

# UGC backing the wrong research horse, says prof.

University staff and research students may well wonder at the composition of the University Grants Committee and on what bases it forms its decisions when allocating university research funds.

Moneys allocated by this Committee for research in New Zealand Universities over the five-year period 1964-68 repeat with tedious monotony the general pattern of the previous five years.

Allocations in 1963, a representative year for this early period were as follows: 86% of total moneys went to six subjects: Physics and Chemistry together took 54% and Engineering, Geology, Agriculture and Zoology shared 32%. Another five subjects, History, Botany, Psychology, Geography and Anthropology each received less than 2% of the available research grant. Several other subjects, namely English, Education, Social Science, Architecture, Dentistry, Economics, Romance Languages, Modern Languages, Fine Arts, and Music each received substantially less than 1% of the available grant.

This neglect within the universities of all but the physical and biological sciences and engineering is confirmed by the National Research Advisory Council which shows that all social sciences received less than 1/60 of \$24 million research moneys provided by government and private sources in a recent year.

Table I shows that for the quinquennium, 1964-68, only one-tenth of research moneys was allocated for research in all the social sciences and the humanities together whereas over 85% was shared between the physical and biological sciences, geology, agriculture and engineering. The physical sciences, chemistry and physics, regularly receive over half the total research moneys. What is the basis of such discrimination? Is it desirable, in New Zealand especially, that this pattern continue? Are students and staff in the social sciences and the humanities happy with this imbalance?

Table II shows that numbers of postgraduate students in four social sciences and humanities departments compare favourably with those in departments in the physical and biological sciences but research money allocations do not.

The general lack of financial encouragement for research in the social sciences and in the humanities is even more grotesquely disproportionate when one compares research grants between a physical science discipline and one in the social sciences or in the humanities.

Research productivity in the

favoured physical sciences is not in proportion to funds available. Although it is impossible to assess the relative worth of published papers between different disciplines a tangible indication of University research contributions, as books or articles in recognised top class journals, is the annual publications list of the departments of the University of Auckland in the Supplementary Issues of the University of Auckland Gazette. It is obvious that research publications from the social sciences often compare more than favourably with contributions from the physical and biological sciences, and engineering. During 1968 one Auckland University social science department which received only 0.028% of the 1968 University Grants Committee research grant contributed thirty-six publications. On both a per capita and on a dollar basis this was considerably more productive than that from other regularly favoured departments receiving much greater research grants.

## SCHOLARSHIP

Some of the major research publications of the social sciences and humanities over recent years are certainly not lacking in scholarship. In History the work of Keith Sinclair and his students; in Political Science the research activities of Bob Chapman and his staff; in Anthropology the publications of Green, Groube and Golsen; and in Geography the Western Samoa work by Ken Cumberland and his staff of the Department of Geography, Farrell's survey on New Zealand's

power resources, and more recently the research activities of other staff on Fiji are all important significant contributions demonstrating the vigour and versatility of research work in the social sciences. Evidence of similar research vigour is less obvious from the physical sciences despite their much more generous research grants.

Are New Zealand's requirements best met by maximum expenditure in the physical sciences? Can these disciplines ever hope to lead world thought in competition with the enormous research budgets—that dwarf the University Grants Committee's generous grants—of northern hemisphere institutions? Surely greater expenditure on biological sciences, especially pure and applied research in agriculture and forestry, is warranted rather than the traditional emphasis on the physical sciences. The Minister of Finance has hinted that an emphasis on biological research would be desirable and more appropriate to New Zealand's needs.

## APPROPRIATE

Within the social sciences there are unique ethnic, population, environmental and conservation problems requiring investigation. These are all appropriate to New Zealand's requirements. A greater allocation of research moneys for the social sciences would stimulate research into social problems, it would facilitate the initiations of experiments and the construction of models appropriate to the indigenous situations. Such research could make an important impact in these disciplines. As noted earlier, Sinclair, Green, Golsen, Cumberland and others in the social sciences and the humanities have advanced new ideas, demonstrated techniques, and proposed important principles, despite a dismal lack of research funds.

These and other substantial

BY G. ROSS COCHRANE,  
associate professor of geography

TABLE I

% OF TOTAL UNIVERSITY RESEARCH GRANTS RECEIVED PERIOD  
1964-68 INCLUSIVE

	1964	1965	1966	1967	1968
Physical Sciences (Chemistry Physics)	49.35	53.62	57.76	55.76	50.02
Biological Sciences and Geology	16.01	13.86	14.79	12.88	15.53
Special Schools:					
(a) Agriculture	17.56	8.35	6.71	3.57	10.20
(b) Engineering	6.50	11.10	8.76	15.81	11.81
Social Sciences	5.52	8.60	7.11	9.59	7.56
Humanities	2.00	1.51	2.00	1.08	2.17
Nutrition					
Pharmacy	0.57	1.40	1.08	1.39	2.16
Physical Education					
Architecture	-	1.28	0.60	-	1.08
Fine Arts	0.52	-	-	-	-
Planning Survey					0.03

TABLE II

AUCKLAND UNIVERSITY STAFF AND POSTGRADUATE STUDENTS

1969

PHYSICAL & BIOLOGICAL SCIENCES			SOCIAL SCIENCES AND HUMANITIES		
Department	Staff	Postgraduate Students	Department	Staff	Postgraduate Students
Botany	12	23	Anthropology	11	40
Chemistry	28	80	English	21	49
Zoology	12	32	Geography	8	24
Physics	18	43	History	16	79
	70	178		56	192

research contributions from many departments in the social sciences and the humanities over recent years have received no financial encouragement from the University Grants Committee. In other cases, even at best, such financial assistance as has been granted has been minimal.

One is led to wonder how much the composition of the University Grants Committee influences research grant allocations. On the basis of allocations over the last decade students would appear well advised to enroll in the physical sciences or engineering. Unless he is privately endowed, a research worker in the social sciences or in the humanities is handicapped before he begins.

## Maoris, women, workers missing out

Maoris, women, and the working class are the underprivileged groups in New Zealand's university system according to NZUSA Research Officer, Lindsay Wright.

In a hard-hitting address to the Association of University Teachers' seminar held at Auckland University during the vacation, Mr Wright said he felt uneasy about talk of the role of the university in the community. He said people tended to react sharply against the definite article and it was therefore more meaningful to look at particular problems.

Mr Wright argued that the Maori people today are living in a bicultural society in which the pakeha always has a power of veto, and is thus able to determine the level of Maori culturalism.

"New Zealand as a nation will be missing out unless its universities pay more attention to Polynesian culture. The young Maori finds many aspects of the education system disquieting. For example, the wars of last century are always referred to as The Maori Wars, never as The Pakeha Wars".

Mr Wright wonders whether anyone is listening to the cry of the young Maori who believes that no New Zealand university has the right not to offer courses

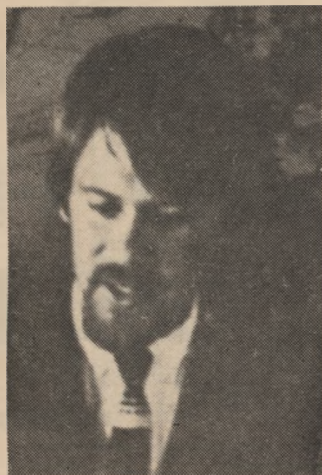
in Maori studies and language.

Referring to the proposed Maori Studies Centre at Waikato University, Mr Wright pointed out that local Maoris some years ago had given the University \$2000; a sum that was in a sense a sacred trust as a sign of their belief that the centre would be a good thing.

Mr Wright said that the departmental and academic arguments which delay provision of the Maori Studies Centre are unimportant.

Mr Wright also believes that women, like Maoris and the working-class, are seriously under-represented in the universities of this country.

He said it would appear that since about one-third of all women students are holding



Lindsay Wright

post-primary teacher studentships, many women find this the only way they can afford to attend university.

The implication, says Mr Wright, is that the state says women may go to university so

long as they are willing to become teachers.

That vacation earnings for the average woman student are \$150 less than for the average male is an indication, in the Research Officer's opinion, that a large percentage of woman students are from socio-economically privileged backgrounds.

On the other hand, only 6-7% of all students have an unskilled or semi-skilled parental background.

Mr Wright believes that although American studies suggest that genetics can be a determinant of intellectual capacity, while this might be true it does not justify the present appallingly low percentage of working-class students in New Zealand universities.

Mr Wright suggested that the state has a duty to the universities to act now if the universities are not to remain what he described, somewhat facetiously, as "bastions of class".

**PAUL'S BOOK SALE**  
Last 2 days  
**TODAY**  
**TOMORROW**  
ALL BOOKS 1/2  
SALE PRICE  
**PAUL'S BOOK ARCADE**  
49 HIGH STREET  
AUCKLAND



# The French bomb tests

In its usual glibly sensational way, the Wellington Sunday Times earlier this week headlined a very interesting theory—namely, that underground or ground level nuclear tests may generate earthquakes.

Although the Times did its best to obscure the point of the story with a veritable ragbag of irrelevant quotes and pseudo-scientific bullshit, it wasn't able to hide the significance of the statistics that accompanied the article. These figures related the occurrence of earthquakes to the dates of known nuclear tests and the Times suggested that the catastrophic Peuvian earthquakes were caused by the recent French tests in the Pacific.

Whether this theory is correct or not, the fact remains that Holyoake and his arse-licking mates have done very little (even for them) about stopping the tests. They've sent off protest Notes (as though giving a capital to a name for a piece of paper makes it more effective) and they've caused words to be said in the United Nations.

But judge Holyoake by his results and you'll see Keith Jackass has crapped out again. Of course he absolved himself from any further action by turning around and telling the people that the level of strontium 90 in milk is nowhere near the danger level. This is very reassuring of course. Bugger the other Pacific islanders. At least they'll get leukemia before we do.

Seriously though, there is more Holyoake could do. Not on his own, of course, though he'd probably raise a laugh at diplomatic cocktail parties. But if he got together with Gorton over the road and the various leaders of the Pacific communities, then he might get somewhere.

Perhaps they could send a fleet of ships comprising the massed navies of the Pacific nations—including New Zealand's very own invincible (by an ant) collection of clapped-out hulks—into the area of any future French tests and refusing to move. God knows, we've got to use the RNZN for something better than terrorizing Japanese fishermen.

Failing such positive initiative on the part of our beloved Fuhrer, perhaps a petition could be made to Parliament pointing out that Wellington, notorious for its position on an earthquake faultline, will be the next to go, Holyoake, Parliament, uncle Tom Cobleigh and all.

Prompt action would then be *guaranteed*.

## staff

Editor: Ted Sheehan,  
 Technical editor: David Kisler  
 Editorial secretary: Sue Tattersfield  
 Arts editor: Richard King  
 Editorial staff: Richard Rudman, Jil Eastgate, Tony Haszard, Sue Millar Jocelyn Logan, Janet Bogle, Christine Wren, John Shennan, Barbara Lagan, Ken Hutchison, John Daly-Peoples, F. Bruce Cavell  
 Photographers: Alan Kolnik, Clive Townley, Murray Jones, Ron Park, K.J. Witten-Hannah, Graham Wardell  
 Columnists: Bill Rudman, Mike Law, Tim Shadbolt, Donna Breiteneder, Keith McLeod  
 Advertising manager: Leo Pinton  
 Advertising assistants: James Austin, Sue Wallace, Warren Meads, Robbi Page  
 Distribution: Ruth Bookman

### TYPING IS CHEAP!

When it is done by  
 QUICK—TYPE Business Services  
 There's a discount for students too  
 Call at 522 Queen St. or Phone 73-119

### SECONDHAND BOOKS Bought & Sold

Poetry	Novels
Philosophy	Travel
Art	Religion
Science	Light Fiction
	etc. etc.

## Jason Books

Producers & Citizen's Arcade  
 50 High St. opp. Whitcombe & Tombs Ph. 370-266

This space provided  
 for armchair REVOLUTIONARIES



Sir,  
 My thanks to Alan Brunton for the compliment. In fact I framed my own questions. But I do know the Paris Review series comprise questions and answers. I might add that Dudding has never heard of Agenda. But then no doubt it's a magazine.

I must say I've read more informed reviews. "Sargeson incapable of saying anything that means. Mmmm.

But to accuse Rhodes of "gaseous pretension". So the old man's life of sincerity has been worth just this? Let me reshape for Mr Brunton his most lucid statement. Ho hum.

Michael Beveridge  
 Christchurch

Sir,  
 The question of whether 'it is morally wrong for a woman to be forced to carry a child against her will, and that she should have the legal right to an abortion performed by a registered medical practitioner' is a complex one especially where the physical and

mental health of the mother or child is concerned but I do not think abortion is justified if it is only a matter of the will of the woman.

If we are concerned about the taking of human life wherever it occurs, for example in Vietnam or the world wars, then we cannot be less concerned over the matter of abortion. Science is unable to tell us at what stage the foetus is essentially human so that if we support abortion we cannot escape its full implication which is the murder of someone who has no defence. I do not believe that any person has the right to decide whether any other person should die, not even the woman who is carrying an unwanted child.

The argument that legalized abortion carried out by a registered medical practitioner will overcome the present dangers which accompany backstreet abortions cannot be the major consideration. The only major consideration is whether we are justified in taking human life.

Clare Ward

Sir,

### SLAM THE COPS!

Now that I have your attention and, I hope, the attention of Phil O'Carroll, as a prospective candidate for Students' Association President, and also the author of the article "Suggestions to calm the cops", I say on.

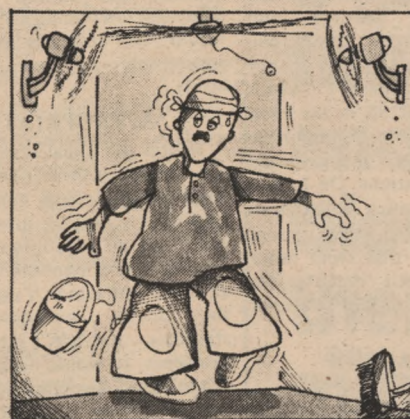
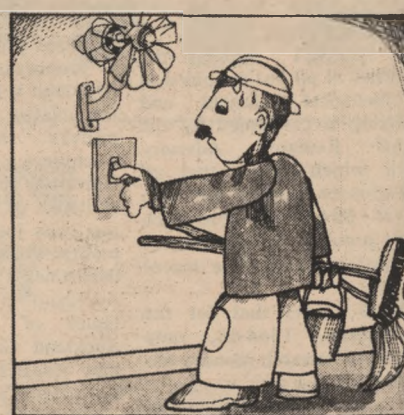
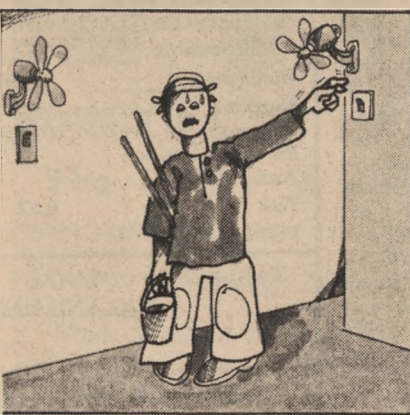
Mr. O'Carroll suggests that society should condition its policemen to accept provocative insulting statements. The 'real' question being whether or not such statements are necessary. The author whilst not answering the question implies that these statements are not necessary but it is the right of the dissenter to use them. How downright ridiculous that we accept a cure whereby "one learns not to respond aggressively to verbal provocations", rather than accept the prevention whereby society accepts that such "verbal provocations" are unnecessary. I would much prefer to see the

existence of human behaviour than the presence of mechanical policemen on the beat.

Surely the roots of the problem, that of the 'verbal minority', the dissenters, lies in their method of expressing dissent. If we are to "give peace a chance" then we must also accept all of the connotations of such a slogan. The dissenter would then find that the problem is one of our system of government—that is, the governmental channels open to him.

Further, in reference to remarks made by the present President, Mr. Michael Law, that he considers most of the students of Auckland University to be "slack". I remind him that it was the same "slack students" who unanimously elected him to his present position, and that as such, he controls the machinery which manages student activity. If he cannot operate it, then he should resign.

John Farria  
 PIGS



## Auckland Workers' Educational Assoc.

important One Day seminar

JUNE 13 Maclaurin Hall

## "DISPUTED FREEDOMS & THE LAW"

Principal speakers: Prof. F.J. Northey, Mr John Seymour, Mr W.D. Baragwanath, Mr Brian Brooks.

Panel for students and discussions. Enrol on arrival, time 9 a.m. to 4.30 p.m. 50 cents. Morning and afternoon tea, coffee provided. (Bring own lunch).

## Af

Student disappointment  
 African St

Auckland

aims of the  
 unity among  
 maintain co  
 Africa well  
 to maintain  
 and African

The conf  
 an address  
 Henderson  
 followed by

After:  
 conferen  
 the follow

We A  
 listening  
 Africa th  
 would pr  
 going abe  
 the public

We an  
 speculati  
 sports. T  
 in sports  
 to a reali  
 Africa. I  
 would be  
 heart by  
 be a des  
 isolation:

What  
 Africa? F  
 play spor  
 governme  
 children:  
 any, wou  
 blatantly,  
 white pec  
 Becau  
 rugby we  
 a sacrific  
 Rather, f  
 effect m  
 plight of  
 we will b  
 white So  
 successful  
 heavily w  
 in mind  
 nothing  
 flagrantly  
 the resolv

THUR



# Africans cover many topics

Studentships for overseas scholars, the All Black tour to South Africa and disappointment over news coverage were among the topics covered at the African Students' Association conference held here recently.

Auckland was this year's venue for the conference. The aims of the association founded in 1964 are 1) to promote unity amongst African students in New Zealand. 2) To maintain contact with other African students. 3) To make Africa well and properly understood in New Zealand and 4) to maintain a friendly relationship between New Zealanders and Africans.

The conference opened with papers in the evening session on a variety of topics. Jim Mugambu an address by the President, spoke on the problems facing Henderson Tapela. This was African graduates when they followed by a presentation of returned to their home countries.

After the recent African Students' Association conference, the new president O. Ima Kagho issued the following public statement.

We African Students in New Zealand have been eagerly listening to the discussion on the All Blacks' tour of South Africa this year, and have been feeling that in the end reason would prevail, and the tour cancelled. Because the tour is going ahead as scheduled we wish to bring to the attention of the public the following views:

We are disappointed with the proposed tour and frown at speculations that the tour would help relieve racialism in sports. This dream of the tour helping to eliminate racialism in sports would be an end in itself and would not contribute to a realisation of the aspirations of the non-whites of South Africa. The restriction of racialism in sports, which itself would be limited, would obviously not represent a change of heart by the government of South Africa. We all know it will be a desperate move deemed expedient to prevent their isolation and the subsequent doom of their policy.

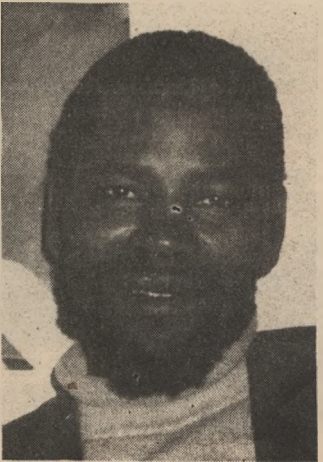
What then is this aspiration of the non-whites of South Africa? Freedom and all its ramifications. Of what use is it to play sports during the day with people who will support a government that denies you the comfort of your wife and children at night because your face is black? The only use, if any, would be to bring home to the non-white people, very blatantly, the fact of a disgusting hypocrisy among many white people.

Because we respect the enthusiasm of New Zealanders for rugby we would think it selfish of us to insist that you make a sacrifice so that your black brethren may breathe freely. Rather, fully aware that cancelling the tour would have an effect more far reaching than otherwise, and because the plight of the black man cannot be any worse in South Africa we will bear with fortitude and patience whatever burden the white South Africans deem befitting to our colour until we successfully rid ourselves of the yoke of oppression which has heavily weighed upon us for generations. We would also bear in mind that while our brothers abroad may have done nothing to worsen our plight the New Zealand people flagrantly spurn a rare and precious opportunity to weaken the resolve of our oppressors.

Uriah Jaja spoke on aspects of agricultural research in tropical areas. This was followed by Mrs. Grace Lupipi who gave a paper on the role of women in Africa and Billy Marimbo who spoke about the Rhodesian situation.

Professor Sorrenson spoke on African Historiography and Tom Newnham spoke on the current situation as regards the Halt the Tour Campaign.

Elections for the new president and secretary took place—Ima Kagho of Auckland was elected President and John Kamau of Dunedin Secretary.



Henderson Tapela

Several resolutions came out of the conference. These included a letter to be sent to the respective Governments of each African country inquiring why the twenty-five studentships offered last year by the New Zealand Government have not been filled. It appears that only three students came from Africa last year despite the fact that the Government was prepared to take twenty-five. A letter was drafted to be sent to the Prime Minister condemning the proposed All Black Tour of South Africa, and a publications committee set up to supervise the publication of Uhuru the annual magazine of the African Students Association.

The conference was well covered by the news media but it

was rather unfortunate that the N.Z.B.C. picked up the rather more contentious sections of Henderson Tapela's opening speech but ignored the rest of the conference.

The result was that the general public got a rather distorted view of the conference. It was not intended as a forum for the participants to express their opposition to the All Black Tour of southern Africa. Nor did they wish to convey the idea that they see all New Zealanders as being hostile to African students. The term hostility referred only to New Zealand's contacts with southern Africa. Henderson was careful to state that in his experience he had found the majority of New Zealanders to be both sincere and hospitable people, but he, along with his fellow students, feel most strongly that it is sheer hypocrisy for some New Zealanders to preach racial equality on the one hand and then on the other be prepared to send a sports team to a country which practices legal racial discrimination.

For those New Zealanders who attended the conference as observers it was an indication of the high calibre of the leadership we can expect in the next few years in the African states.



A first-year optometry student, Miss Christine Coleman, of Arthur St, Takapuna, has won the Ski Club's competition for a new badge design.

Twenty-five students entered the competition, which was judged by Prof Paul Beadle of Elam. Miss Coleman chose a \$10 prize ahead of a weekend's free skiing.



## The Bogside syndrome

BY W.B. RUDMAN

The greatest problem in discussing a concept such as democracy is that of defining what one means. At one extreme we have the German Democratic Republic (East Germany), and at the other extreme, Abraham Lincoln's idea of "by the people" and "for the people".

Without entering a discussion on the definition of "free", I will restrict myself to democracy as practised in the "free" world.

Surprisingly, one of the most realistic and liberal statements comes from Winston Churchill, who said, "The only test of a democracy, is not how the majority are treated, but how minority groups are treated". Whether Churchill said it for posterity is immaterial.

Since Harold Wilson's decision, or rather the Cricket Council's belated decision to cancel the South African cricket tour, there have been anguished cries that this was a blow to democracy. A typical example comes from the swinging Reverend Bob Lowe; "... a tiny minority in Britain, by violence and threats of violence, had been able to manipulate the British Government to stop one group from going to play sport against another group. Let's have done with rabble-rousing minorities who would divide the world".

One could well imagine Caesar making a similar speech about a small group in Jerusalem 2000 years ago. But of course when you have faith you don't need facts. And one fact the swinging Bob Lowe forgot was that a recent poll in Britain showed that only 49% of Britons were in favour of the tour and the "tiny minority" consisted of 37% of the people.

It is easy to say that since 49% is more than 37% it is democratic to let the majority have their way. But is it?

Is it right, or rather is it in the interests of all the people, to take notice of a petition of 250,000 signatures and consequently little notice of a petition from 20,000 people? Is it not proper that Parliament should seriously consider a petition from a sole petitioner?

If petitions are considered on weight, that is, heaviness not reasonableness, and if governments forget minorities after receiving the mandate from a larger minority, is there not a good argument for doing away with Parliament?

Surely it would be more efficient to have a group, or anyone, submitting ideas to a referendum office. Each idea could be put to a general vote and accepted or rejected. This is the logical extension of the many arguments of mentally bankrupt politicians.

Let us look at examples of these "of the people" politicians and the decisions they make "for the people". In the correspondence columns of the N.Z. Herald last week, Councillor Pinches of the Mt Roskill Borough, condemns the minifares trial on ARA buses, saying that it will increase the transport levy.

If we look at the trial results of this scheme, of the three main bus route serving Mt Roskill Borough, two of them have shown significant increases in patronage. "Of the people" Pinches should ask the people. As a footnote, it should be remembered that this borough council has consistently refused to have a public library system because it's only a bus trip to the Auckland Public Library.

Another good one is Robbie and his band of freedom riders, the Auckland City Council. After a letter from the Queen Street Businessmen's Association complaining about a drop in profits, they have in effect banned protest marches on late shopping nights. Robinson was not the only member of the Auckland City Council to march in protest at the invasion of Czechoslovakia. Perhaps they did only march as an election gimmick.

Another example regularly occurs; the latest time at a meeting of the Waitemata County Council. One member who found it difficult to attend daytime meetings, because he worked for a living, attempted to have meetings held in the evening. This was rejected, one member saying he didn't want to be home late, another that he liked to go to the pub and watch Peyton Place in the evenings. Of course the Auckland City Council has the same policy; which explains why in a city with half the population under 25, our city council boasts 2 members over 70, one over 75, the other 76; 7 over the age of 60; and only one out of the 21 being under 45.

They may be "of the people" and elected "by the people", but can they honestly represent the elector?

In the late 18th century Edmund Burke as M.P. for Bristol called for a reconciliation with the American Revolutionaries. The merchants of Bristol were in violent disagreement. Two years later he supported motions on Irish trade and Catholic relief. These again were contrary to the feelings of his electorate. In two explanations of his actions, one in a letter to the Sheriffs of Bristol and another, a speech to electors at Bristol, Burke stated the following case:

"If you, the electors, want weak government, then elect weak representatives. If you elect people who bow and scrape to every whim and wish of the majority then they will do likewise to their colleagues in Parliament. If you want strong and honest government then elect strong and honest representatives. But don't ask them to be delegates".

Naturally he lost his seat.

How do our politicians fit into this ideal? There would be general agreement that they say they are following the wishes of the majority. But I doubt if there is general agreement that they know anything of the thinking of the majority.

However, merely because they justify, either correctly or incorrectly, that their policies are those of the majority, it is hardly the method of strong and honest moral leadership.

It is quite evident that the morality of the majority—the silent majority—is conditioned by the activities and utterances of their "leaders". When their "leaders" only act as members of the silent majority we have a tragic circle which must lead, as it does in financial systems, to bankruptcy.

The vacillating hypocrisy of both Holyoake and Kirk over the All Black Tour fits the hypothesis perfectly.

We have what could be called "The Bogside Syndrome"—a system where politicians have a responsibility to their electors but the majority feels no responsibility for others in the community.

If they accept that politicians are responsible to them, who are they responsible to? Are they not responsible for Bob Lowe's "rabble-rousing minorities who would divide the world"?

CATHERINE DENEUE  
AND  
MICHEL PICCOLI  
THE STARS OF  
"BELLE DE JOUR"  
AND  
"BENJAMINE"  
IN A BRILLIANT  
NEW FRENCH  
FILM.



"la chamade"  
("HEARTBEAT")

FROM THE NOVEL BY  
FRANCOIS SAGAN

NOW

AT THE  
CINEMA LIDO

EPSOM

THURS - FRIDAY: 5.15-8.15  
SATURDAY: 2.15-5.15-8.15 (A)

## TYPING

Theses Lecture Notes  
typed quickly. Reasonable  
charges. Ph. 481-980

mercury theatre  
france street

- ... a tattered streamer
- ... a burst drum
- ... a pair of shattered glasses



MOMENTS OF COMEDY SEARED BY THRILLS AND  
INDEFINABLE MENACE!

Playing Tues - Sat  
8.15 p.m.

Student Concessions bring price down to \$1.50, \$1.20  
and 75 cents.

Book at the Mercury Theatre or John Court's.

phone 378.224 - anytime



# "This place could drive you mad"

BY MIKE KENTON



"THERE'S NOTHING WRONG WITH THIS PLACE...EXCEPT THAT IT EXISTS..." (M.S.—PATIENT AT OAKLEY—ESCAPED.)

I'm one of the people who believe there is a lot wrong with the society machine. I'm not against it—it exists—so we might as well use it to make it better.

Any action that is judged not within the accepted standard of behaviour for a normal member of society, is processed by the appropriate machinery. People aren't in mental institutions because they are 'insane'—"we're all mad here. You must be or you wouldn't have come here." (Cheshire Cat to Alice—vanished.)—but because the degree or nature of their insanity causes them to be labelled 'socially objectionable'. They can no longer function within society. They commit offences against our morals, laws and our sensitive natures. "Nowadays, in America, anybody can be locked up as psychotic if two psychiatrists will sign a certificate to that effect. And the horror is that they will sometimes do that if the person sees reality differently than they do." (Ram Dass, Playboy interview, February 1970.)

And the place 'you' put 'them' (remember the thin red line) is a place like Oakley. And the place is as good as much as you care for them.

ME: "What would you say was the main reason for the condition of Oakley?"

DR SAVAGE: "Public apathy."

Or,

"there's nothing wrong with this place...that 2½ million dollars wouldn't cure..."

## LACK OF STAFF

The thing that people jump up and down about the most when they've been to Oakley is the lack of staff. Dr P.P.E. Savage (the superintendent) agrees—if he could afford it he would add 50-100 more nurses to the present total of 250, and 6 psychiatrists or doctors with psychiatric training to the 13 or 14 with him now. Even if he could get the bread to add more staff to Oakley, it would be a good trick finding them—it is not a popular branch of nursing and there are few psychiatrists willing to work in a hospital. The only attractions are: the fact that it is a hospital and they would be fulfilling a social obligation, the hours are evidently more regular than in private practice, and a research foundation instituted by Dr Savage and supported by public subscription.

The standard of New Zealand mental health institutions is high on an international basis. Oakley is equal to the average Australian, English or American mental institution, and the physical care of the patients is actually better than that found in an English institution. (Dr Savage).

## "NO CHANGE"

The physical care and treatment of the patients is provided for at the moment, by the government, doled out by the Mental Health Division. However the Hospital Board is now scheduled to become a third step between the government's money and Oakley's needs. Dr Savage's opinion of the Hospital Board's takeover is that there will be 'no appreciable change of the existing conditions'—but the general feeling is that most of the qualified, experienced, 'good' nurses will split—because they don't like the Hospital Board for a variety of reasons.

For committed patients, eye-glasses, personal medicine and items for personal hygiene, writing paper, pens etc are all available free. In most wards patients wear their own clothing—in restricted wards they wear hospital clothing which may be publicly donated or provided by the government (made in Mt Eden). But if you're on remand, just try to get a tooth filled or your glasses fixed.

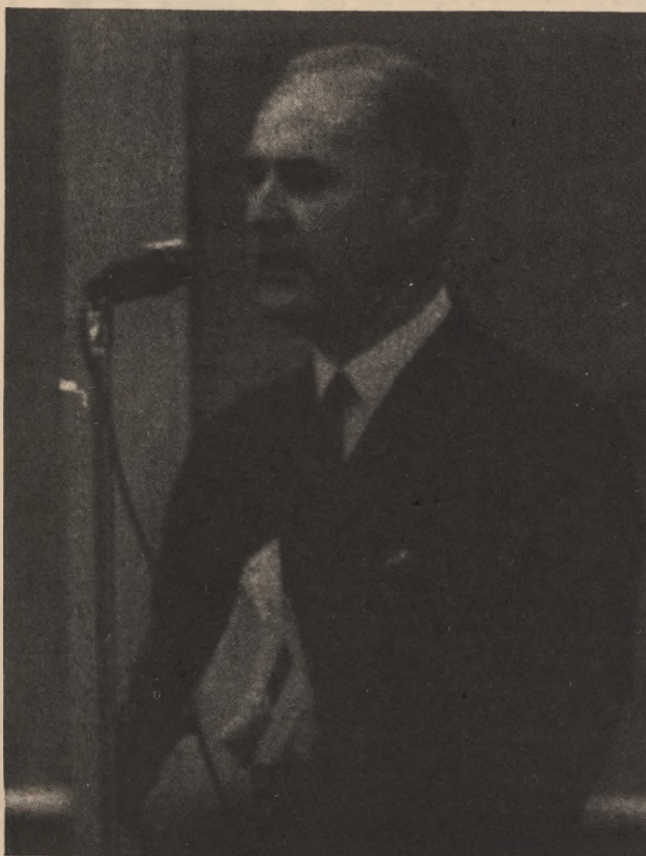
"...we're on an island here..." (J.B. patient at Oakley—escaped)

Outside, past or future, is a word not much used in general conversation. In Oakley's society little interaction is permitted with the outside world. Patients are discouraged from using the telephones as it crowds the switchboard; patients on ground parole can use the public telephones in the nearby shopping centre. Visiting hours are generally 1.45 - 3.45 p.m. every day, but this is flexible in special cases. Mail is picked up and delivered every day, but, according to the underground, some letters are censored.

"...Oakley is a tranquilliser..." (M.K. patient—released).

The individual is taught to cease struggling against restrictions and to try to find a niche and happiness through interaction with other people, he trains for this in Oakley.

If you've been committed to Oakley you're under the jurisdiction of the Hospital Board—and they can give you a lobotomy if they (your psychiatrists and doctor) feel that this is the treatment you need. If you're committed you'll get some kind of drug therapy—at



Dr P P Savage

least; they seem to have a pill for just about everything. If drug therapy doesn't seem appropriate they may administer electrical convulsive therapy 'shock' treatment. If you're on remand, you're under the jurisdiction of the court and not subject to the Hospital Board.

## GROUP THERAPY

Occupational therapy of patients at Oakley is either group or individual. Very few patients undergo individual therapy (psycho-therapy) because there aren't enough psychiatrists. Group therapy is considered preferable to individual therapy by some psychiatrists and naturally it is a more efficient way of treating a great number of people.

Occupational group therapy is working with a group on some arbitrary project. The important thing is learning to interact within a group, according to a standard of normality. The facilities for this type of activity include: sports (Oakley has just added a basketball and tennis court to the sports facilities already available) the trouble seems to be finding people who want to use them; theatricals, indoor games—billiards, cards, table tennis, indoor bowls etc—and also minor maintenance on the building and small jobs such as light assembly work and handicrafts. Improvements to the facilities for occupational group therapy are going on all the time; a new block intended for this purpose should be completed in September.

"...this place could drive you mad..." (M.K. and countless others.)

M.3 is the 'alcoholics and drug addiction' ward; most patients are there under this act. M.3 is also the ward for security patients (patients known to be especially violent), prisoners remanded for observation, anyone who is likely to try to escape, anyone exhibiting any tendency towards violence (against nurses, patients or general surroundings) and anyone who is messy.

If you are put into M.3, the first thing you'll probably do is spend a week in the 'special wing', adjusting to the place and quietly freaking out. During your first week you probably won't be allowed visitors—because you're adjusting. The special wing is also for violent patients who are kept in the 4 or 5 strong rooms, and patients

receiving shock treatment. You can adjust to this as well. At the end of your first week you'll be allowed out of your room to eat in the dining room with the other patients. In the dining room they count the knives and forks and collect them as soon as you've finished eating. There hasn't been a suicide at Oakley in over two years. You then have the choice of doing a small amount of work around the place, occupational therapy or nothing at all. If you choose to do nothing then you spend your time in the airing-court or the day-room. In either place there's a lot of people in a small area; they are both very overcrowded.

## PLAYING GAMES

In the airing-court you can sit down, walk around, queue up for table tennis or watch television. And you can talk to people...Nurses play outside games, (they remind you of outside, they are outside) with the usual straight lines and attempted intimidation over trivial matters. And once you've established the routine, you can play exaggeration-fantasying games...this seems to be one of the therapy treatments going on in which the patient participates and carries out himself—keeping his spirits up—keeping his sense of humour—going out on a good note—and restricting it to the framework of Oakley. It's not that much different from outside—there's just less room to move in.

There are a great variety of cases in M.3 and for more efficient therapy they should be segregated. Evidently this will happen in the near future. At the moment there are some improvements underway—the airing-court is being enlarged.

Since Oakley is a training ground for re-entry into society, items necessary for survival in society must be found there. Committed patients get social security payments of four dollars a week for six months; one dollar of this is doled out to the patient each week—the other three dollars are kept aside so that the patient may have some cash when he is eventually released. Patients not receiving social security receive hospital benefit payments of seventy cents a week. There is a small canteen where patients can buy cigarettes and lollies. There is also a free issue of tobacco each week. The idea seems to be that you feel as if you're operating as an individual—you decide when the money is spent and on what; you ration yourself; you use your own initiative.

"...they (the psychiatrists) seem to forget the obvious—that you don't want to be in here in the first place—and you have to keep reminding them..." (S.M. patient at Oakley—committed).

Some men in M.3 are on ground parole—they are allowed to wander within the bounds of Oakley—others are granted day leave or week-end leave. There was a time not long ago—when a staff shortage caused a delay in the granting of day leaves, weekend leaves, ground paroles, transfers, changes in medication, reports on remand patients and general requests of patients requiring authority. There is only one psychiatrist for M.3 and he was called away to give evidence in a murder trial—there wasn't anyone qualified who could replace him.

Once you've been sent to Oakley (remand or committed) you'll always be sent there again, no matter how minor the charge against you. One guy I met was sent there for turning in a false fire alarm (he had been there a few years ago for a heated domestic quarrel). Another guy was in for alcoholism, he was discharged and went straight, (with a job, no lush and he kept out of trouble for two years). He had an argument with his wife and she committed him—because she lost. These are a few examples of the minor charges that you can be committed for again, if you have been committed once.

## MENTAL HEALTH ACT

But it isn't likely that you will ever be committed to Oakley, is it? Read Section 35 of the Mental Health Act of 1969.

Special powers in certain cases.

35: Medical Officers of Health and Police to apply for reception order in certain cases. Every Medical Officer of Health within the meaning of the Health Act 1956, and every member of the Police, who has reasonable cause to believe that any person—

a) is mentally disordered; and

b) is neglected or cruelly treated by any person who has care or charge of him, or is suicidal or dangerous, or acts in a manner offensive to public decency, or is not under proper oversight, care or control—may, if it appears expedient for that person's good or in the public interest, make or cause to be made an application for a reception order in respect of that person in accordance with section 21 of this Act, and may, if necessary, apprehend any such person found wandering at large and bring him before a magistrate. c.f. 1911 No. 65.16

Contra  
New Zeal  
immediate  
to fulfil a  
On the t  
financial a  
education  
that stude  
receive spe  
burden not  
the level o  
counterpart  
to New Zea  
During th  
several stud  
discontent ov  
with which  
Foundation  
budgets wh  
applied for  
considerable  
of cheque  
Consequently  
passed urgir  
Education Fou  
system of p  
student to p  
unexpected  
arrival of his

UNI  
The Ne  
Council whic  
criticized for  
the Maori pe  
in favour of  
Black Tour,  
fire. Dr P  
Auckland  
Department  
although th  
theory a  
structure, th  
communicati  
upper and  
Where primar  
strong they b  
discouraged  
ineffective  
national leve  
only way th  
overcome th  
the Council  
in some way  
stand aside a  
Council for  
Chairman  
District Maor  
he will be a  
bones of an  
in danger  
altogether.

Delivering  
value and es  
Studies faci  
welfare offic  
was responsi  
original de  
establishment  
congratulated  
through the  
N.Z.U.S.A.,  
establishment  
role of the  
collect colla  
any informat  
Studies or a  
the Maori. M  
emphasised  
no clash of i  
a centre  
established  
departments  
Victoria Un  
both Dr Me  
Anthropolog  
Ritchie of  
boycotted t  
they feared a



# Conference focus on Maoris' future

BY DES O'CONNOR

Contrary to the practice of previous years there was no overall theme to the weekend conference of the New Zealand Federation of Maori Students. Rather, the topics for discussion comprised matters of immediate concern to Maori students with particular emphasis on the role that students will probably have to fulfil amongst their people in the not too distant future.

On the topic of the availability and justification of special financial assistance to Maori students, Turoa Royal, Maori education officer for the Education Department considered that students who had particular problems and did not receive special consideration and assistance would be a burden not only to themselves but others also. Failure to put the level of Maori attainment on a par with his European counterpart is a cost not only to the Maori community but to New Zealand as a whole.

During the ensuing discussion several students voiced their discontent over both the mistrust with which the Maori Education Foundation panel treated their budgets when the students applied for grants, and the considerable delay in the posting of cheques to students. Consequently a motion was passed urging that the Maori Education Foundation establish a system of petty cash to assist a student to pay a necessary but unexpected expense before the arrival of his grant.

## UNDER FIRE

The New Zealand Maori Council which has been widely criticized for its failure to consult the Maori people before deciding in favour of the impending All Black Tour, again came under fire. Dr Pat Hohepa of the Auckland Anthropology Department considered that although the council had in theory a perfect hierarchical structure, there is a lack of communication between the upper and grass-roots levels. Where primary organizations were strong they became frustrated and discouraged when their voices are ineffective at regional and national levels. He urged that the only way that students can help overcome the ineffectiveness of the Council is to participate in it in some way. No longer can we stand aside and let others run the Council for us. Dr Hohepa is now Chairman of the Auckland District Maori Council so perhaps he will be able to invigorate the bones of an organisation which is in danger of disintegrating altogether.

Delivering an address on the value and establishment of Maori Studies facilities, Moana Raureti, welfare officer of Hamilton, who was responsible for collecting the original donations for the establishment of such a centre, congratulated the students who, through the generous grant by N.Z.U.S.A., had supported the establishment of a centre. The role of the centre will be to collect collate and disseminate any information relevant to Maori Studies or a sociological study of the Maori. Mr Raureti particularly emphasised that there would be no clash of interest between such a centre and the already established Maori Studies departments at Auckland and Victoria Universities. However, both Dr Mead of the Auckland Anthropology Department and Dr Ritchie of Waikato University boycotted the address because they feared a confrontation.

At the moment there is confusion as to just what the role of the centre will be. Will it merely be an extension to the already existing academic departments or will it be something with a broader base encompassing active community participation in its activities? The academics have become so



Des O'Connor

involved in their own sociological or linguistic fields that they have forgotten that no one but themselves know what such a centre involves. A Maori Studies or Research Centre based on community participation will undoubtedly help bridge the gap between the university on one hand and the laity which is becoming increasingly aware of the underachievement of its children and the consequences. Following discussion a motion was passed urging the immediate establishment of a Maori Research Centre as proposed in 1964 by Sir Bernard Fergusson.

Delivering an address on the topic of state aid to private schools with reference to Maori education, Mr. L.E. Lewis, headmaster of St Stephens Boys School told the conference that only about 11% of Maori pupils in state schools had passed one or more of the school certificate subjects last year. "The figure for St Stephens was 95% and other private schools showed similarly high pass rates. This is the main reason for our existence." He then noted that Queen Victoria Girls' School was threatened with closure. "Unless the Government pays our teachers, the board will have to close Queen Victoria and the funds that will then be available would give us about a further five years. Te Aute College could also face closure in about five years".

## TOUR

Delegates to the conference

urged that financial assistance should be made available by the Government to meet this need and should take the form of payment of salaries of all teaching, domestic and administrative staff, or the payment of monies for the upgrading of school facilities.

Once again the Federation

reaffirmed its opposition to all contact with South Africa and Rhodesia and particularly censured the impending All Black Tour. This opposition to the All Black Tour was originally established at the Conference in 1968 and has been faithfully adhered to, almost unanimously ever since.

## Out of touch

Since the mid sixties, the American New Left had developed a strategy for advancing its cause that is unsuited to the social and political environment, visiting lecturer Bob Solomon said last week.

He sees present-day radicalism as coming from two sources. Firstly, there was the civil rights movement. Its aims were the removal of certain specific grievances (for instance: segregated buses, restaurants, schools). This was a piecemeal approach to reform. Secondly, there were the idealistic theorists who eventually formed the Students for a Democratic Society. To them, the tactics of the civil rights movement only scratched the surface of America's problems. Fundamental social change was necessary. However, these theorists confined their activities to making proposals for institutional reforms which were expected to lead to this general social change.

## FLAWS

The escalation of the war in Vietnam, and the development of Negro militancy, helped bind together these two streams of thought into the New Left. However, according to Bob Solomon, this united movement exhibited serious flaws. There was more and more talk of 'the revolution', the 'system', 'capitalism' etc. The sound theories of radical institutional change had been replaced by empty slogans.

The situation within the U.S. in 1970 bears no resemblance to that of Russia in 1917, China in 1949, or Castro's Cuba. And yet these are the models that guide the radicals' thinking. Furthermore, their methods go against basic rules laid down during these revolutions. For example, Mao Tse-tung laid great stress on the importance of the revolutionaries gaining mass support. But the impractical goals and violent methods of the U.S. radicals have alienated more people than they have won over. This is especially true of the workers. The continued division between students and workers, had led Marcuse, the 'father' of the New Left, to doubt that there can ever be an alliance between these two groups. If the revolution is to succeed, it must appeal to the mass of the people.

## VIOLENCE

Radicals have made a fetish of working 'outside the system'. They have assumed that violence

is the only effective way of doing it. To Solomon, this is wrong. Violence has been common in U.S. history and it has proved to be a bad way of introducing change. There is a distinction between legitimate and illegitimate violence—police are justified in using a certain amount of force, but demonstrators are not. The government exploits this division in the minds of the people, to isolate the radicals. In the past four or five years, this strategy has proved quite successful. The government can cope with illegitimate violence because it does not have to tolerate it.

## EXCUSE

With this preoccupation with 'working outside the system', the radical movement has lost sight of its initial humanitarianism and populism. It has lost interest in rectifying immediate grievances. Admittedly, there is justification for demanding broad social change instead of piecemeal steps, but this is used as an excuse for ignoring these immediate problems.

This 'political circus' strategy has isolated the radicals, and will drive out the serious radical reformers. Solomon sees the recent surge of protest over Cambodia as being purely a temporary phenomenon, provoked by an ill-timed move by Nixon. Questioned, he agreed that the Cambodian issue has aroused students that previously stayed silent, and that it has made them more aware of their system of government. But this has been a spontaneous reaction: SDS has never been less effective. Given time, the protest will subside as it has done before. Bob Solomon is not optimistic about the future of radicalism in the U.S.

## FORGET

What should be done? Solomon wants a return to real study of the power structure (big business, the military-industrial complex etc.) of American society. Only a few radicals have more than a vague idea of what this entails. Secondly, the New Left should forget violence. It has not changed those who hold the real power, and is unlikely to do so in the future. Instead, the progressives should aim at increasing tensions within the U.S. power structure, and exploit the situation, without setting themselves up as the common enemy of all vested interests—Ken Hutchison.

## abreast the news

One hundred Heards lollipops given away at this week's University Bookshop sale were reported to be of doubtful advantage in increasing sales because sticky fingermarks on the sale goods necessitated yet further reductions in prices. Commented manager Phil Thwaites "If we don't get rid of some of this rubbish soon, we'll have to have a final fiasco where we sell everything at half the sale price". Twenty-year-old Michael O'Donoghue exclaimed that it was the best sale he had seen in thirty years.

\* \* \* \* \*

Now that the student representative system is firmly established at this university, the question has been raised as to whether the student reps are in fact representing student opinion. Wayne Innes, a junior lecturer, pointed out that they have in fact made no attempt to assess student opinion.

"It looks as if we are in for another unrepresentational executive body: the Student Union Exec. is relatively harmless, but the possibilities of harm from a bad student rep. system are immense. The University Senate, probably motivated by student unrest overseas, has encouraged the rep. system in an effort to get at the opinions of the majority of students. However, all they are getting are the opinions and suggestions from a new layer of student politicians."

He backed up his statement with references to recent moves by Reps, e.g. History reps who made decisions on exam changes then presented the students with the option of ratifying these changes or presumably opting for no changes. Psychology reps who rejected the use of a questionnaire and the Philosophy reps who recently probed their Stage I class with a questionnaire that was so biased "any dumbkopf could see what response was expected of him."

"We see here reps making decisions which could drastically affect students without any genuine steps being made to assess student opinion. The only people satisfied will be those students who believe that any change is better than none. Ultimately the stage will be reached when both the students and the Senate reject the reps. I envisage the rep system as yet another ossified body hindering rather than helping interchange of ideas between staff and students. . . . Senate and students."

\* \* \* \* \*

There have been difficulties in selling the 5 cent informative booklet "Living with Sex": 75% of them remaining unsold. The Student Liaison Committee however, will be taking positive steps this week to sell the 3,000 copies left.

\* \* \* \* \*

Two schemes are planned for this year's school visits, begun in 1968 by the then Education Officer, Peter Stallworthy. There will be first a visit to schools by small representative groups of students during the mid-term break. The follow-up to this will be visits to the University by the pupils, when a tour of the buildings will be organised; this is planned for August.

Bill Barton, organiser of the visits commented: "The idea of visits is to do away with misconceptions about University, not to advise on course structure. We contacted all the high schools in the Auckland area and have found most are keen to have us. Only four didn't want students to visit them. I've found students enthusiastic this year; they will go out with no standardized ideas, but we are trying to keep extremist views out."

\* \* \* \* \*

Youthful left-wing press is very alive at present with the birth last week of two new publications and the rebirth of an old one. The first was Reflex which was reviewed some time ago, the second was Guerilla, the street newspaper and the third P.D. Barb which returned after several months and continues in true Shadbolt tradition with help from J. Neville and others.

Guerilla's first issue was jointly edited by Ruffo Le Graine, Peter King (Editor of Korero) and Graham Franklin-Browne. Most of the articles for this newspaper will be commissioned, but the editors welcome any contributions. The paper was put out by the Resistance Bookshop. Franklin-Browne commented: Guerilla was put out because there was a need for a radical publication which would provide a link between international issues and any local activity, for example what happened in Cambodia and the demonstrations in N.Z."

Guerilla will not be published on a deadline basis, but as significant events happen an issue will appear.

\* \* \* \* \*

At last the number of TITWITIS has been increased; circulation rose from 4,000 to 5,000 copies. Rodney Lyon, committee member of the Student Liaison Committee feels this should be further increased to 6,000 "as they go fairly fast". Last year only 3,000 were produced a week.

\* \* \* \* \*

Strong Chairmanship: A panel discussion on financial assistance to Maori Students at the N.Z. Federation of Maori Students Conference was regularly punctuated by irrelevant comments from a member on the floor.

Chairman W. Taipua reaching boiling point stormed, "If you don't stop making those comments, I will personally throw you out." Donna Breiteneder.



**JOHN REID'S**  
Suppliers of ALES,  
WINES & SPIRITS

The home of  
TEACHER'S WHISKY

SACCONE'S GIN

GUSTAVE PIERRE BRANDY

OLD BUSHMILLS IRISH WHISKEY

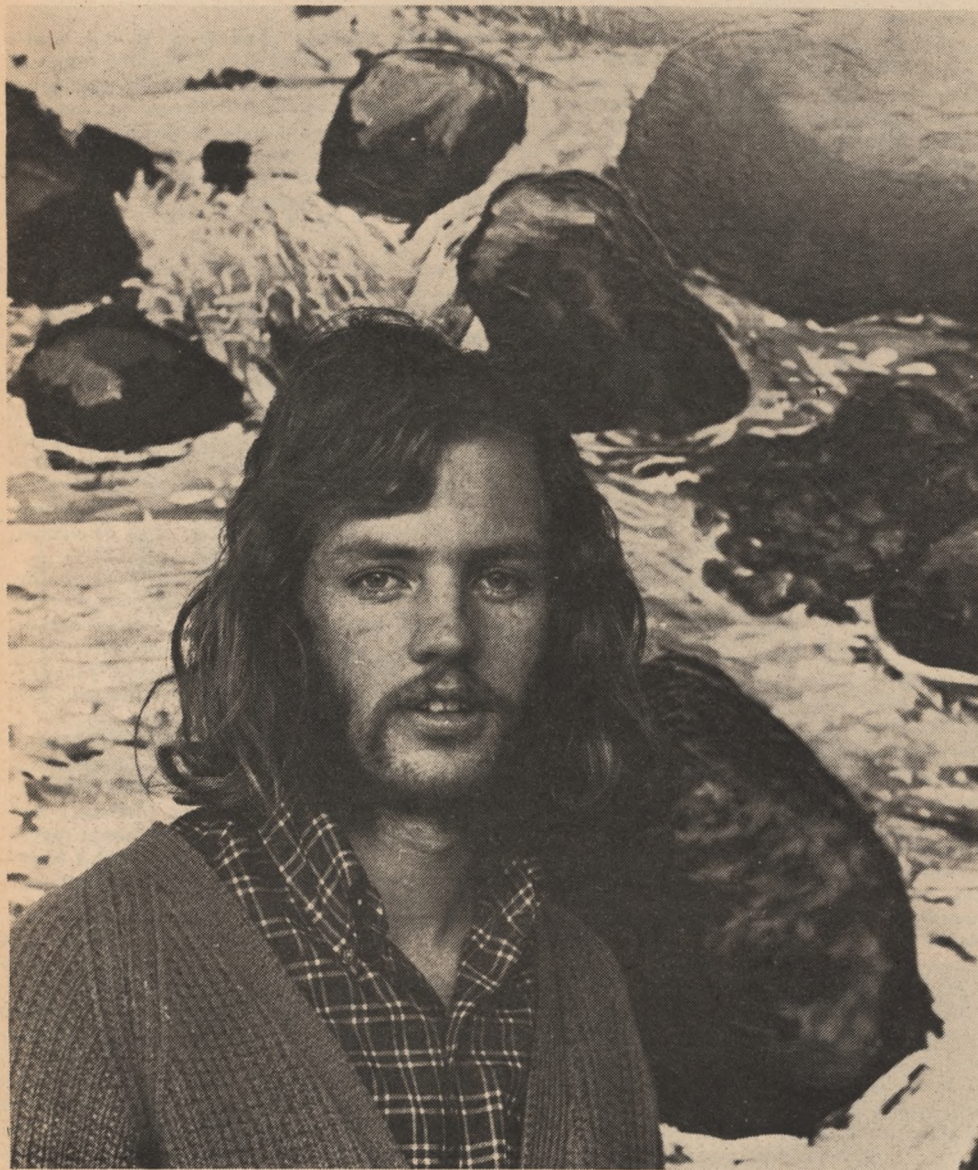
**JOHN REID'S OF ANZAC AVE., AUCKLAND**

**BERGER  
PAINTS**

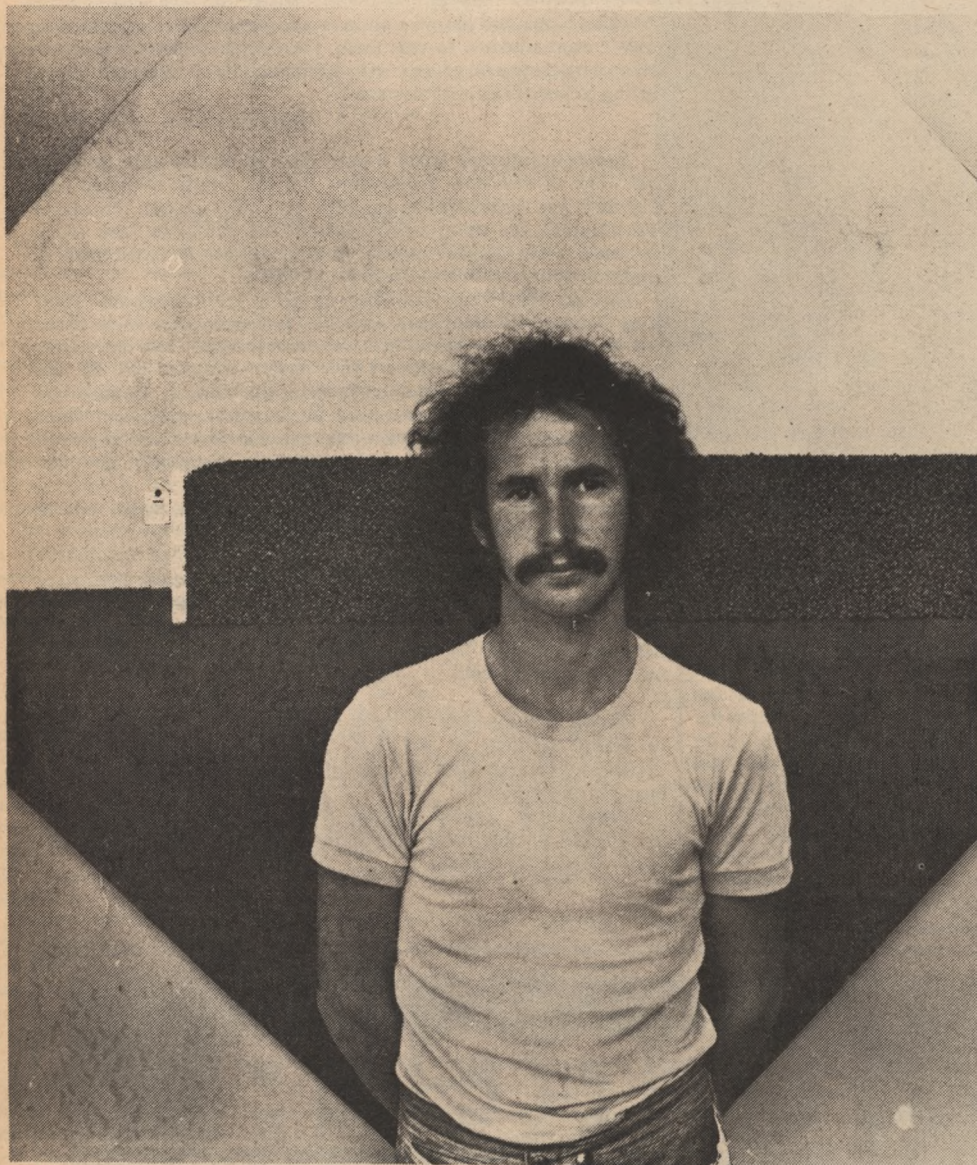
**KEEP ON  
KEEPING ON**



# "ART IS ANYTHING YOU



Chrys Hill



John Nicol

WITH HIS HEART IN HIS HAND AND A POCKETFUL OF PENNIES, ALAN BRUNTON WENT DOWN TO ELAM TO RECORD THE THOUGHTS OF SOME OF THOSE WHO DWELT IN SUCH SEEMING ISOLATION. THE MAIN PROTAGONISTS OF WHAT FOLLOWS WERE JOHN NICOL, CHRYS HILL, LIZ GRANT, CLIVE BARTLEET, BRUCE BARBOUR AND JOHN HAYDEN. THESE PEOPLE ARE BELLIGERENT IN THEIR INDEPENDENCE AND IN THE CAUSE OF THEIR ART, EACH SEEMS CAPABLE OF MAKING AN IMPORTANT CONTRIBUTION TO THE TRADITION WHICH THEY DENY YET INTUITIVELY ESPOUSE.

CREDIT: PHOTOGRAPHS BY CLIVE BARTLEET

Art is a lonely business ill adapted to group action; artists are by definition politically lazy and naive. They just want to be left alone with their work.

Nicol: What you are saying is if they are painting—they just want to be left alone with their work when they are producing it—they are not going to be left alone all the time—in this way they are not communicating, it might be communicating back to them in a personal almost egotistical thing.

Hill: Well the whole thing seems to revolve around politics. Whether an art student is concerned with his work or is oblivious to political transitions.

Nicol: I think he can't be oblivious to political trends, but I don't think it is the artist's place to get out on demonstrations or to start to write about it.

Hayden: It is his place to have commitments but not his place as an artist, because it seems that historically art suffers when it gets political overtones with a few exceptions like the Spanish.

Nicol: All along through history where ever there is strong political overtones—where it is a religious one and you can only paint certain things—like when you get a commission—of which say the majority of Renaissance painters work from.

Hayden: This tends towards the idea that you've got to be committed—and those types want you to show it in your art—and have a sort of political art.

Nicol: I don't think you have to be politically committed—you might be but you don't have to be. All I really think that painting or art is just a kind of communication. What you feel even if you don't shout it out on the streets in a demonstration or write about it and make a manifesto of it, it still comes through in your painting in a very vague sort of way. I think this comes through in previous periods of our history.

Hayden: Yeah, but don't you think you can be politically committed like some communists are?

Nicol: It doesn't seem to produce any worth while art.

Hill: There's some which is definitely political art and which has got quite strong justification and also is good art, and um personally I don't like their work.

Barbour: The primary concern of artists is towards their art and whether this involves being politically conscious or politically apathetic, his primary concern, I personally think is towards his art. I think art is a lonely business and I think it is concerned mainly with the needs of the individual. . . the individual has something to say. Whether this can be done more adequately by group participation or group action can be disputed because the individual has his own vision.

Bartleet: I'd like to say that I believe the artist is only as lonely as he wants to be. I think just like the writer will use his writing for a protest for a political sort of, as a political argument for his view I think the artist can use his painting, or whatever art form he uses, as a sort of a means to an end and I think in this case then art becomes a vehicle for his political leanings and his social leanings and whatever. And this has been proved by the fact that Hitler thought that the artist was one of the most dangerous people to his regime, the fact, that, I don't know that he destroyed the Bauhaus, but he hit the Bauhaus in a big way because he believed the artist was some of the, one of the greatest threats to his regime and this proves to me that everybody believes that artists are, if they are politically aware, dangerous, because they are involved in a communication media—painting, or their design, or their sculpture could make some sort of social comment.

I think there's also the question here when you get into a political system, the artist is so obviously the individual in a system which has collective aims.

Bartleet: I think the artist is loath to reveal himself but once he reveals himself he's got to because of this communication thing he can't stay tied up like a plumber in just merely sort of technical things he's got to open himself because I believe art is emotion and I think he's got to open himself and that he leaves himself vulnerable but once he does this, he does this for a purpose and he tries to make the best once he's opened himself to put across his point and I don't think he will do this unless he's sure in his own mind.

Hill: Well this is the loneliness of art. It's a singlemindedness which makes his loneliness.

What is the worth or significance of your individual stand?

Hill: Well, art is a pretty specialized sort of thing. I believe its a bit like mathematics where I don't have a great understanding of mathematics and I don't expect a mathematician to really understand art—and we're communicating and talking very much to people who do, to artists. This is where you get art in its own front. You get art displayed in art galleries and things like this. It depends on the values you put on it. You talk about an artist like Hotere which has no particular social significance in it, but it is definitely a painting of its own values.

Nicol: To me painting is a sort of visual thing and therefore painting is communicating on a visual plane basically. It might only be showing another person a new way of looking at something that they might have looked at before, whether this is going to be an abstract piece of work or a highly realistic or what; in a way you are showing your own personal vision so that someone else can, maybe, get a greater understanding not only of your point of view but of the general feeling. This is where, this is where to me politics or any other sort of phenomenon which is around at the time comes into it.

Bartleet: Would you say then, John, that an artist is purely subjective—you know, he puts across his opinion or . . . or this view on a particular thing in the hope that this view is going to be valuable to somebody else?

Nicol: I've always liked Paul Klee's view of what an artist is, and he calls him a tree. His roots are the life like the social things that's going on around, what he's living in—his environment, and the trunk is his self; the branches are what he produces. And—ah—the branches are never the same as the roots in their whole makeup but they are still related, they are still a product of what's happening underneath.

And to me that's all there is.

Barbour: I think quite personally, an artist, a painter as myself just paints because . . . art; just purely because he wants to paint. I just like to paint and everything like this. Yes. My painting does not lead me into political spheres, I don't want to be a politician therefore I don't want to have anything particularly to do with values such as life and

death. I paint because I have a desire to express which I want to order in a fashion towards. And perhaps I hope this is coherent to people who look at my paintings. I don't do anything at Vietnam war is really disgusting this is the p

whole painting I paint because Nicol: It does influence society only fact is the an art; a society which does art forms and matter what sort of art form for some reason work, it collapses.

Grant: I think this, a very of the mixture and art is in the black power the moment are trying to get across that racial segregation. They've gone to such they are painting of the cities and trying to tremendous come of what they feel as a whole like its really dy Hill: The stuff they're doing is art, but it's up in five years when they want if they get Grant: Yes but then not beautiful. It does be beautiful.

All right. Lets get on to bad art. Now you take you're standards

Grant: Well everybody this body probably their own method is basic important. This thing about artists—everybody their own art is Bartleet: The point is because says he pain he wants to paint but I da Negro suppress slums and he could painting else he was painting as a vehicle for his art.

The reason why he uses than any other because he wants to paint.

Hayden: I mean we're talking a pretty different view. We don't really know about, about politics because there's no, it's not make a decision Zealand at all.

Versatility is vital because of change of its no use training student skills which will be obsolete. Its no use education.

Nicol: Well I can only like to talk about this about. As far as I am is, you can't into it, um a very narrow way might decide paint in a very narrow field of painting—I me got so many other things a you've got on happenings, and all the rest of it. But as I concerned we have only got one which one you to do; whether like myself a small facet, be believe its valid, or whether it branches out into visual . . .

Hayden: But should you be learning how to set if you want to use plastics, like even.

Nicol: I still think its a good year; if you strength or your powers, that word, or if you've got strength of mind can still do this something valid from it; stop that you want think probably better for some of the painters that have been were all virtually draftsmen in an academic were all brought this in a much more academic they were years drawing plaster casts.

Hayden: Yeah discipline is important and the ignore it. And I still think discipline is still valid think things have changed a lot.

Hill: You can go into McDonald you can do it. You've got the plaster Dater it is there, discipline but its not the discipline any good to discipline which you put on you walk into is far more important, and the kind of you're talking about. . .

Grant: Well I think that at Elam I don't of people are mature enough direction the going to take and surely this year, a year or learning the techniques and might give grounding. Later on you may suddenly want technique at some time the much better to your message. It must be to you to knowledge—knowledge never.

Hill: You pick up a paint a paint and your stroke you do when you are the same type stroke that you will do when become a very painter. You look at early people who have been here and they approach art of painting. Through all this terrible mess from the influence have got here, but when they virtually back thing and carry on. They're, because they painting for three years on they have learn't a their ideas on painting and there's no technique.

But I have developed meaning—its because paint—its my own way, and its most important gave a person a year to paint, a whole year to Bartleet: Why do you come to

Hill: Because you've got to learn here. But in year you paint, you progress, let's face it. Its year of study and being with people like McTapper teach you, they don't talk around and you they don't teach you anything.

Is the education you're sufficient for artistic purposes?

Several: No.

Hill: Yes, because what you name and this is get time. I will be a painter when any good, at I'm an art student at the moment most important that I can paint as hard as I can for four years if I can work hard in those four years a lot, would if I'd been a window looking the day and during the night. The advantage is because we opportunity to work our little we can get some

Hayden: Why do you think painting is in such state? Its technique I reckon.

Hill: Its amateurish, its just this is what's wrong. Look we need technical instruction is what we do is the point of an art school concentrate instruction.

Hayden: Listen you can get a discipline and in McCahon's classes and how to go.

Hill: But this is this is 1902 technique.

Hayden: O.K. this, then think again, if outmoded, it's something Victorian.

Nicol: Now listen, I can explain trying to say little illustration. I've seen the one in and say v



# YOU CAN GET AWAY WITH

because I have a way to express to myself to order in a fashion towards myself. I hope this is coherent to people who paintings. I don't know anything about... The is really disingenuous this is the point to my I paint because influence is the only fact is that you have icty which is art forms and it doesn't sort of art form for some reason doesn't eses. c this, a very of the mixture of politics he black paint the moment where they get across that racial segregation by their one to such as they are painting the walls nd trying to tremendous communication eel as a whole at its really dynamic. they're doing its art, but it won't stand s when they want if they get it. t then not beautiful. It doesn't have to

ets get on to find bad art. Now where do e standards. erybody this body probably thinks that hod is basic important. This is the best lists—everybody their own art is best. point is because says he paints because aint but I (a Negro suppressed in the could painting else he would use his hicle for his. i why he use than any other media is its to paint. in we're talking a pretty divorced point n't really know about, about art and e there's no, can't make a decision in New

is vital because of change of technology. aining student skills which will soon be o use education. an only like to talk about things I know as Elam is not got, you can't be pushed ery narrow you might decide yourself to narrow field of painting—I mean, you've other things a you've got environment, d all the rest media. But as far as we're ave only got one which one you're going like myself you small facet, because I still l, or whether it branch out into an audio

ould you be learn how to sculpt in clay use plastics, or even. hink its a game year; if you're sort of ur powers, that word, or creativeness, ngth of mind can still do this and still get l from it; still what you want to do and I better for it some of the best abstract ave been there all virtually very good academic were all brought up through more academic they were set for two laster casts of discipline important and they seem to l still think discipline is still valid. I don't e changed a

go into McCahon you can do life drawing. : plaster Dier it is there, and this is is not the doing any good to you. Its the i you put on you walk into your studio ortant, and the kind of discipline bout....

hink that at to Elam I don't think a lot nature enough direction their paintings d surely this year, a year or your life to hniques and age might give you a basic r on you may suddenly want to use a me time the much better to get across It must has to you to have this wledge never

up a paint and your first brush when you use the same type of brush will do what become a very very good k at early people who have been through approach any of painting. They've gone terrible mix from the influences they out when they virtually back to the same on. They because they have been e years on they have learn't a lot yes, but painting and there's nothing from

developed nothing—it's because I want to vn way, and it's most important. If you rear to paint, a whole year to paint.

o you come to ou've got grand here. But listen, in that you progress let's face it. Its not in that nd being taught people like McCahon and u, they do walk around and encourage each you and ation you're sufficient for your own ?

se what you name and this is where you be a painter who any good, at the moment :nt at the moment most important thing is as hard as I can care for four years now and d in those four progressed a lot more than I en a window ing the day and a painter . The advantage is because we've got the work our little we can get somewhere.

o you think No painting is in such a pathetic que I reckon.

ish, its just this is what's wrong with it. chnical inst is what we don't get. This f an art school concentrated technical

you can get discipline and instruction sses and how go. his is 1902 taction. this, then thant again, if anything is omething Vian n, I can explain trying to say if I make a I've seen the in and say well you can

paint what you like and the next thing you know half the students are saying I don't know what to paint. What shall I paint?

Hayden: Toss them out, every one of them.

Hill: Now look, I worked here during the holidays as a cleaner and I cleaned up and in the bottom of the bloody cupboard there was a painting by Killeen and it was a painting he had started painting and then he had started using yellow paint and then all of a sudden there was this big cross in yellow paint and written across it was I hate yellow. Now that to me was a bloody good painting and it had nothing to do with what he had been taught. That to me was one of Killeen's top paintings because he had reacted so strongly....

Nicol: If you're left to yourself completely, this is the only valid reason for art schools. One is a sort of social thing when you meet people who are older than you and who are more mature (and some might even be good painters.)

Hill: Yeah but I don't think this is, we're getting down to the point now of do you learn from what they teach you or do you learn from your reactions to what they teach you. Now your reactions will come to the fore in any case.

Bartleet: What you're saying is that you know everything. You are merely using the art school for your own vehicle to paint what you want to paint because you're selfish and you came here with this idea in your mind to paint what you wanted to paint and you weren't going to take any notice of....

Hill: And its got nothing to do with what I have been taught. Its what I have evaluated from other students and from....

Bartleet: What is the artistic environment—you see I believe the artistic environment....

Hill: Its got nothing to do with bloody technique in any case.

Bartleet: What do you mean?

Hill: You were talking about technique, this argument started off from technique. Now, you were saying that technique is important and I was saying that technique is not important, now you get onto artistic environment. You're trying to screw it round to your way. Technique.... Lets face it, has technique got anything to do with it, really?

Hayden: Our art technique in any other form of art like poetry or anything else is just a waste of time, its just gushing and uncontrolled.

Hill: Elam had a name, the Sausage Machine, because there was technique right down to the bloody ground and.... they were turning a wheel and out they would come.

Grant: That was because it was compulsory because it was enforced on people who didn't want to accept it. Why don't they make it....

Hill: We weren't talking about compulsory discipline.

Bartleet: We're saying they should be equally balanced with the other so that you must have the paints and you must have your own thoughts so that when the two work together you get a positive mental attitude to your work.

Hayden: I mean you don't even know, you don't know much about those paints you're using at all, you don't know the possibilities you....

Grant: This is what you discover yourself.

Hill: It is what you teach yourself, you can't teach yourself in a life-time but you're learning and these three years full time you've got is the most fantastic opportunity you will ever get.

Hayden: That's not true.

Are you pushed towards a knowledge of the modern in painting techniques and, at the same time, are you grounded in tradition?

Nicol: I don't think you can be unaware of whats gone before you. You have to be even if its not a conscious thing—you're not thinking oh well Michaelangelo did this I might try it.

Just the fact that you know whats gone before makes it, there's a much much I just don't see how you can sort of paint without knowing what's been painted before.

Hill: Yeah I think that this is pretty important. You can learn a lot of this technique thing from these people. And lets face it these people were masters and you have got a certain tradition and you're following along a line and its important to remember your place on that line.

Do you think you should have a general art history course presented in the academic fashion it is?

Hill: No. No. I think its up to the individual student to follow his own line.

Nicol: If you're going to have a sort of academic thing you'd have to have an art history course related to what you were interested in.

Well what about this Bachelors course, is it an attempt to make Elam academically respectable?

Hill: This is the most watered-down, insipid-looking course, designed purely I think for educational purposes. They want teachers.... there's a new course in secondary schools for art history for U.E. now they want teachers badly for this. I think they've brought it in to solve this shortage. Its not, its certainly not producing great artists, or better artists and at the moment its producing....

Bartleet: And also to make Elam respectable in the University.

Hill: Its certainly not producing better B.A. students than there were before. And it seems to be going right in the middle of the line going nowhere in particular. In fact holding back people from what they....

Hayden: They can do DFA. If they don't like it they can do DFA. So what. If you want to do BFA you can go overseas and get a better job.

Hill: Well, if your such a timid artist, you're going to do a DFA and if you want a qualification you're going to do a BFA and that's all there is to it.

Is an art school established here—is an art school (here speaking of painting department) is it here to get good painters or is it here to get people who are competent painters and good art-historians, english teachers, geography teachers, whatever you want? This is an art school.

Hayden: It's a compromise.

Hill: You don't want a compromise in something. Compromises lead to obscurity and there's no place for obscurity in art.

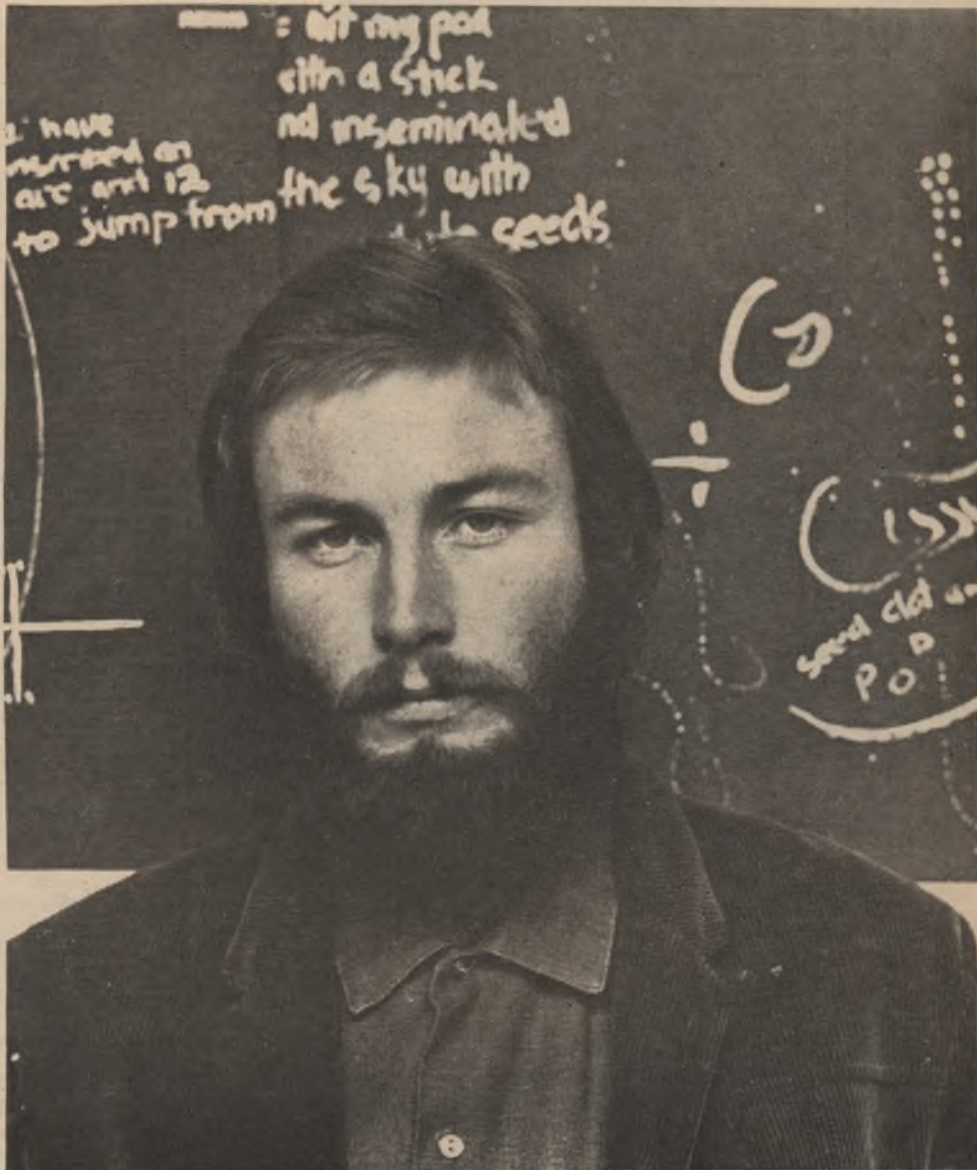
Bartleet: Yeah, I think it's a compromise. I think what it is the old tradition of Elam was to.... you know.... have sort of educated layabouts and madmen. This was the thing and then they tried to sort of respectabilise it you know by bringing in this BFA thing by combining a few BA units with the diploma to sort of calm them down, to make them you know sort of submit to the university influence.

But I personally believe that a person should get a BFA or a degree when he has fulfilled three years of full time study in practical studies as well as some sort of grounding in art history relevant to his course.

Hill: There's a lot of sort of political stuff behind this and money for Elam and this sort of thing and we can't get money unless we gonna show some respectability.

Bartleet: Why come here at all if you don't value that thing that you get at the end?

Hill: You came here, as you said before, for technique, because you've got the opportunity to learn. You came here to learn.



Bruce Barbour



Liz Grant



# Craccum's arts



The Birthday Party / Harold Pinter / Mercury Theatre / produced by Anthony Richardson

A pleasing prospect, this Pinter effort, complementing as it does the succession of large-scale and rather trendy rave-pieces (albeit exciting productions every one of them) which seems to have dominated the contemporary side of the Mercury's offering in recent months. Certainly a bracing antidote to the baroque excesses of *The Ruling Class*, anyway. The birthday is of course the Mercury's, and director Richardson's stated intent, after a full two years of shows designed to test the company's resources is "to do two personal and small-cast plays by contemporary writers—both very different in character." (The other is to be Arthur Miller's recent *The Price*.)

Unfortunately the switch to Pinter's intimate and finely unbalanced atmosphere seems to have left the company groping a little. Professional and polished the production is, with John S. Roberts' elaborate set immediately dominating the senses (although the oppressive note Pinter suggests to me is lost somewhere among the symbolic paraphernalia on stage), and each member of the cast contributing something of significance. But, even allowing (I shouldn't) for first-night unsureness, the uniquely tense atmosphere of Pinter is never really established. This is partly because of the cast's partial failure to come to grips. Robin Peel-Walker has a deceptively hard job as central character Stanley Webber, having to convey in a minimum of lines the figure of the lonely, sensitive underdog whose tragedy the play is; he tries hard but is too often overshadowed by the others, notably Ian Mune in the forceful part of Goldberg though, a tendency to throw away some of his more acid lines detracts from this characterisation. Alma Woods and John Cronin as Meg and Petey Boles complement each other well and present a fairly convincing image of the vacuous, almost oblivious boarding-house couple, though I would have welcomed something more in sympathy with everyone's idea of the English seaside character—surely there is plenty of opportunity for caricature here. Pam Ferris impressed as Lulu and Stephen O'Rourke is competent in the less rewarding part of McCann.

But the real trouble lies with the pace of the production. The complementary and contradictory aspects of Pinter—his menace and nebulosity as much as the wit and earthy humour which is specially apparent in this early play—thrive on a brittle, unrelenting delivery; but here Richardson has opted to concentrate on the pregnant pause and a generally low-key style which in my view just don't suit. Too often the thing simply lacks continuity; too often a Pinteresque *non-sequitur* loses its bite or an episode fails because more seems to have been read into it than need be (for instance the exquisitely pointless breakfast-table scenes.) However, most of the piece's strange

humour got through to the audience of first-night good-timers, who guffawed sporadically and happily repeated favourite lines to each other. Judging by comments overhead afterwards, though, most of Pinter's not-so-daunting symbolism and his to my mind obvious emotional appeal was lost. It wasn't a big audience, specifically considering the birthday occasion with groovy party after and all would have expected Pinter to be a bigger draw; apparently *Not a Word* (opening at Central the same night) still holds sway.

A pity this change of style for the Mercury doesn't make it all the way—they seem to have more to learn here than we or they realise. But the production is superficially good, the faults are not basic or irremediable; and if it isn't great Pinter, it is entertaining.—*Tim Hazard*.

## "BIRTHDAY PARTY"/GALA OPENING/MERCURY

I noticed her first during the interval—there were two of them—Tony and I were in the foyer there, supping on a cup of coffee, talking to these two young guys from the Star. The crowd was moving around, all these culturarties just kind of . . . circulating, letting everyone know they're *here*, at the *champagne* opening, and then suddenly, there she was. Well—um—it wasn't her so much as the *incredible* breasts she had. She must have been about 30ish, she had short blond hair but that was sort of heavy, because it didn't fluff out or anything, but just sat close to her head; she had a pleasant sort of face, nothing exceptional.

But it was this bloody *outfit* she had on—a white trouser suit that with this long thigh length top that had this *really plunging* neckline. It went right down to her waist almost and was cut wide, so that these, ah *breasts*, were just sort of *sat* there in behind this white top. Well, actually they were pressed in a bit, so that they bulged out, sort of, you know, to accentuate the cleavage. They weren't exceptionally firm looking, but full, heavy, you know so that they hung just a little. Well, they looked just . . . *incredible*.

But then someone told me she comes every first night—with a guy and she has this same bloody outfit on, and this spoils it, you know? Well, mean, every time! Apart from her, the play was badly acted, the "champagne" Corbans, I missed out on the food.

The trio (organ, bass, drums from the Colony) guaranteed not to offend (they played stuff like *Only my Love, Goodbye*, *Rainy Night*, *16lb of No. 9 coal*). Sylvia Sevana, the white Tahitian dropped the knife to the sound of tape recorded South Pacific rhythms, and the people, the usual *swinging* middle aged culturarties . . . wait for the movie.—*F. Bruce Cavell*.



ELAM ART EXHIBITION/Mens Common Room.

Exhibitions by students from Elam have, in general tended to be variations of styles of other painters (normally teachers at Elam). Others in attempting to make some break succeeded in producing only pretentious rubbish.

The exhibition at present in the Mens Common Room may be the first public showing of Elam work in which a large proportion of work could be said to be worthwhile.

It is difficult to find out just how students feel about what they are doing but basically the bad work arises from a lack of understanding their own situation. Many students at Elam place their own personal expression before method. This is not to say they should be trained with a solid classical (or romantic) base. However, the artist, should see himself primarily as an artist, not as a social commentator or as one who must expose, or conceal, his soul.

The actual practice of art is what is important, how they produce their works rather than choice of subject matter or theme. Until students learn to understand their art as something quite practical and basic rather than as intellectual or spiritual we will see no real development in art at Elam or in New Zealand.

Chrys Hill shows an awareness of what paint, light and colour are about, his *Bush* is very much concerned with his materials. Colour is not merely a decorative adjunct to form—it is the dominant element, the picture becomes an expression not only of nature but also of paint and colour.

Julie Drysdale's portrait of Linda is a very fine example of the painterly expression of the human figure. Colour and tone are well related and the manner in which the whole subject is subordinated to

colour is handled very well.

Figure on a Bed by Elizabeth Grant is the most stylistically proficient work in the exhibition. Even though it appears to be very traditional (late 19th century) it has a clarity and freshness seldom found in student work. One is aware of a strong sense of line and design something which is lacking in many of the other works.

Glenda Randerson shows her ability in handling with concern for the surrealist definition of objects in light. Her *Still Life* is an excellent example of painting creating the object rather than reproducing.

The two works by Dyanne Goldsmith are fine examples of landscape work especially *Landscape A* where human activity is related in an integral way with natural forms, both fields and buildings have a dual organic/constructed nature. It is the lack of the sense of duality in *Landscape—Green* which makes it less successful than *Landscape A*. These works are based on a firm structural conception, the latent forms are observed and extended into a further dimension as are the man-made forms.

Other artists have shown some excellent work including John Nicol, Bruce Barber, Lyndsay Hannaford and superb little landscape by Marilyn Hogg.

About one third of the paintings, in the exhibition however, indicated any real understanding of painting. It is not just a matter of learning technique (even here many of them are patchy) but rather students should be trying to understand the nature of their own understanding of painting. Technique is not essential but a knowledge of what one is attempting to do is all important, only then will we see a development in Elam painting.—*John Daly-Peoples*

Penguin Modern European Poets

## Poems of Günter Grass



POEMS OF GÜNTER GRASS/trans. Michael Hamburger & Christopher Middleton / Penguin / UBS / 65c

Asked to read 'Protest Poems' for the May Mobilisation of the Committee on Vietnam at the Wellington Town Hall, I found myself at a complete loss. Sure, there were many about, but candidly and objectively speaking, the standard was abysmal; napalm, napalm, blood and guts, poems about Hiroshima twenty-five years out of date, poems about Vietnam five years out of date, poems about Cambodia, two days old and out of date. Impotent rage by the bushel, rants and pleas, direct indictments, blood, blood and burning children, you should be moved etc etc. There were poems by Socialists, righteous indignation by the propaganda bucketful, by the epic, or the spoonful like Odo Stewer's facile *Six Political Poems* buried among the usual atrocious (I beg your pardon) atrocity photographs.

Oh well, someone else will read anyway, I thought. But as I was considering this alternative, the solution proposed itself. Like Grass. Do something, do something Grass, Powerless with a guitar Günter Grass, with his *Jellied Pig's Head* solution to impotent rage, impotent peace marches, poems that are impotent political tracts. Günter Grass, incapable of playing cat and mouse with a theme, finally puts his mailed fist through the tin drum of impotent protest with teutonic certainty in his quartet of bitter disillusionment. The *Jellied Pig's Head* poems are post-cynical. Beginning with *Powerless with a guitar* and winding up with an epilogue, the four poems establish their greatness by actually proposing a solution, something which no protest poem or action ever succeeded in doing.

'Never again shall we protest without power.'

These poems are not the ravings of pubescent sensitivity. Günter Grass has seen war beyond photographs, he was wounded by the Americans in 1945, for him the horror was first-hand. But he knows that poetry which just condemns is impotent. He is not himself at all pro-war, but is truly active against it. A politician of great note in Germany, he feels nothing but scorn for the writer, the artist, who would change the status quo but who is unwilling to actively strive to

change things by involvement, to redirect power. But one must have power to do this, that power which, outside the hall where protest songs are sung,

'finely meshed and composed, has its way.'

The four poems are full of fair criticism of the weaker and more inane forms of expressing dissatisfaction. Poems cannot move Power.

'There are laws of leverage,

but they hold it against the stone that it will not budge.'

'Since power respects only power  
impotent protest is allowed to carry on  
until the noise becomes disturbing.'

After *Do something* Grass suggests an enormously unsuitable optional method of milking excessive impotent rage. Now unfolds the long recipe for *Jellied Pig's Head*, boring, repetitive and uncertain in every respect, just like the average protest, which Grass has copied point for point. I'm sure he calculated it this way despite what his translator, (damn all translators) Michael Hamburger asserts, 'Get carried away with it because of his interest in cooking.' The *Jellied Pig's Head* when read is completely uninspiring, even yawnmaking. With tongue in cheek Grass prefixed

'Who'll follow it cooking?'

Very few, Günter, for after three and half pages of details,

'Then cut up the fat and meat

detached from the bones, not omitting the gristle

and together with the chopped apple etc etc ad nauseam

my reading of it was interrupted by the sounds of people leaving, exaggerated snoring and the tremendously relevant interjection from one old fellow who couldn't contain his impotent impatience;

'Yes, but what are you trying to say?'

In short, the poems were a complete success, although nobody liked them or me. In barely fourteen minutes reading I had managed to recreate all the boredom of a great number of protests, complete with acute public disinterest and even hostility. Grass had made his point.—*J.B. Horgan*.

Pant  
The  
Pap  
An ex  
mariju  
history

Edited by  
Dav  
Sol

Christian  
12 Frost  
Auckland  
695-541

JOSEF



Panther Modern Society

# The Marijuana Papers

An examination of marijuana in society, history and literature

Edited by  
**David Solomon**

THE MARIJUANA PAPERS/edited by David Solomon/Panther/UBS/\$1.70

Marijuana, loco-weed, cannabis, hashish, grass, pot, ganja, bhang or just plain old 'shit'. All weird and wonderful names for what remains one of the world's most widely used social drugs. Dr Timothy Leary takes great pleasure in citing the fact that worldwide there are more marijuana users than members of the Protestant and Jewish religions combined. At the time of writing all reasonable evidence indicates that marijuana is a mild drug which is not in itself harmful when taken in various forms. Indeed, the evidence seems to indicate that marijuana may have positive virtues as a social drug.

However, marijuana has been known to produce cases of hallucination, acute paranoia and offensive violence. The curiosity is that these symptoms are most commonly found in those who have never experienced marijuana in any other manner apart from an excessive verbose mass media. Specifically, they are politicians, customs officials, policemen, members of political godbodies and talk-back radio announcers. Above all, there is the amorphous bourgeoisie who remain responsible for the aforementioned forces of bore and order.

It is a curious feature of our captains of government that whilst they themselves admit the necessity for providing more knowledge of marijuana, they themselves have been instrumental in attempting to block the spread of that knowledge.

The Marijuana Papers is the most comprehensive, authoritative and sensible document yet to be published on the subject of marijuana. It is broadly divided into three categories: Historical, Sociological and Cultural Papers; Literary and Imaginative Papers and Scientific Papers. If a general argument in support of marijuana develops from the various sections of the anthology it is because the facts, and the writers themselves, relate to such an argument. As Solomon says in his introduction:

"In addition to changing people's minds about marijuana, it is further hoped that this anthology will serve as a basic factual manual for that growing number of concerned, courageous folk, of good-will who, in recognition of the plant's many virtues, risk official disapproval by openly arguing and campaigning for its legality."

The first paper is a social, botanical and geographical history of marijuana by a botanist, Dr. Norman Taylor. He traces the spread of marijuana from the China of Emperor Shen Nung (2,737 BC), through to India, the Moslem world, Europe and America. The good people who cared for the weed also carried the weed. The only restricting factor on the growth of the plant is effectively the need for warm summers. The result is that marijuana now grows, and is cultivated, in every one of the inhabited continents of the world.

Taylor also deals with the development of the production and methods of taking marijuana.

The sociologist, Professor Alfred Lindsmith, provides a basic statement of the marijuana 'problem', its myths and realities. The facts are:

- (1) The effects of marijuana are exhilaration, loss of inhibitions, a changed sense of time and increased personal sensitivity.
- (2) These effects are physically trivial and not physically harmful.
- (3) Marijuana is not addictive.

The various myths that have been propounded from time to time are that marijuana causes insanity, crime, 'revolting sexual immoralities' and addiction. In any case the opponents of marijuana have shown incredible confusion as regards the dangers of marijuana and amazing bureaucratic opposition to its legislation and use.

Stephen Abrams tells with righteous indignation of the political lobbying for the legislation of marijuana in Britain by the Society of Mental Awareness (SOMA—somebody's read their Huxley). Abrams' article also deals with the circumstances surrounding the "Wootton Report" from which the following article entitled "The History of the Development of International Control" is taken.

One of the most illuminating essays in *The Marijuana Papers*, is Dr Howard S. Becker's "Marijuana: A Sociological Overview". Becker attempts to understand the sequence of changes in attitude and experience which lead to the use of marijuana for pleasure. Rejecting arguments such as the 'need for escape', Becker sees marijuana use in a theory of deviance.

"...instead of the deviant motives leading to the deviant behaviour, it is the other way around; the deviant behaviour in time produces the deviant motivation. Vague impulses and desires—in this case, probably most frequently, a curiosity about the kind of experience the drug will produce—are transformed into definite patterns of action through which the social interpretation of a physical experience which is in itself ambiguous."

The result is that rather than being for justifiable reasons, a social deviant, the marijuana user is created a deviant for absurd reasons. Thus modern society creates yet another class of outsiders.

Becker also points out that before a person will become a

marijuana user he must have a conception of the drug's use. Nobody will spend time and money on marijuana unless he: learns to smoke the drug in a way which will produce real effects, learns to recognise the effects and connect them with drug use and learns to enjoy the sensations he perceives. The result is that usually the marijuana user develops an orderly and intelligent attitude to the taking of the drug. Believe it or not Dr Timothy Leary is not an incoherent acid soaked fool, but one of the world's more perceptive freaks. His essay 'The Politics, Ethics and Meaning of Marijuana' is a bitter and powerful polemic. He sees the whiskey soaked white middle class of America imprisoning the minds, and bodies, the young, the racially and nationally alienated and the creative by refusing to allow them to alter their own consciousness. At the same time the political superstructure experiments and uses other mind changing drugs and devices on a wide scale. Accordingly his two commandments for the molecular age are:

- (1) Thou shalt not alter the consciousness of thy fellow man
- (2) Thou shalt not prevent thy fellow man from altering his own consciousness.

Marijuana, for Leary, is the first stage of a psychedelic voyage of discovery. A voyage which must be undertaken by intelligent pilgrims, for consciousness can only be studied from within. Both Theophile Gautier and Charles Baudelaire were members of the notorious Parisian Club *des Hachichins* of the last century. Both give highly personal and idiosyncratic accounts of the marijuana experience. 'Marijuana' is both a release, as a subject, and a stimulant, as a drug, for Baudelaire's magnificent prose.

"A man will never escape from his destined physical and moral temperament: hashish will be a mirror of his impressions and private thoughts—a magnifying mirror, it is true, but only a mirror".

It is perhaps because marijuana did not release Baudelaire from his own tortured genius that he both condemned and used the drug.

Paul Bowles dramatises the cultural differences between alcohol and marijuana in his 'The Story of Lahcen and Idir'. Lahcen is a noisy boozier and Idir is a quiet reflective 'Kif' smoker. The Hollywood plot line is cunningly concealed. Drunk boy meets girl, high boy meets girl, high boy gets girl and the drunk boy goes by the wayside. Terry Southern's neo Faulkneresque story 'Red Dirt Marijuana' is a grass-roots saga of American blacks and poor whites. The poor white boy learns about marijuana and life in the great rural American backyard. His teacher is a local negro. The pivot upon which their friendship is based is a big healthy marijuana plant.

Allen Ginsberg, one of America's more loveable neurotics, writes the 'First Manifesto to End the Bringdown' in two parts. The curious fact is that he is more lucid in the section which he wrote whilst smoking marijuana. His *bete noir* becomes Mr. Harry Anslinger of the U.S. Treasury Dept. Narcotics Bureau, his world of commitment becomes the 'other world' of creativity. He aligns the subject of marijuana to an attack on bourgeois society related its dubious reality.

"When the citizens of this country see that such an old-time, taken-for-granted, flagwaving, reactionary truism of police, press and law as the 'reefer menace' is in fact a screechy hoax, a scarecrow, a national hallucination emanating from the perverted brain of one single man (perhaps) such as Anslinger, what will they begin to think of the whole of taken-for-granted public REALITY?"

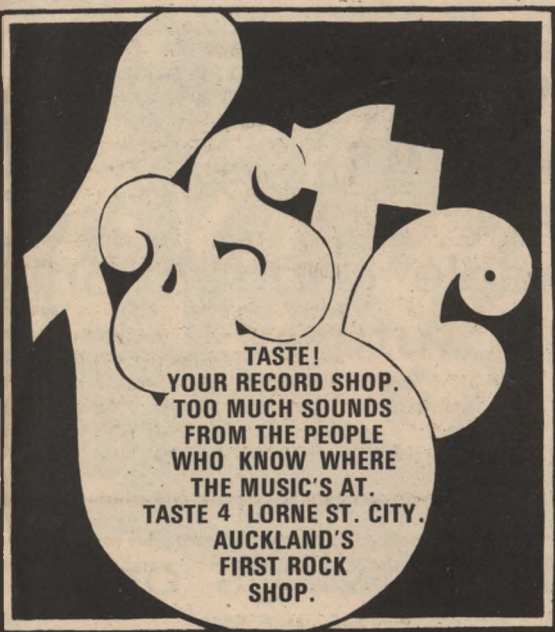
Also reprinted in *The Marijuana Papers*, in near complete form, is Mayor La Guardia's committee's report 'The Marijuana Problem in the City of New York'. This report still stands as the most authoritative general consideration of the subject in modern times. Together with all the other material, scientific and otherwise, *The Marijuana Papers* should satisfy even the most sceptical, I disregard the lunatic, reader.

The various phobias of various people have elevated marijuana to the status of a problem; it is not a problem in itself. Consider Dr Joseph Santamaria (a familiar name) for example.

'This fraud (the harmlessness of marijuana) is being foisted on us by the same group of people who are calling for abortion law reform, the abolition of censorship and euthanasia.'

Thus the issue is obscured.

The police are no solution at all, no matter how many hopeless junkies and innocent pot smokers they beat up in goal. The most they can do is induce people to be careful and devious—there is one story of hash being smuggled through American customs disguised as furniture. What must happen is that the addictive and dangerous drugs must be legally and socially separated from marijuana. Unless this is done then the Authorities, of dubious authority, will have a real drug problem on their hands, and it won't be an illusionary 'marijuana problem'. Now that *The Marijuana Papers* is freely available, there is no excuse for ignorance as to the facts of marijuana.—David Dunstan, reprinted from LOT'S WIFE



**TASTE!**  
YOUR RECORD SHOP.  
TOO MUCH SOUNDS  
FROM THE PEOPLE  
WHO KNOW WHERE  
THE MUSIC'S AT.  
TASTE 4 LORNE ST. CITY.  
AUCKLAND'S  
FIRST ROCK  
SHOP.

## EXERCISE

### YOUR LEGAL RIGHT

Register as a Conscientious Objector

For information write or phone

Christian Pacifist Society, or Society of Friends,  
12 Frost Road, 115 Mt Eden Road,  
Auckland 4. Auckland 3.  
695-541 606-834

## MAKE MILLERS YOUR MENSWEAR SHOP

"Longjohns" cotton interlock \$1.09  
"Longjohns" all-wool \$3.50  
Short sleeve button front all wool singlets \$3.50  
Mustang trousers with belt \$7.50  
Aywon stretch trousers usually \$9.50 now \$6.95  
Duffle coats. Splendid line at only \$11.95  
White lab coats \$3.95  
YES JUST A FEW OF THE LINES TO BE FOUND AT

# millers ltd

16 Wellesley St., Corner of Lorne St.

## Dominion Bookshop C. Brazier

714 Dominion Road, Ph.600-062  
Specialists in

Non Fiction...Rare Books...N.Z. Books

Out of Print Books...Adult & Art Books

Aucklands largest collection of second hand books

JOSEPH LOSEY'S

# BOOM

A.U. FILM SOCIETY

LIZ  
TAYLOR  
RICHARD  
BURTON

# LT tonite



# Keith: dissenter the best volunteer

"The political demonstrator provides an example of a pertinent and currently one of the most effective forms of volunteering", said Hamish Keith speaking against a motion "That Volunteering is a Mug's Game", at a debate held recently by the newly-formed A.U. Volunteer Service Abroad Club.

This was one of the controversial points brought out in the debate, which aimed to evaluate the validity of volunteer aid. Opposing points of view were presented by the speakers who included a doctor from Tonga; a headmaster from Fiji; the recent parliamentary candidate, Hamish Keith; a journalist recently returned from South East Asia and returned volunteers from the Pacific and Asia.

After defining "volunteering" in a wide sense, as "taking action on a matter of principle" Hamish Keith continued, "The political demonstrator volunteers his conscience to the public gaze, saying 'I am prepared to take a stand on this issue and these are my reasons'."

"Under a foreign aid scheme the volunteer extends this ideal by actually making a commitment to the lives of others. The V.S.A. volunteer freely offers his services on someone else's behalf", continued Hamish Keith. "He gives some extension of his own conscience, activity, and experience of life in the action he takes to benefit others."

## JOY-RIDE

The first speaker to defend the motion, Mr. James Tully, a journalist, argued that the money and effort involved in a volunteer programme "would be better spent in direct financial aid or specialised technical assistance".

Mr Tully saw no point in V.S.A.'s policy of sending school-leaver volunteers with only generalised skills. "I sincerely doubt that the money spent on a joy-ride of a trip overseas for a year for school-leavers is of any lasting or immediate value", he said.

While agreeing that adult volunteers with specialist skills, such as doctors or teachers, had an important part to play in promoting development, Mr. Tully stressed that they were unlikely to be attracted by the pittance offered to a volunteer. "Why should these specialists not get salaries comparable with what their work is worth?" Mr Tully demanded.

Mr Abdul Rasheed, speaking from his personal experience as a headmaster in Fiji, questioned

whether the aim of creating goodwill was always achieved. "In some cases", Mr Rasheed pointed out, "the local people are unable to distinguish between the different breeds of whiteman". Altruistically-motivated volunteers were often confused with British political overlords whom the Fijians tended to resent. Thus the local people



became wary of following the advice given by volunteers whose motives they viewed with suspicion. "This tension makes it more difficult for the volunteer to carry out his task of promoting development," Mr Rasheed explained. "Also if a volunteer shows that he is not always a paragon of virtue (perhaps he may get drunk on local bush beer at a party) the villagers can easily become disillusioned and lose confidence in him as a leader."

## TENSION

A volunteer in a community, can also be a cause of tension", Mr Rasheed asserted.

"In Fiji, schools are mainly privately owned. They are run by local committees which want to make a profit. They may ask for a volunteer whom they can pay

less, even when a local teacher is available", Mr Rasheed said. "This may create bad feeling among a few local aspirants who feel they are being robbed of a job" concluded Mr Rasheed.

Dr Leopino Foliaki, himself a Tongan, disagreed strongly with Mr Rasheed's last point. He emphasised that this position would be very rare. Speaking from his wide experience, he gave examples of the services

performed by volunteers with whom he has worked closely in Tonga.

Dr Foliaki told of a N.Z. volunteer, who had been sent to Tonga as a qualified pharmacist. "In Tongan medical history there have been no fully qualified pharmacists in the last twenty years. Some Tongans had been trained at the Fiji pharmacy school and had the skills to run the local medical stores but lacked the wider experience of overseas training. By working with locally trained pharmacists the V.S.A. volunteer was able to pass on a great deal of worthwhile knowledge."

Dr Foliaki also emphasised that in most Pacific communities there was a great shortage of English-speaking teachers. He stressed the need for

school-leaver, as well as adult, volunteers to teach in Tonga. "Even though school-leavers are not specialists they fill an important position, especially in the missionary schools, where half the staff are local school-leavers, who have only been educated to what is the equivalent of the N.Z. fourth form."

"It is easy for you in an affluent society, where materialism is the most important thing, to criticise the work done by volunteers but I uphold that a person who has volunteered to help those who have been denied the good things of life is very much appreciated", Dr Foliaki concluded.

## ADJUSTMENT

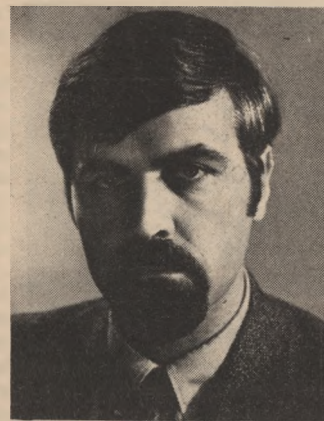
Arguing "That Volunteering is a Mug's Game" Mr John Groom, a returned volunteer based his arguments on the difficulties faced by a volunteer and on a consideration of the ultimate effects of volunteer aid.

He pointed out that a volunteer is unfamiliar with the country to which he is going and this created problems of adjustment. Food, medical services, and conditions of work were often of a much lower standard than that to which a volunteer was accustomed at home.

Mr Groom also questioned the validity of medical programmes, which, by providing medical services, reduced the death-rate, making overpopulation a major problem. He also doubted the value of perpetuating an English-based educational system in a country like Western Samoa, where he felt the schooling system was totally unrelated to the local needs for agricultural skills.

The final speaker was former volunteer Dr Ted Clark, who spent a year at Gombak Aboriginal Hospital, Malaysia. Speaking in a more humorous vein, Dr Clark pointed out the

contribution that volunteer organisations make in channelling idealism. "In the modern world there is a vacuum," he said. "There are no crusades. War is terribly unfashionable and it is no longer "nice" to kill anybody. In spite of this, the same old sense of



Hamish Keith

idealism permeates youth. V.S.A. is one of the most apt ways of channelling this. There you can be your Doctor Schweitzer or your knight in shining armour!" he said. "V.S.A. satisfies this sense of adventure."

Countering Abdul Rasheed's argument that volunteers were expected to be paragons of virtue

Dr Clark reminded the audience that "volunteers are a very much bunch, not vastly different to the general populace. They have arms and legs, minds and heads, lusts, appreciable thirsts and wish to satisfy all the basic needs of their bellies. Despite possible shortcomings they have much to contribute to those less fortunate than themselves."

## INSIGHT

Dr Clark felt that a volunteer had much to gain in terms of maturity and in understanding about other people. He stressed an insight that a volunteer gains: a knowledge of world problems. "The government is more able to cope with responsibilities after having experiences living abroad. Evidence of this Ted Clark quoted figures showing that returned school-leaver volunteers had 10-15% higher university pass rates than the national average."

In conclusion Dr Clark said that he had never yet met a volunteer who thought he had wasted his time or that volunteer organisations should be abolished. "Volunteering is definitely not a mug's game. It has a lot to offer," he said.

The motion "That volunteering is a mug's game" was put to the floor, and lost.

# Help wanted for Open Day

Next Thursday is Studass's traditional Open Day and the most urgent requirement at the moment is help for tours and information booths, according to Public Liaison Officer Bruce Cleland.

"This is the day," he said, "when the public can gain a more balanced view of university life. It's a day when the University can show it has a worthwhile contribution to make in the community; to show that in the overwhelming majority of cases the taxpayers' money for bursaries is not wasted and also for the public to observe the conditions in which students are

forced to work."

The response from departments has been good, although some were reluctant to mount special displays as they were a poor attendance last year.

"Hopefully the weather will be better this year but we still need people to help organize, tours and man information booths," he said.



## A HARROWING EXPERIENCE

First Gentleman: "I SAY, DID YOU HEAR ABOUT THOMPSON BEING LOCKED IN THE CELLAR ALL NIGHT?"

Second Gentleman: "EGAD! HOW HARROWING FOR THE POOR BLIGHTER."

First Gentleman: "NOT AT ALL. FELLOW WORKS AT THE CORBANS WINE CENTRE. SOME BOUNDERS HAVE ALL THE LUCK!"

Who wouldn't want to be locked up with a selection of Corbans Gold Medal Wines and Liqueurs? You'd emerge a Connoisseur of really fine wines! Your Corbans Wine Centre stocks award-winning wines in pints, quarts and flagons (you can buy by the single pint bottle!) ... sherries, ports and liqueurs ... ciders and soft drinks. They're agents, too, for wholesale ale and spirit orders for delivery by A. A. Corban & Sons Ltd., Hobson St., Auckland. Lucky you to live so near to a Corbans Wine Centre.

## CORBANS WINE CENTRES

Otahuhu: 287 Gt South Rd., Phone OH67-811  
Panmure: Queens Rd. Phone 577-489  
Onehunga: 260 Queen Street. Phone 666-229  
Papakura: 232 Gt South Rd. Phone 85-283

# Auckland University Students

build a valuable connection for the future

open your **BNZ** savings or cheque account now!

USE THE **BNZ** OFFICE IN THE OLD STUDENT UNION BLOCK ALONGSIDE THE UNIVERSITY MAILROOM  
HOURS: DAILY 10 a.m. to 4 p.m.

**BANK BNZ**

THE ALL-SERVICES BANK

Bank of New Zealand



## % Education budget rise forecast

State expenditure on education should rise from 4.2% of the Gross National Product in 1967-68 to 2% by 1978-79, the chairman of the National Development Council, Rt. Hon. J.R. Marshall, told the cent AUT seminar 'The University and The Community'.

The GNP in 1967-68 was \$4060 million and estimates for 1978-79 are for a GNP between \$920 million and \$6625 million in real money, i.e. without allowance for inflation.

Professor G.J. Schmitt told seminar that this means state expenditure on education and research which amounted to \$188 million in 1967-68 will rise to \$398 million in 1978-79, an increase of 112%.

This means a total expenditure of \$3,100 million over ten years for the government with private expenditure on education likely to bring that amount up to as

much as \$4,000 million.

"So" said Mr Marshall, "we can see the concept of a faster growing national cake with a larger relative share for education."

### COMPETITION

But two aspects of growth must be kept in mind. As the national income grows, education expenditure can grow with it. But

if education's share is increased, part of the national income must be diverted from existing use to the education sector and this is easier to achieve with faster economic growth.

Mr Marshall said "The importance that is being placed upon the tertiary sector can be gauged by the fact that whereas in 1967-68 it accounted for 30% of

all state expenditure on education, by 1978-79 it is projected to rise to 40%. The universities, then, are in competition with the other areas for a share of the national resources".

And, said Mr Marshall, "although education can be regarded as a progenitor of economic growth, the education sector also demands and receives a sizeable slice of the national income and it can grow best when the economy is flourishing".

## \$250 minifare minigesture

Studass may pay an annual sum of \$250 towards subsidising the Auckland Regional Authority's mini-bus fare scheme if Exec approves a recent SRC recommendation.

A motion was passed almost unanimously at last week's SRC meeting which congratulated the ARA on the idea and recommended that AUSA pay an annual sum of \$250 towards any fund set up to help the scheme continue.

The mover, President Mike Law said Studass should contribute as the scheme was of tremendous benefit to students. A lot of students take advantage of the scheme", he said.

"The scheme will help keep cars out of the city and reduce pollution. Besides, our

contribution will really rock the buggers".

Bill Rudman said the scheme was a good idea and that it was "amazing" that the ARA had thought of it. He said the provision of public transport was a duty of every group which considered it had social

responsibilities.

Jocelyn Logan said that the contribution should be made with a plea for the scheme to be extended to Fridays.

(At present, the scheme covers only Monday to Thursday between 9.15 am and 3 pm).

The sole objector, House

Committee Chairman Roly Metge said the scheme was designed to benefit only the Queen Street Businessmen's Association and asked why students should subsidise them. He also said that Law's comments on pollution were "fallacious".

When contacted, a spokesman for the Queen Street Businessmen's Association said his association was "thinking on the same lines" as the SRC motion.

## Red humour

Last week the First Secretary of the Soviet legation, I. Onischenko, spoke to the Institute of International Affairs in the Maclaurin Chapel Hall. Barry Gustafson of the Political Studies department, took the chair to prevent the meeting degenerating into a propaganda tirade. As a result, Onischenko covered a variety of issues.

The First Secretary displayed aptitude for avoiding difficult questions, and for

the familiar argument of parasitism on the rest of society which paid for their privileges.

Despite deliberate attempts to smear various notable Russian dissenters, and the leaders of Dubcek's Government as being anything from 'immoral' to being associates of spies, Onischenko proved to be quite entertaining at times. He said that some papers in

the Soviet Union support the dissenters, but later admitted that he had never seen any. And then with his tongue in his cheek, he advised Barry Gustafson that it was about time he started reading some Soviet newspapers. Later we heard that two or three members of the Council of Ministers were not Communist Party members—but the First Secretary would not name any. Perhaps the highlight of the evening was when

Onischenko managed to keep a straight face and solemnly declare (twice) that there was no censorship apparatus in the Soviet Union—Kutsnetsov's books had only been edited in the normal fashion.

I am still not sure whether the rousing applause at the end was because the audience enjoyed his straight-faced humour, or because it fell for his propaganda—Ken Hutchison.

## THOUGHT ABOUT BECOMING AN ACTUARY?



The A.M.P. Society invites inquiries from Graduates or Undergraduates prepared to study for the examinations of the Institute of Actuaries. Actuarial work involves the application of mathematical and statistical methods to problems arising in Life Assurance Offices, Pension Funds, Friendly Societies, Banks, Government and Commercial Institutions.

### STUDY COURSE

The earlier parts of the examinations cover subjects of a mathematical nature (including probability, calculus of finite differences, life contingencies and statistics) and also financial subjects. The later parts of the examinations deal with the application to professional problems of the principles covered in the earlier examinations. The course of study is demanding, but the rewards are good.

### CAREER SCOPE

Notwithstanding that it is the largest mutual life office in Australia and New Zealand (it operates in the U.K. also), A.M.P. is showing remarkable growth. Over the last ten years, business handled by A.M.P. has more than trebled. Such growth means increasing career scope.

### WELL REWARDED

The Society gives generous financial assistance to actuarial students in respect of their tuition and examination fees, and awards special salary increases (at present totalling \$1,600 per annum) to members of its staff who gain the degree of Fellow of the Institute of Actuaries. This is in addition to usual A.M.P. staff benefits such as merit rewards, superannuation, housing finance for married staff, long service leave, etc.

### WELLINGTON/SYDNEY

Initially, actuarial students are employed at Wellington in the Society's Chief Office for New Zealand. Special living-away-from-home allowances are paid if applicable. Later, transfer to the Society's Head Office in Sydney is usual to obtain wider experience.

For more information please contact the Manager of your nearest A.M.P. Society Office or write to Mr. P. Paterson, P.O. Box 1290, Wellington.



More New Zealanders insure with the A.M.P. Society than with any other Life Office.

## RACING

## Royal Commission

Well, after receiving two bruising last week (one financial, the other spiritual), we have recaptured control of our column.

One of the highlights of the last week was seeing the New Zealand Racing Conference and the New Zealand Trotting Conference fight it out in front of the Royal Commission over the question of extra racing permits. Basically it seems that neither body is prepared to be realistic about the demands of the consumer (i.e. the punter) when making their submissions. Both groups seem determined to maintain the continuation of small and basically uneconomical clubs just to keep the plutocrats who control racing happy.

The New Zealand Country Racing Club is frequently synonymous with the local branch of the Federated Farmers and the local County Council. Of course it is well known that these two latter bodies are usually only extensions of the National Party anyway, so we have a situation in New Zealand rural racing where the interests of the sport are being controlled by a small group of establishment figures peeing in each other's pocket.

If the Royal Commission had any guts at all, it would completely abolish the present system of racing administration in New Zealand. We would suggest that racing be organized on a regional basis with non-metropolitan clubs providing a feeder service of intermediate and open class horses into the metropolitan meetings. There should be a rationalization of courses so that each section of the area could have a few days racing a year. Redundant courses should be subdivided, turned into farms or public domains. For example in the Waikato East/Hauraki Plains area, there should be only one club covering Thames, Paeroa, Te Aroha and Matamata. Probably Te Aroha should be developed and the others wiped. In the case of Matamata, a training track could be retained associated with a farm or even a regional stud.

Anyhow more on the Royal Commission next week.

For this week we have a guest columnist, Mr S. Visser. In his note accompanying this article he said in part; 'I have used these principles myself and find they hold good as long as one doesn't chase big odds with 'iffy' horses'. He also requested that Craccum does a survey of the various systems advertised in Best Bets etc. If I can persuade the Administration Board to spend \$25, we could try this. Readers will also note that three horses mentioned in this article, which was written last week, won last Saturday.

"Racing papers often speak of a horse being overdue for a win, and this is a concept which can be put to advantage;—not in aiding selection of a winner of a particular race, but in having money on a particular horse when it wins. The key is to decide on a horse which is sure to win within its next 4 starts. In the case of Skint Dip recently this posed few problems, but few horses are as easy to pick as he.

"The most satisfactory guide in following a horse is to take the good lightweight in open company. Their quality can readily be assessed through their graduation through maiden and hack ranks, and an evaluation made of whether they will notch an early victory in open company under light weights.

Such horses are invariably three and four year olds, and often pay good prices because they are not raced in classic events and are overlooked in favour of more proven horses. Count Kercu, Straight, Flying Crest, Ruelle were early winners in open company. Plain paid \$12 to win after a fifth and a sixth in open company.

"It is also noticeable that after notching the first win these horses are spelled by their trainers, and when they return to racing they are only one pound above the minimum, and quickly win again. Coronie paid \$9 under such circumstances in Gisborne after two preparatory races. Twitchit and Straight are two horses who will do the same. Black Charm is taking her time, but may have won when you read this. Captain Jest, who went from maiden ranks to open company in the space of three months and then won in open company last season, is now one lb. above the minimum, and will win very soon; and I predict he will win three races at least, this winter. Phar Lace has just graduated and flopped in his first open start. He is not very consistent, but he is good and will soon win again. Hinematua, Marsbridge and Zanda are not so good, and require patience. Wyoming, Lancelot, Prince Ironic, Silver Blue, Mr Sovereign and Angel's Smile are proving themselves consistently capable in hack ranks at present, and will soon be in open company under light weights, and winning.

"There are pitfalls. If you follow a horse on the assumption that it will soon win bet only on the nose. Consider what the horse is likely to pay, and bet enough to cover your past losses. As with other systems outlined in this column, you must know your horses to avoid losing continuously on a nag. I am not proposing this as a system incidentally; only perhaps as the beginning of one. Avoid unsound horses. Avoid owners and trainers who set their horses for big metropolitan handicaps that they only have a faint chance of winning. Do not start to follow a horse just before it is due for a spell. If it is spelled you can wait until it resumes or make up your losses on a substitute. Barrier draws or weather conditions may delay your horse's win, but don't neglect him at any point. If the horse has no show of winning, the trainer should scratch it. Sometimes after you have been backing a horse several times, his odds may shorten considerably because it has run one or some minor places. Rarely will it pay less than three dollars however, and if you started with cautious amounts, you will never have to risk more than \$5. By then it should win. If it does not, you picked a crock. Be firm with yourself. Do not take any graduated hack—just the good ones, and there may be only one running in any particular week, if any. You won't make a fortune, but you will keep ahead, and be on Captain Jest.

—Mike Law, Keith McLeod.

## progressive books

CONTROVERSIAL TODAY AS ALWAYS  
WE HAVE A REPUTATION  
VISIT US IF YOU DARE

PROGRESSIVE BOOKS  
14 - 16 DARBY ST. AUCKLAND.

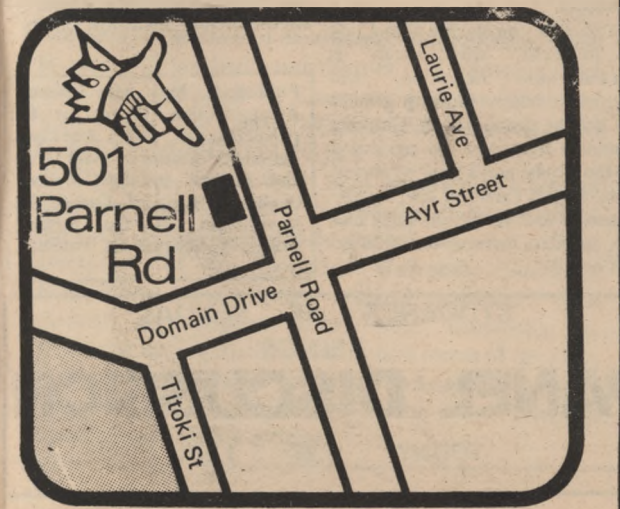


WE SET CRACCUM (how did you guess!)

If you're associated with any publication, student or otherwise

for further information  
WRITE:

**City Typesetters**  
**ph 75485**





# Christopher Robin's defence of COCK

Were you aware that no other language has a direct equivalent for the English words "decent" or "indecent"? Yet the New Zealand legislature has spent a great deal of time defining these words, particularly the latter. Nowhere is this more apparent than in the field of publishing. The consequences have been disastrous in that most New Zealand printers shy away from any four-letter word as though it were contagious. One exception is Christopher Robin Wheeler who prints the Wellington satirical magazine "Cock" on his own machines.

Wheeler was recently haled before the Indecent Publications Tribunal on the grounds that he had printed an indecent document, namely "Cock 8". The offending portion of the magazine is reprinted here along with Wheeler's submissions to the Tribunal.

"In addressing the recent Arts Conference, Anthony Burgess remarked on the fact that writers are regarded as subversive elements in the community by any government. In somewhat happier circumstances than a New Zealand Arts Conference, Jules Feiffer, the American cartoonist and satirist, has stated that satire, to be effective, must be subversive."

"Gentlemen, the reason why Cock has finally arrived before this Tribunal has nothing to do with indecency. As some of you may be aware, the reason it has finally arrived after being published steadily for over two years is because enough people have finally asked "Why is it permitted to continue?" The fact you are really being asked to consider is not whether this magazine is indecent within the terms of the Indecent Publications Act but whether a certain variety of free speech with the label "subversive" is to be allowed to continue unchecked."

## MURKY

"One might think that there would be better issues to prosecute us over than mere indecency, but that is not the case. In what we might call the "criminal" field we might, from

time to time, appear to lie open to charges of contempt of court, criminal libel or telling official secrets, but any or all of these charges would only give us the prominence our critics do not think we deserve. The waters of civil action are murky and fraught with hidden snags. Until better times, indecency it must be; it helps to taint us, lower our credibility and give an excuse for any further harassment which officialdom may see as necessary."

"Some of you may be aware that there have been a number of earlier attempts to have Cock labelled indecent, from such disparate sources as the Post Office and the Security Service. Curiously, these attempts have been unsuccessful. Perhaps the feeling which flavours many Government non-decisions that "if we don't take any notice of them they'll go away" determined things in our favour. Perhaps our apparently small circulation filled our critics with the hope that the magazine would soon disappear. Their disappointment at our continued survival may well be tempered by your final decision."

"A considerable degree of bad faith has been exhibited in my

prosecution for indecent printing. The Tribunal should know that the Police waited eight months before prosecuting me and that the summons was finally served just four days after I had successfully prosecuted the Dominion for an offence against the Electoral Act. It seems to be stretching the law of probability a little too far to suggest that this was a mere coincidence. I was questioned by the Police over six months ago and they had ample information on which to proceed. Had the Police been really concerned about the indecency of Cock 8 they should have acted to preserve the community from its corrupting influence at a time when their action would have had some meaning, i.e. August or September. Apart from any other interpretations, the exercise we are indulging in today could be viewed as an attempt to demonstrate that "something is being done about this magazine Cock".

"On my part, I do not consider it relevant to present you with any lengthy account along the lines of "Cock 8—Is it Indecent or Not?" The statements I wish to make about Cock are general statements. The Police have informed me that their specific interest is in the centre section cartoon strip by the American cartoonist Crum the Bum and the Lou Myers cartoon on Page 27. I don't wish to insult the intelligence of the Tribunal by explaining in detail what the

cartoons are about. The social and political comment contained in them is readily discernible to any informed reader and I marvel as much now as I did seven months ago, when first approached by the Police, at the type of mentality which discovers indecency in them."

## COMPROMISE

"It must not be imagined that those of us involved in the production of Cock became so through light or trivial motives. It is a salutary thought that informed and tasteful publications in New Zealand can only reach a ceiling circulation of 2,000 copies and are constantly forced to compromise in their coverage of events due to restrictions imposed on editorial staff by printers terrified by the bogies hiding in our decency and libel laws. The informal group of people who produce Cock have all had previous experience as contributors and editorial staff with a variety of student publications and literary journals."

"Those of us who started Cock over two years ago, saw the necessity of an alternative publication in New Zealand which was hard-hitting, critical and which would provide a vehicle for satirical writers and illustrators whose work, by its very nature, would be unacceptable elsewhere. Tribunal members will note our general aims on Page 23 of the issue under consideration. It

## Chartered Accountants AUSTRALIA Commerce graduates and students

Have you considered the opportunity for experience in Australia?

### THE FIRM:

**P E A T, MARWICK, MITCHELL & CO.,** an Australia-wide firm linked with the international firm of the same name, is seeking graduates and students graduating this year who are keen to develop their ability through experience in a professional office in Australia.

**WORK & TRAINING:** The firm offers sound opportunities for practical experience in all aspects of public accounting work, including audit, taxation and other accounting services. The wide range of local and overseas clients and diverse services rendered to them provide for a wide breadth of experience. Personal development including participation in extensive formal staff training programmes is encouraged at all levels.

**REMUNERATION:** Commencing salary for recent graduates will be in the vicinity of \$A4,000 and for accountants with prior experience, salaries will be considerably higher, commensurate with experience.

**APPLICATIONS:** The firm's Melbourne staff partner will be visiting the University on the 16th or 17th July, 1970 and will be available to discuss opportunities in the firm. Interviews may be arranged through Mr R.S. Stacey, Secretary of the University Appointments Board (Room 30, Old Arts Building). Correspondence should be addressed to the firm's offices at 447 Collins Street, Melbourne, 3000.

REPRINTED FROM OZ 19

SOME HEAVY COMIX BY CRUM THE BUM

ANOTHER STORY OF LIFE AND LOVE IN THE BIG CITY!!



should be noted that there is a very ancient (and very dishonourable in every government's eyes) tradition of satirical publishing going back into history beyond Swift and Rabelais to Aristophanes. The tradition has suffered badly in the last two centuries since legislators started running wild. The magazine publisher in New Zealand is bound by a maze of laws. All of them unnecessary. It is as true now as it ever was that honest people do not have to fear words or ideas."

### TREMBLING

"Some of the most talented writers and graphic artists in New Zealand today, contribute to the magazine in some form or other. Three former Burns Fellows have contributed poetry to Cock. Two of our current artists have recently held highly successful public showings. In the issue before you, two university newspaper editors were contributors. Even our gossip comes at times from the most respectable of sources within the community. Sometimes I wake at night trembling at the thought that we are really part of that Establishment we think we are attacking."

"Should you decide that Cock is indecent, this much is certain—our magazine will become a happy hunting ground for similar prosecutions. Genuine criminals may well be neglected by the Police and I may be forced to take up a career in law, for the magazine will not be changing one iota from its form as exemplified by Cock 8"

"There is one thing I would like you all to be quite clear in your minds about. We are unsympathetic towards members of this Tribunal. We consider our efforts have displayed an honest purpose in dealing with a difficult situation. The Tribunal must be aware, however, that there is an irreversible trend in world thinking, a species of Cultural Revolution where old ideas of obscenity and the evils of the flesh no longer have any currency. A more responsible government, this country would take cognizance of this fact and change our laws accordingly. The legislature is very much at fault for not having done something about our anachronistic indecency and obscenity laws in the past two years. The salutary and continuous drop in all crime of a sexual nature in Denmark over the past three years as a result of the abolition of censorship laws in that country is too significant to be lightly dismissed by any government. I feel we may have to wait a very long time for a similar change, but come it eventually will. When it does, the fact that our magazine was once considered on an indecency charge will merely be an interesting historical oddity."

Published by the Craccum Administration Board for the proprietors the Auckland University Students' Association and printed by East Waikato Publishers Ltd, of Canada St, Morrinsville, at the printers' works, Kensington St, Putaruru.

## STUDENTS AS SEXUAL BEINGS PANEL DISCUSSION

TODAY B.28 1 pm.

A moti and place Meeting o The mot shall be the control and (At pres Executive a Executive.)

Speaking I was seconded Laird said, "bringing the line with wha Studass I opposed the a backward responsible members are the faculty who elected t

Bill Other spe doing a "reas- present and change this.

Bill Ru Students' As: be run by 80 cost would classic exam University S trying to find that more rea: Richard Victoria stud Exec the "la the running there was in felt the pres

Da

\$

There Not only in prize: who are Associat FLEMING This Craccum the mos newspaper Associat student Auckland Studa appointe consider