. This is probably true of New Zealand although it's a much
younger country and I think that the future should lie in Australia. It
should lie there but they are so bloody stupid in Australia—it ought
really to start there. The bulk of the people want censorship, the bulk
of the people are philistine but this is a great continent which has got
everything in the world. It's got every possible fruit, and vegetable, it
has wine, it has meat it has sunshine, it has everything. And yet
literature is not coming from that country yet. It should be coming
from that country because it's an anthropic society. They have their
own problem but it could be an anthropic society but their too
bloody complacent there—too much of this Bondi beach and cracking
a frosty and you know, not giving a damn. They have to vote in
Australia, I don't know if it's true about New Zealand, they have to
vote by law. They break a law if they don't vote. They're not
interested in voting. And that is not a general anarchy, this is a total
lack of interest. Well at the moment anyway in America that's where
literature is coming from isn't it but it's coming mostly from the New
York. It's a wildly sort of comic vision is it. It's not a . . .

In the America of the Jewish vision . . .

Mailer, yes, Mailer is a good writer . . . Jew, yes. Salinger also a
good writer and Jew. But it's always, ah, Philip Roth—yes, exciting,
they came out of America. You don't expect them to come out of
England any more and you certainly don't expect them to come out
of Australia or New Zealand. And this is something to do with the
quality of society itself. You're quite right to be unhappy about
liberalism. You need more intellectual violence. Of course what is life
about? Life to me personally is art. This sounds a very naive romantic
statement but you know, what else is there? What else is there except
art? It's the vision. It's the vision of an ordered universe which was
promised by the religious pundits but we don't know whether the
promise has been fulfilled.—Alan Brunton

Craccum's arts



CAPPING MAG '70/FULL OF GOODIES/SUPER BAG (Even though it's plastic)

I have always bought Capping Magazines in the past, read through the stale jokes (usually pinched from Playboy), some incredibly old and dated. Printing and artwork so bad that I used to feel the whole thing would be on the steep side at 5 cents a copy. O.K. then, why did one buy Capping Mags?—for a once a year cheap joke?—for a sly smirk at the Queen, the Pope and Jesus? They generally caused one hell of a lot of comment, like Robbie's performance last year, and numerous church do-gooders and school-mams caused the Mag's editors to feel justly proud of their efforts.

With the dawn on the permissive society in New Zealand, the old Capping Mag's days were sorely numbered. After last year's last-ditch stand, (the Snow White centre pages I understand, is nearly ten years old!) another Capping Mag in the old format would have to be bloody good value to coax 30 cents out of the average Aucklander's pocket. So O.K. they did it, came up with a new idea, sorry folks, you don't get a Capping Mag this year; the eager buyer, and I hope there will be many of them, gets a polythene bag full of some of the best graphics, genuinely funny comment and a nice little eight page bonus in the form of a blue tinted nudie. We've got a calendar, a cut-out doll of H.M. Queen and a full colour big-size poster for your bedroom wall, of Super Girl, all very bring on, very randy but clean, and if you don't like it, great for wrapping expensive fish in!

This is the first time that a group of some of our best artists have collaborated on such a project, and all have produced a tremendous trendy effort. Dick Frizzell has added the Super Girl bit. Murray Grimsdale, the adventures of Ngaire Balls Swinger; and Chris Grosz some articulate cartooning which is consistently funny and so comes off brilliantly. O.K. O.K. it's all very brilliant and I personally think, the best thing that's happened to underground graphics in New

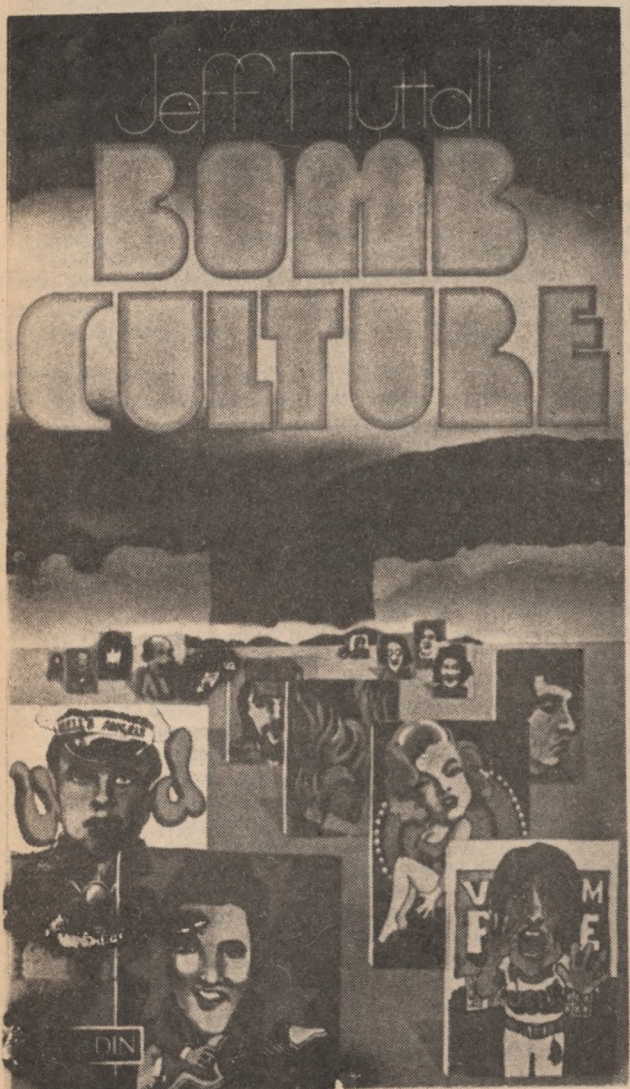
Zealand, BUT will it sell?

I know a lot of middle aged mums never will and never have bought a Capping Mag; previous Mags have sold on word of mouth advertising, that there was a good hot story or a sacred cow being knocked. But I'm wondering what the boys in the Otahuhu Railway Workshops, far far removed from the world of good graphics, University life and an occasional protest march, will think. Much of the art is far too sophisticated. 3 of the caricatures in the Super Calendar are frustratingly unrecognizable. After much deliberation I managed to squeeze Max Cryer out—what a pity!, Robbie makes it and so does Tim Shadbolt, but is September/October Norman Kirk! As for the remainder, I think that I move in a fairly wide circle and am reasonably astute in the graphic bit; but they have me stumped. I had the feeling, in looking at the first run, that a lot of damn good artists were doing their own thing and not caring too much about the end commercial result.

It's a very 'in' collection for your money, but if you ain't in and don't want to pretend to be, you could be left wondering just what it's all about!

Like all business ventures, it's a gamble, I count only four ads. Were the advertisers scared off by last year's pot stirring? They needn't be this time, there's very little sex and Mother of Five's favorite term 'filth', could hardly be applied to this one; it's almost too clean for its own good.

So much hinges on this edition, the first of its kind. I would like to think it a major break-through in magazine publishing. I sincerely believe it's ten years ahead of its time. By the end of the 70's the bag or cover containing a pot-pourri of material will be the format of the magazine. Super Bag 70 is on its way, so buy it, if it doesn't sell the editors will have only one escape hatch, to drop a tightly rolled French Letter into every bag.—Bob Harvey.



BOMB CULTURE By Jeff Nuttall/Paladin Books/U.B.S.

It's a bit old fashioned. It for the most, those who practise *avant gardism* in Britain are mostly people who don't know what happened in the 1920's this is what really worries me. If they, if they really got down to a bit of history and ah studied you know Marionetti and the Futurists, for instance, Dadaism... you know, the works that were produced in the 1920's, which was the real period of Modernism. Then they'd realise they were only imitating. There's been very little original work coming out of these people a kind of watered down Whitman, which is of course Ginsberg. Ginsberg is a kind of Whitman watered down or with a few fucks or shits put into it. Ah but none of them have done anything new. The new things have come out of the very staid, rather old writers like Nabokov and the man in France whose name I always forget. The one who wrote Zazie - Queneau, Raymond Queneau - these are rather old men, in their 60's and 70's.

These are surrealists

Yes, yes will not really, yes a kind of surrealism and, of course, Borges in the Argentine, who is 70; this is where the really new stuff is coming from - not from these kids. I think it's chiefly because to do any *avant-gardism* at all, you've got to have a thorough grounding in orthodox literature. You've got to contain in your mind a whole corpus of reading and study and language for that matter which these kids are too young for, and really too ill-disciplined. I'm sorry to sound like a grandfather but you know it is a fact they're too ill-disciplined and too ill-read to be able to take up *avant-gardism*.

That's what, I don't know what you feel about it but that's my own view on the matter. The real work is being done by people like Nabokov and Queneau, and Borges.

Borges goes round to Joyce very much

Ah Joyce, I mean what do we think of Joyce. He's very much a man brought up in the orthodox literary tradition: languages, Latin, Greek, Italian, knowing the languages, a Jesuit, and steeped in European culture, steeped in the past, and trying to build, trying to build his structures on the past. You can't wholly separate yourself from the past otherwise you're losing, well you're losing what, what is most valuable. It's the old story about the present doesn't exist and the future doesn't exist but the past does exist and we'd better start cherishing the past because it's all we have. We have to build on the past. But to think as Nuttall seems somehow to think, that we can

create a present seems absurd to me: you can't do it. The essence of *avant-gardism* is to extract the fullest in a possible signification out of language and you can only do that if language has a past attached to it.

This new theory of Lesley Fiedler's about the, that we have passed beyond an age we can now call the Modernist age and are moving into an apocalyptic sentimental, romantic era.

You read this in Playboy.

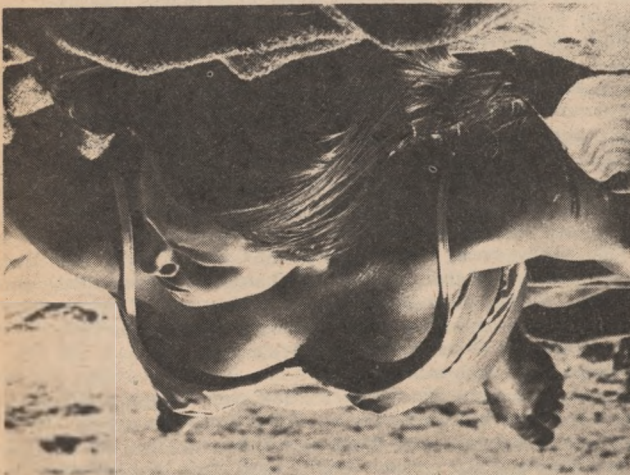
This is the Playboy thing. Yes.

Yes, I read that in Playboy too.

This seems descriptive of what's happening without sort of attempting to make aesthetic judgments applicable in work.

Yes, I think Fiedler's right. I always, ah, before he wrote this article, I felt that there's no real term we can find to describe our age. If the 19, if say from 1920 to 1939 was the modern age in literature, which it was, and in the other arts too, I think then what are we going to call this age, ah you can't say this is the future, but you have to find some term, like apocalyptic; I think that will do very well. What did he say, romantic-neoromantic—yes that's true, it's a worry, it's a worry living in the post-war era but we can't do as well as they were doing in the 1920's and 30's.

I always take Finnegans Wake as a big example. This came out in 1939. This came out 30 odd 31 years ago and it's still the most *avant-garde* work there is. When Nuttall and others can understand the work, which they can't, then they can start talking about... you know we will move on from 1939 but we can't do it and besides there is in the attitude of Nuttall and the rest, a lot of this factitious youth versus age movement which is such a bloody bore. You can meet some young people who are as old as the hills. Its nothing to do with youth and age at all. It works out with Nuttall and his friends that if you have a beard and your hair is long and if you wear, if you wear hindu necklace and if you've read a paper back version of the Gita then you're all right. It doesn't matter what you do. Whereas a lot of these people like Burroughs and the rest who are wearing their smart lounge suits are really getting on with the job. I mean they've no time to let their hair grow long or to grow a beard or to mess around with junk. There's a lot of phoney. There's far more phoniness going on with the, with this, with this young *avant-garde* generation than there is with the older one, there's far more phoniness. This worries me a great deal.—Anthony Burgess



LAST SUMMER/DIRECTED BY FRANK PERRY/PLAZA

As in David and Lisa, Frank Perry has attempted to get close to a group of people to produce a film which analyses or at least understands the group.

In Last Summer he has produced an interaction of personalities which, while fairly superficial, is extremely convincing.

Just as Jules and Jim was concerned with the emotions of three people within their closed life, so with Last Summer. The expression of the emotion and the audience's understanding of it is essential to the film, and without a concern for this the film would just be a B-grade hack American movie. In fact, I nearly left after the first few minutes—it all looked like a bad surfing film. And Perry has really used all the clichés, but he makes them mean something, Peter isn't just a bronzy, good-looking type. He has an "unmapped" face and mind, he changes in attitude and feeling so much he destroys his cliché. Sandy herself is a real beach bunny but her motivations for certain actions are savage and primitive.

One most important theme within the film is that of the parallel destruction of the seagull and Rhoda, the most sensitive of all the characters. Sandy adopts the broken seagull, nurses it back to health and then tries to use it for herself—to walk it down 5th Avenue. She is unconcerned about human feelings—except for her own.

She also takes Rhoda under her wing and as with the seagull, tries to make Rhoda conform to her own attitudes.

But, just as the bird sought to preserve its independence and is killed by Sandy, so too is Rhoda destroyed. The rape at the end and the reaction of the three friends is not just the climax of an emotional situation, it is a comment on the disregard for human independence

and the attitude to non-conformism which is destroying America.

In Last Summer we can see that the French New Wave is still having a big influence on some young American producers. As mentioned before, the use of the well-used form, in this case, the surfing, beachboy type (Gidget, How to Stuff a Wild Bikini) which, because of its nature, does not have to be spelled out—the audience knows what sort of thing will happen (this is why most surfer films flop). Perry has developed or distorted the clichés so that there is powerful internal pressure generated.

One of the other main stylistic borrowings (intended as a compliment) is the use of the hand-held camera, alternating with long takes, as in Godard's Masculin-Feminin. Perry has taken this documentary form, which stylistically is best able to convey relationships between groups of people because it does not rely on the artificiality of background and it accepts the artificiality of film itself. Cuts, both in image and sound are made not necessarily at crucial points but rather at the point where enough has been stated. So we have scenes suddenly halted which were building up to some form of climax. Perry does not want us to get lost in his techniques. A very good example of this was the erotic hair washing scene (sound up, camera hand-held, flitting across bodies) which suddenly cuts to a quite interior shot (very cool, muted tone and colour, slow camera use).

Finally, I think the film knocks American society in some ways better and with a little more understanding than Easy Rider. It is understated, attempting to understand the people not "the thing." It looks at the "silent majority" or "minority" and sees what there is going on there.—J. Daly-Peoples.



CREAMCHEESE POST/LIT & FOLK SOCS/HALL

Creamcheese Post was well received by the aficionados of folk music and its effulgent kin, folk-rock.

The concert exemplified the move here and elsewhere of skipping the pigeon-holing of musical genres and uniting them. The use of true rock base and amplifiers brings the wide range available to rock musicians to temper the emotional nuances found in immediately folk-derived material - e.g. Bert Jansen, Davy Graham and Pentangle. The Beatles epitomize this move—originally a rock'n roll group they have used material derived from folk blues, allied it to various other forms, moving to a new folk-rock style—Mother Nature's Son and Blackbird.

The concert represented this natural progression; starting a little above folk with Barry Davis' personalized form of folk in a modern idiom. An obviously skilled musician, he gave a pleasant rendition of Candy Man but generally lacked excitement—perhaps due to shyness.

Likewise, wandering American minstrel Mark Landau whose style was based on folk alone, using the classical folk format and commenting on the current situation. A pleasant stage personality and the initiative to write his own material worked in his favour, but sadly his lyrics were, at best, predictable. He appeared to work his way through his performance on confidence alone.

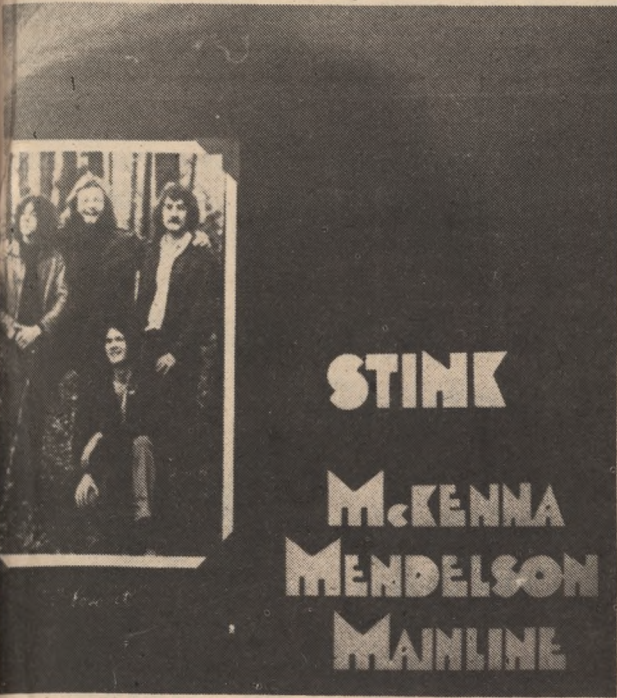
The Greasy Handful, perhaps the most polished group of the evening, have passed with ease from country and jug band music to a more Dylan oriented style. They have progressed from an intense concentration upon one musical genre to become hybrid, thus exposing their range of expression available with given instruments. Graham Brazier provided extremely good versions of Big City and Baby Blue and Bruce Blackie played an intricate, if not over elaborate, guitar.

A more advanced progression in 'blending' was typified by THOMPSON-CONGERTON-CALDER. Instead of each musician conforming to the one style, these three play in their own individual mode—a rock bass which set up a solid rhythm and melodic base at the same time, a folk guitarist, and a classically trained pianist. Their meeting ground resembles the collaboration of the Band. The folk 'feeling' was preserved but this allowed departures enabling the group to approach a common goal from three separate points. Some exciting music emerged from their poly-elemental improvisation and the version of the Night They Drove Old Dixie Down was one of the concert's successes. A pity they could not have organised the placing of mikes and amps in order to obtain a better balance, but despite this technicality their's was an interesting performance.

Molly, an all electric group, seem to have agreed on a common compromise in style. Although uniform in style—doing mainly Julie Driscoll material—they did not seem to achieve a group unity. Some measure of integrity was preserved with a drivey rendition of Indian Rope Man from vocalist Jenni Parkinson and some hypnotic, Jethro Tull inspired, flute work from Robbie Laven. A disturbing amount of musical conflict is apparent within this group.

An unrehearsed jam from Chris Thompson and Robbie Laven revealed these two as masters of the folk guitar.

Technically the concert was a minor fiasco with equipment refusing to function, strange electrical hypes ruining some of the most lyrical moments and an unintentional light show—it was however the best presentation I have seen of what is happening in the music scene; classical, folk, and rock drifting to a common point with the eventual emergence of the 'super-group'—Crosby, Stills and Nash epitomising the tendency—Daly's Conlon



STINK/LIBERTY/Festival stereo 933,590

'My life is like a toilet bowl' - the opening lines of their T.B. blues. This masochistic thing seems to be catching on in the pop world, what with Blood, Sweat and Tears and White Trash etc. Stink formed in Toronto about a year ago, stayed a while in England, success at the Utrecht Pop Festival in Holland during a tour in Europe and then enjoyed renewed interest in Canada where I presume the tracks for this album were recorded.

Although none of the members stand out as exceptionally talented individuals they work nicely as a team never getting out of their depth. They lay in straight on the line, 12 bar blues with few frills. Mike McKenna, foundation and oldest member shows some genuine talent at times. His lead guitar is distinctive and easy—witness his break in Mainline, one of the best tracks. Jo Mendelson writes their material and has several tracks to be proud of. As vocalist he is consistent if not spectacular—sounding a little like a strained version of the Steppenwolf singer. He is best on One Way Ticket the opening number on the first side, with the lead guitar phased in and out slightly with good stereo effect; Stink gets off to a good start.

She's Alright is alright, sort of blues—solid rhythm section, muted guitar, puffy harp. Belt maker sounds like bad, monotonous Steppenwolf—has that distinctive bass run anyway—with a little dry humour to make up for it in part, a nonsense word tacked onto the end. The rest of the tracks are pretty average; Better Watch Out and Bad Woman do stand out. Think I'm Losing my Marbles is just awful (which doesn't leave any tracks to be pretty average).

The last number is delightful, Don't Give Me No Goose for

Christmas Grandma -crazy—except for the idiot who says some idiotic things in an idiotic American or Canadian drawl. It's a 'free-form' sound anyway (according to the record cover) but this concept is vague and undefined and, I think, a bit of a publicity gimmick. The stereo and hi-fidelity are average. If my knowledge of electric blues was profound I could say things like T.B. Blues, One Way Ticket—those old blues standards but who knows, I suspect so though. The mere name 'blues' is misleading, traditional isn't it, blackmen, cotton pickers and no gimmicks.

The earlier history of blues is traced by oral tradition as far back as the 1860's, the conventional harmonic foundations being largely a European contribution. Later developments for mass consumption include rhythm and blues and commercial electric blues—Mayall, Savoy Brown, Canned Heat fit into this last group, so does Stink but less authentically. They have commercial appeal but no charismatic lead figure like Mayall or Peter Green (which reminds me—watch out for Otis Spann with Fleetwood Mac on CBS).

So there you have Stinky Pooh—wind up your turntables, stand back, hold your nose—you might yet to like it—it's not too bad at all —Derek King

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Nixon & Vietnam: any change?

BY JACK VOWLES

On April 22 President Nixon gave notice of his intention, in the next twelve months, to withdraw a further 150,000 American troops from Vietnam 'determined by continual reassessments of the military and political situation'. This means that if all goes well, by May 1971 the United States will have 284,000 troops in Vietnam, compared with the 550,000 there in June 1969. Perhaps the Vietnam issue is dead—defused by Nixon's policies. But then again, perhaps what Nixon is doing should be examined more closely—has Nixon discarded the Vietnam policy of previous administrations?

To examine President Nixon's Vietnam policy in comparison with that policy he inherited in January 1969, it seems best to initially emphasise certain points. The policy inherited at that time was a long and complex progression of decisions and options dating back to the early 50's. For this reason an analysis of President Johnson's policies alone is not sufficient—indeed the policy changes under Johnson make it necessary to view Vietnam policy as a complete progression. Furthermore, it seems convenient to divide 'policy' into two main areas of considerations; first it must be debated whether the basic aims and objectives behind the Vietnam policy of the United States have been either totally or partly discarded; and secondly the strategies used to reach towards these objectives must be compared with previous policy.

FRENCH LEGACY

The basic objectives of American policy in Vietnam and indeed in Indo-China as a whole were inherited largely from the French. It was they who labelled a partly communist nationalist revolutionary movement as a manifestation of international communism. It was they who conceived the idea of detaching the southern area of the country from the rest as a puppet enclave; an anti-communist south to initially protect its economic interests and to keep the movement from spreading. Eisenhower resisted pressure (among others from a younger Richard Nixon) to commit American troops but heavy American aid was given. The United States began to assume the protection of a South Vietnamese government composed of an unrepresentative colonial elite. Kennedy continued the policy he



Popularity . . .



. . . is a . . .

inherited but was particularly adamant in his determination not to commit American troops. South Vietnam was seen by American policy-makers as a barrier to future communist expansion; if it fell the 'domino theory' would come into operation and the rest of South-East Asia would fall into the clutches of the communist bloc. These were the basic assumptions behind Johnson's decision to escalate the war, so preventing the otherwise probable fall of the Saigon government in 1965.

Has Richard Nixon really discarded these policy aims he himself once so strongly upheld? Possibly they have been subtly altered but they still exist in his policy. The National Liberation Front and its supporters are still seen as communist rather than nationalist, and the battle is still one of good against evil. The corrupt and otherwise unstable Saigon government is still solidly buttressed by the American presence. South Vietnam is still to remain an anti-communist buffer. To completely discard previous policy Richard Nixon would need to reject these basic assumptions and immediately withdraw United States aid. Although this has not been done there are, however, some changes, subtle, minor, but nevertheless significant. No longer is South-East Asia in quite such a danger of falling like a pack of cards if South Vietnam succumbs. And the maintaining of an anti-communist regime in the south is secondary to the basic aim of retaining the prestige and reliability of the United States in International affairs. And President Nixon does not want to be the first President to lose a war.

RHETORIC

To maintain the existence of South Vietnam has therefore always been the aim of United States policy, even though pious pronouncements have often been made that if the South Vietnamese people so desire it, the United States would put no barriers in the way of re-unification. Such phrases are merely rhetoric although no doubt those who use them would disagree. United States policy in Vietnam since 1954 has taken little notice of the views of the South Vietnamese, even if these views were known, which is doubtful. For the maintenance of an 'independent' South Vietnam, United States aid was given. This aid was always more military than economic—the problem was always seen largely in military terms. But military support, not military involvement, was the policy. Johnson's coming to the Presidency marked the beginning of greater guerilla activity and the initiating of an 'open-ended policy'. Military forces were committed on a large scale and bombing of the north began. His policy came to be known as escalation, which simply resulted in both sides increasing their commitment to be war—human suffering, casualties, and destruction increased but the war was no nearer a solution. The idea of American policy was a war of attrition in which it was hoped the N.L.F. and North Vietnam would succumb to accept a negotiating position close to surrender. But escalation meant a correspondingly greater effort by the Americans; they were the first to find the pace too gruelling.

But it was Johnson, not Nixon, who, on the 31st March 1968 laid the basis for a change of strategy on the Vietnam issue. It was Johnson who discarded the failed policy of escalation, who restricted and later ended the bombing of the north (the first act of de-escalation), who pegged United States troops in Vietnam at

550,000, who hinted at a new effort to increase the importance of the South Vietnamese Army, and who finally made it possible to begin peace negotiations in May, 1968. Through these the war took on a new political aspect. The last year of Johnson's administration can therefore be seen as a transition period—old strategies were discarded and new ones began to flower. Even such policies as 'Vietnamisation' were clearly foreseen in what was already being done by both Presidential advisers and by informed commentators. Consequently Nixon's role in discarding an old policy and even beginning new ones should not be over-estimated—his role seems to have been to pick up the reins and use them in his way.

NIXON DOCTRINE

Nixon came to the Presidency asserting that he had a plan to end the war. In actual fact, he was then forced to examine the whole question in detail, along with his advisers. After a period of time, his 'new policy' emerged. What has come to be called the 'Nixon Doctrine' is claimed to be a compromise between America's role as a world policeman and its antithesis, the 'fortress America' isolationist impulse. Basically, however, it can be seen as simply a 'low profile' and more cautious exposition of previous policy. The United States is still a world policeman—simply a more cautious and realistic one. Vietnamisation is the test case of the Nixon doctrine and its best example—the American commitment continues but becomes essentially a background to the South Vietnamese efforts to defend themselves.

Yet the Nixon doctrine can simply be seen as a return to pre-Johnson strategy in the defence of South Vietnam. Kennedy believed strongly that it was basically the job of the South Vietnamese to defend themselves—Nixon, following Johnson's initial

abandonment of escalation, has discarded the 'open-ended' aspect of Johnson's commitment to the war and has replaced it with a variation



. . . sometime thing

of the previous policy. Nixon's 'doctrine' is also no guarantee that the United States will not blunder into a similar situation.

Future policy depends more on the pragmatism and pressures on Richard Nixon, than on a vaguely worded set of concepts easily bent and flexed. The doctrine itself is far less significant than the interpretation of it.

Nixon's strategy has been constantly criticised in that it relies on 'questionable assumptions'; that the war situation is improving, that the South Vietnamese Army can eventually take over from the Americans, and that a domestic dissent can be stilled. His policy has at least been 'steadfast' but observers agree he has been very lucky that these assumptions have not exploded in his face, assumptions that indeed sound reminiscent of Johnson's administration.

Where Nixon has been notably successful in his Vietnam policy, however, is the way which, unlike Johnson, he makes it palatable to the American electorate and attempts to weaken the anti-war protest movement. He was obviously helped in this by his election as a 'new' Richard Nixon—the man with a plan to end the war. People were prepared to give him time and the benefit of any doubt that might arise. Johnson was the first President to handle such a problem of public opposition and never learnt or really tried to handle it; Richard Nixon has entwined it deeply in his whole Vietnam policy.

NEGOTIATIONS

Under Johnson the peace negotiations were an attempt to reach some solution when military methods had been seen to have failed. With the accession of Nixon the more bellicose Cabot Lodge replaced Harriman in Paris. Critics of President Nixon argue that he has not tried hard enough to gain a political settlement—he has not been prepared to initiate proposals or to compromise on issues that concern Hanoi and the N.L.F. on which they too might be prepared to compromise, as they have done in the past. Saigon has not been sufficiently pressured in order to force it into some kind of coalition agreement. It is argued that the terms offered by Nixon and Saigon for elections in South Vietnam held, even if supervised internationally, under Thieu and Ky's corrupt regime, are clearly unacceptable to the N.L.F. especially when Thieu gave indications that South Vietnam's laws against communist participation in political life would remain in force. It is also worth remembering that Hanoi has good reason to be careful over promises of elections considering the flagrant violation of the Geneva agreement by the United States and South Vietnam after 1954.

Certainly comparison of the N.L.F.'s ten points with Nixon's eight show many possible points of accommodation; compromise by both sides might possibly have brought agreement. For those who argue that Hanoi could also have made approaches, there is some evidence, perhaps somewhat doubtful, that Hanoi actually did make an attempt, misinterpreted by western observers, to show it was willing to be sincere. By its formation of the 'People's Revolutionary government' the N.L.F. broadened its base still further and brought in a significant group of non-communists in a model coalition. Nixon was made aware of this and refused to act on it.

LONG OCCUPATION

Walter Lippman also offers some evidence along similar lines. Nixon's plan '... is not to buy concessions from Hanoi with ... military withdrawals, but to buy patience and endurance

from the American people for an indefinitely long American occupation in South Vietnam'. Changes in the draft regulations, its possible abolition and the reduction of United States ground forces to reduce casualties will remove much domestic discontent. And President has never proposed specifically, has never done more than hint vaguely, a willingness to negotiate our total withdrawal from Indo-Chinese mainland.' Nixon appears to have accepted the idea 'long haul low cost strategy'—one derived from a British expert on counter-insurgency, Robert Thompson, who wrote a book entitled 'No Exit from Vietnam'.

Consequently, compared with Lyndon Johnson's hopeless failure to retain public support, Nixon's policies have succeeded in retaining it, as they were intended to do. Even the Democrat Policy Committee admitted this success earlier this year, and the opposition from the left through to about November last year in Congress and from the anti-war protest movement appears to have died away.

CLOSE THINKING

The Vietnam policy of Richard Nixon can best be seen as an example of both continuity and change. Nixon's qualified acceptance of Clifford's withdrawal plan in July 1969 reveals the closeness of thinking of the two administrations. Basic aims remain but have been altered—an 'honourable peace' to prevent a decline in U.S. prestige has the implications of a wider and more subtle domino theory—weakens United States will encourage the communists and plant despair in the hearts of the partisans of the 'free world'. Measures no longer purely military, but this seed was planted by Lyndon Johnson who began negotiations and who finally realised that escalation was the wrong way to win a war of attrition. But conflict under Nixon is still very much of this type—the United States, under the Nixon doctrine has simply readjusted its role to in which it can withstand the pressures of conflict with fewer troops. Nixon still hopes, after the fashion of Johnson, that he can exhaust Hanoi to bring it to a surrender settlement or even reduce conflict in South Vietnam to a manageable scale.

The whole policy rests on Vietnamisation—an obvious strategy one foreseen under the Johnson administration. Whether this really works in the way theoretically proposed—with only 20,000 30,000 troops in Vietnam by the end of 1973—is very doubtful. Even if, as was earlier and more realistically believed, air, artillery and logistic support with a level of about 150,000 to 250,000 troops, had to remain for some years, it is possible that Nixon may manage, by efforts to reduce dissent at home, to maintain a substantial presence. The issue is, to some extent, 'off the front page' and draft abolition, possible, is likely to reduce campus dissent. A more passive media, further troop withdrawals, and other issues such as 'the environment' may distract attention. But the extremely hazardous nature of Nixon's policies are being made increasingly clear by the recent spread of civil war into Cambodia, the renewed conflict in Laos and the American presence there. Consequently the issue is again on the front page and may be staying there.

President Nixon has not really discarded anything of previous policy; he has continued, altered, supplemented and replaced. Old and new strategies combine in what is essentially a continuation of the previous administration's Vietnam policy. Perhaps Nixon's greatest change is in what he has adopted rather than discarded—a public relations technique, the 'politics of gesture', in order to rebuild a national consensus on foreign policy, to reduce the protest movement, while still continuing an American presence in Vietnam for a long time to come.

Footnote: It is obvious most of the material for this was culled from various sources, mostly magazines. If anyone wishes to take issue with anything, they should be able to contact me through Craccum.

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Mass media blamed for Chinese image

Special Correspondent

The mass media was recently blamed for the ideas held by western people of life in China. Visiting author, lecturer and expert on modern China Dr Han Suyin said the amount of misinformation and ignorance about Asia was astounding.

Dr Suyin blamed the mass media, not individual journalists, for the "systematic, deliberate attitude of misinterpreting and twisting information to fit preconceived ideas."

"I believe it is time people should listen independently, and not depend on handouts from the source," she said.

Dr Suyin is probably best known for her book *A Many Splendoured Thing*, which was made into the film *Love is a Many Splendoured Thing*, but has written other books, including *China in the Form of a Butterfly*.

Now living in Paris, she has visited China 14 times since 1949. She was born there of a Belgian father and Chinese mother.

"UNFAIR"

Dr Suyin said attitudes towards China were changing. She said the United States recognized educational material about China was "unfair."

"There is only one China—Formosa is an integral part of China." For people in the west, and in other socialist countries, to understand China they must first understand the history and background which influence attitudes there.

This is why she travels round the world on lecture tours—to try and help others to understand China and learn of life there.

"What is bad about China is always given wide publicity, but what is good, I am afraid, is not always given any publicity at all."

She said she was a Catholic, not a communist, and did not represent China, but herself.

TRUSTED

Dr Suyin said that in China today any religion could be

practiced, and there was no religious instruction in schools. Free discussion and debate is encouraged and the people—peasants and workers—are trusted to decide who will rule them—a phenomenon not found in other socialist countries.

A dollar a year gives every family medical insurance which covers everything, including family advice, contraceptives and inoculations for babies.

"This is available in every commune, every village. Before 1949 there was one doctor for 100,000 people."

Abortion is legal, but the consent of the mother, father, and their parents—six people—is necessary.

EMBARGO

She said China has had to produce everything, because for 20 years the governments of the world had joined in treaties to blockade, contain and threaten China. There had been an embargo against the country.

"This is changing only now. This attitude that if China is wiped off the face of the earth there will be no problem in the world must change before China will change. Can you blame China?"

China has repeatedly called for nuclear disarmament, but how can other governments have dealings with a government they choose to ignore and pretend doesn't exist, she said.

Many other governments in Asia were suspicious at the treatment of China, she said, and

the massacres and murders in south-east Asia would continue as long as the wishes of the people were repressed.

"When violence is used to repress the people, what else can they do but use violence?"

"As long as attitudes and actions towards south-east Asian countries keep in power regimes which are military dictatorships or otherwise, it will continue."

"The answer is to look at what the people want—enlightened reform. But the governments only hold power because they are not doing this. If they did they would lose the foreign aid and money. Unfortunately I do not see the regimes doing it."

UNDERSTAND

She said she has come here to find out if New Zealanders are



inclined to look at Asia, particularly China and India, and try to understand their problems and grievances—not to tell the New Zealand Government what to do.

"New Zealanders are Asians, after all your people in Hong Kong and Singapore are always telling us that."

Dr Suyin will also visit Australia and is gathering material on the Pacific countries. She will later lecture on the area in Japan. She will then go to Latin America and the United States for three months.

Money means learning

At a recent education I lecture lecturer Eric Braithwaite gave research evidence of the unequal education opportunities for children of various socio-economic types. Reporting for example on the research done by NZUSA education research officer Lindsay Wright in 1969 Mr Braithwaite said that 34% of NZ university students have parents in an income bracket enjoyed by less than 4% of the population; and that only 16% of NZ university students have fathers with less than UE, a feature of 80% of the population.

Later in the lecture, Mr Braithwaite made the general point that for those who cared to reform the education system in non-violent ways, scientific

research and factual evidence is essential. In arriving at an effective means of reform, basic educational theory and scientific evidence must be considered.

An education I student then spoke up, declaring that he did care for reform, and was not alone in this, and asked Mr Braithwaite whether he would be willing to add this kind of information to the present lecture content.

Mr Braithwaite then asked the class as a whole whether this was wanted. Ready affirmation was expressed in various forms. Mr Braithwaite then agreed: that as he described each aspect of the N.Z. education system, he would add to his lecture whatever information he had which would be relevant to reform in that area (a) in the direction of more equal opportunity for education of all socio-economic types (b) in the direction of an education system more sensitive to the varying needs of individuals.

RACING

Watch the tote

Last Saturday Craccum spent an enjoyable, although not very profitable day at Avondale races.

In a day of upsets in form the astute punter who could pick irregularities in the tote could have had a good day. A punter should acquire through experience a rough idea of what a horse will be paying when the tote opens up. By writing down the opening tote prices it can easily be seen which horses are paying surprisingly less than expected. The small price is usually the result of stable money on the particular horse.

This was illustrated in the second race last week. The two horses which fought out the finish were St Crispian and Long Shot. Although their previous form had been uninspiring they were both very well backed. St Crispian had finished a dismal 22nd at his last start when starting 11th favourite and his training during the week was far from brilliant, yet this horse opened up 4th favourite. He did the right job for his backers and consequently won. However, it's incidents like this which make the average racegoer wonder whether or not racing isn't a little crooked. Crooked or not the alert punter should have been awake to it.

The second horse Long Shot had no recent form either and he opened up favourite. St Crispian only beat him by half a head. These two were not all the astute punter could have picked out. Gay Romance, winner of the Hack six-furlong event, had opened up 2nd favourite even with an apprentice as her rider. This horse won handsomely as did Grizzly which was somewhat of a surprise favourite in the last race.

There are cases, however, where this seemingly unwarranted support of non-form horses does come unstuck. These horses are usually worth following at their next couple of starts, with the exception of surprise favourites ridden by R.J. Skelton. If Skelton rides a horse which is made favourite against its apparent lack of form, this has usually been done by little old ladies who bet on Skelton, rather than the horse, in the hope of getting a good dividend.

Two horses in this category last Saturday were Ganet in the hurdles and Kathey's Boy in the Hack seven-furlong event. Ganet which had not started over hurdles before was paying a mere \$6 when the tote opened. This horse had the field for the first round jumping the fences particularly well, until his condition gave out. This horse is trained by the very capable W. Sadlers and could be a worthy replacement for Ironbarth who has recently been retired.

Kathey's Boy, having his first New Zealand start after an Australian trip opened at \$12 and suddenly dropped to \$7. He is trained by K.D. Campbell and his stable is known as a big betting stable so it may pay to keep an eye on the tote next time he starts. Being by Songkoi he may do better in the mud.

We hope you all followed Craccum's tips at the Te Awamutu trots last week. We gave you three winners in Our Chum, Ngongotaha and Ben's Choice with the latter horse being at good odds paying \$13 for a win and rounding off an \$80 double. We were surprised to see that Ngongotaha went out favourite. However, this favouritism was justified as he romped in by one and a half lengths. More can be expected from this striking chestnut.

N.B. Stick with Gene in the Golden Mile at Te Rapa. If they decide to take this horse straight to the front, he'll take power of beating.

Jan's Beau showed she can run on hard tracks as well as soft on Saturday and therefore looks set for a profitable winter, no matter what the conditions.

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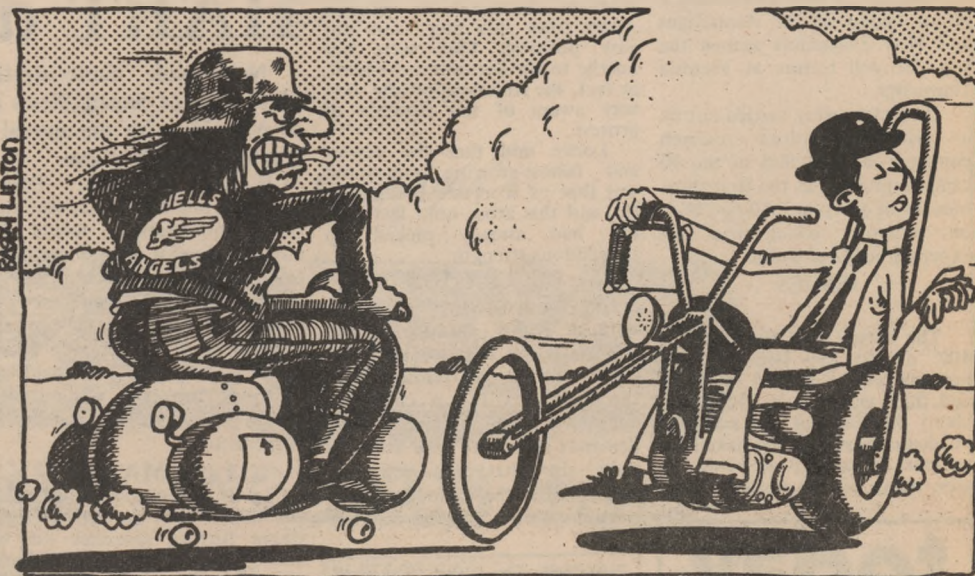
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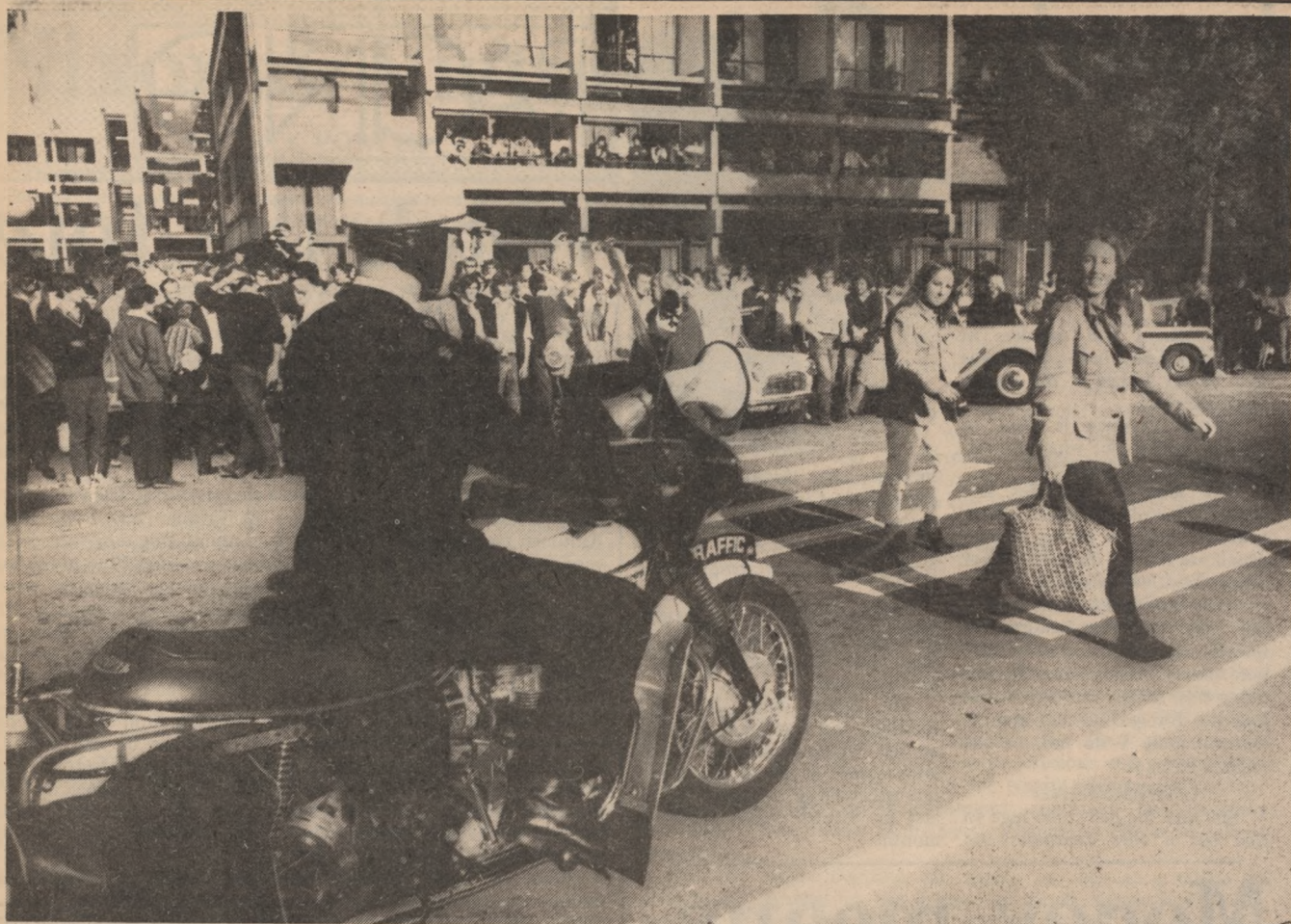
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Swinging



"Capping Week got off to an early start this year, children. First we saw good old Don Henderson, you know, he's the Capping Controller, well these people grabbed him and took him down to Lorne St and the shops, with took his clothes off which was pretty funny and then they tied him up which made us all laugh and then you won't believe this—they poured paint over him. We just laughed and laughed, it was so funny, he had this paint all over him and then we came back to varsity and there were all these people walking back and forwards over the pedestrian crossing near the Student Union building and we joined in and walked backwards and forwards and all these people in cars had to stop and they got mad but we just walked backwards and forwards and then they turned it into a tollgate and made all these drivers pay some money for the charity collection, I think they got just over a dollar and then a traffic cop came up to him when he saw us he went away and we laughed and cheered, it was such a victory and then another one came and directed the traffic and about 50 of us went out to help him and there were all these people directing the traffic and it was so funny, we all laughed again, and then the police came and we looked at them and they looked at us and we just couldn't stop laughing, and that's what I like about Capping Week—there's all these groovy stunts."

Protest growth in N. America

BY CHRISTINE WREN

Radical feeling had deepened tremendously in the United States and Canada, sociology lecturer Keith Locke told a student audience in Auckland recently.

He said that in the last month there had been three university occupations in Ontario alone.

Locke, who has studied sociology at Toronto University for the last 3½ years, is a well-known anti-war radical and has written for several socialist newspapers as well as forming a group known as the Australians and New Zealanders against the war. He will lecture at Victoria University.

He said a survey carried out by a private American research company showed that of the 90 campus protests in the first three months of the year, half had been on campuses which had not experienced them before.

ISSUES

The survey also showed that 40% of the key issues of the protests centred around the black and third world issues. 20% were about the Vietnam war and 40% on democracy and conditions on campus. From this it could be seen many of the protests were

centred on a multiplicity of demands.

In the area of protests against the Vietnam war, this had even reached into the US Army. The desire of the GI's returning from Vietnam was simply to get out. Apart from this they were not very political. They were not hostile to the anti-war movement, in fact, the American people were very aware of the currents of protest.

Locke said that the newest and fastest-growing movement was that of Women's Liberation. He said this arose only last year but had already picked up tremendous strength.

OCCUPATION

At Toronto University, women had occupied the administration building after the administration had refused them the funds to run a children's day-care centre. Among their demands is a call to have women's role in history rewritten (particularly those books which portray women as being innately

inferior.)

As opposed to this deepening student radicalization, the working classes were still very backward politically.

Speaking of the radical

movement as a whole, Locke felt that the value of the universities lay in tying together the demands of society and the universities so that they could be used as a base for action.

HART demo today

Nationwide demonstrations against the proposed All Black tour of South Africa are planned by HART for today, to coincide with the annual conference of the New Zealand Rugby Football Union.

HART chairman, Trevor Richards, said he was hopeful that the demonstrations would be more successful than those held to commemorate Sharpeville.

The NZRFU conference is being held today in the concert chamber of the Wellington Town Hall. A teach-in was held at Victoria University today with several prominent New Zealanders as speakers.

1 pm MARCH

At 1 pm, the demonstrators will march to the Town Hall, where further speeches will be made. Demonstrations have been planned to occur simultaneously in Auckland, Hamilton, Palmerston North, Christchurch and Dunedin.

Richards said, "It would appear at this point in time that the NZRFU is the obvious body to concentrate our efforts and energies on, for it is they, who

against logic and the world, accepted South Africa's invitation. It is therefore they who are in the most legitimate position to abandon it."

HART also plans to stage demonstrations at the All Black trials.

Sorry

Craccum wishes to correct a misprint in the article on university government by Mike Hanne. At the bottom of the first column, where it reads "...power should be in the hands of all the teachers and staff...", the word "staff" should be "students". We regret any misconception which may have arisen from this.

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