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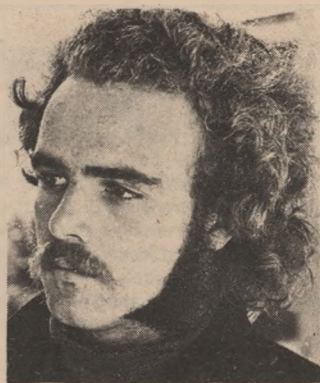
VOLUME 45 ISSUE NO 12

Free to students

photos by Piers Ardley



Spring ...



Shennan ...



Thomas ...



Kedgley ...



Woodroffe ...



Lyon ...

## Executive: Word play overcomes all ideals

In foolish moments of conspiracy, one secures the belief that change is possible, that change can come, can progress beyond words, that this Students' Association can be a social organ for change. Sad delusion ... to think that the new world will come about through such conceited institutions. Last Thursday, 10 June from 6.30pm to 11 June 1.30am, this Association saw its worst ever Executive meeting. It is now clear, absolutely clear, that this Association will not act out any activist or even exemplary role in society. It is also becoming clear, that students do not control the Association at all. It has been subverted by a complex machinery of administrative dealings.

The Meeting was doomed from the start: certain Executive members arrived intoxicated from afternoon drinks with the Vice-Chancellor. Wendy Adams, the Education Officer, walked out in protest after a mere thirty minutes. She accused the President of misrepresenting true facts in his argument for a paid travel officer, full-time on campus.

Concern was displayed by certain Executive members over the possible affiliations of any such travel officer with any commercial firm. Spring talked of trouble-free legalities and moved into Committee.

But that was the introduction to the evening's meanderings. In quick succession, the President's chairmanship over-ruled or misunderstood, motions dealing with the encroaching student elections, and the availability of free telegrams to students wishing to protest against the bill introduced by Air-Commodore Gill. House Committee Chairman Thomas complained that the President was "arbitrarily over-ruling motions" that he disagreed with. Lady Vice President Mary Kirk called the President a twit.

But all this was still warmup, the mere curtainraiser. Three hours of semantics to cover nine of the twenty two item agenda cannot be anything else. The Executive stumbled its way over matters dealing with salaries for Custodians, the advisability or non-advisability of dogs on campus, whether or not horses were exempt from proscription, whether or not, when and how the Association could find finance for immediate additions to the Union building.

### POLLUTION

At about eleven thirty the main drama announced itself. Chris Thomas moved the following motion: "That the Executive direct the Catering Manager to return to using wax cups for milkshake containers."

A minor matter on the surface. After all, the Executive had been quite assured that the plastic cups in use were only introduced as an experiment; that as student representatives had noted the substantial atmospheric pollution caused by the disposal of such cups and had called for their discontinuation as soon as experimental stocks had emptied, discontinuation would actually be implemented. Both Executive, and S.R.C. (in response to a request by Steven Dudding), had been reassured that no new plastic cups would be bought.

A minor matter. However

when questioned, Administrative Secretary Vaughn Preece admitted that the cups were not discontinued; he further stated that about 100,000 more had been ordered to last out the rest of 1971, that Association milk-shake machines had been especially altered to take them, that the new order was to a specific Association design.

Pandemonium broke out. Mary Kirk tried to launch a motion of censure but was drowned out. Mr Preece's voice could be heard muttering about the difference between an efficient Students' Association and a "Mickey Mouse Operation". "Anyway, they're cheaper" he said. Publications Officer John Shennan retorted "Oh good. When this planet is a polluted cinder you'll hold up a balanced budget".

Mr Thomas who moved the original motion gave this statement to Cracum: "Last Thursday's marathon meeting, complete with drunken chairman, was from my point of view, outstanding for the complete lack of any morality concerning pollution in and by the Students' Association. Early in the year, the Administrative Secretary, Mr Preece, had promised that the present plastic containers used for milk-shakes would be phased out and replaced by the former wax cups. The objections raised then and now were that these plastic cups cause a definite chemical pollution to the atmosphere when burnt, as well as leaving an indestructible residue. However, we find that an order especially made for the Students' Association has been purchased and we are stuck with these receptacles all year, in absolute contradiction of expressed student opinion both at S.R.C. and at Executive."

Mr Spring sat very silently throughout. No doubt as President he knew what had happened. The small fact that he is a member of the Environmental

Defence Society, might not mean much.

### EQUAL PAY

Rodney Lyon, the Student Liaison Officer almost hesitated to move the following motion. "What chance of passing?" he thought. He moved it anyway. "That the Executive do instruct the Administrative Secretary to action immediately S.R.C. motion 30 of the 8 April 1971 S.R.C. Meeting." (This motion was a clear call for equal pay for equal work throughout the Association. It was moved in April by Susan Kedgley since the Association had failed to implement a similar motion from last October by Jocelyn Logan).

What chance of passing? Oh optimistic infants! Absolutely none! The Administrative Secretary's response amounted to a categorical refusal. Mr Preece argued that equal pay for equal work was impossible within the award. "We would be asking for trouble if we tried it" he said. Mr Preece's interpretation of the award might be open to question, but the matter is reduced in his eyes to one of staying out of trouble.

Of course the Association will set the example. After all, we can make better speeches than anyone else. When told of the non-implementation of the equal pay motion, Susan Kedgley stated: "Well then, I shall not have anything to do with this hypocritical Association. They politely and piously appointed me as their representative on the Auckland Council for Equal Pay and Opportunity and made the monumental sacrifice of a ten dollars affiliation fee. My position there as AUSA representative is now a patent mockery. It has been reduced to shallow platitudinous nothingness. I resign from my representation of AUSA on that Council."

### BANGLA DESH

Rodney Lyon and John Woodroffe hesitated even further in moving their next motion: "That AUSA do donate 1% of its total income to overseas aid; this year, this money to be specifically donated to the United Nations for relief aid for refugees within or from the Republic of Bangla Desh."

Of course it was not passed. Treasurer Rob Garlick said there was no money and no chance of raising any unless students were asked to donate. "Why don't you

have collectors outside the toilets?" said Mr Preece "Toilets are good places to collect from." After the Meeting was finally over, with no shreds of ideals impudently intact, the Executive Council Room with its massive polished mahogany table, was locked up.

### STATEMENTS

A very distraught Rodney Lyon gave this statement to Cracum: "How cheap our ideals have become; refugees from Bangla Desh can starve, die of cholera and generally fry in hell, but they're NOT getting a whole 1% of our income. We may well have policy on equal pay, but if sexual segregation is inherent in an award, then implementation is clearly impossible, so will all Garlickians kindly see fit to disregard such policies with impunity; it is much more important that we have plastic milk-shake containers because they're cheaper, and who cares if they cause greater pollution. God preserve us from administrative bureaucrats, who become so involved in the means, that they totally lose sight of the end. I or what do we say to those who survive what may well be the worst disaster in the history of mankind (that is now being played out in Bangla Desh), or fellow human beings who are exploited because of their sex, and what legacy do we leave for those wretched souls following us on this planet who will live in special areas where the air is classed as 'fit for breathing'? Executive is dead. Long live the Executive! AUSA will stand on the sideline!"

A vehemently angry John Woodroffe gave this statement: "It disturbs me that the so-called elected representatives can throw out a policy of longstanding such as 1% aid on an auditing technicality and then so vehemently argue against its reinstatement let alone its implementation. This has happened on such a diverse range of issues—from equal pay to music on campus—that it seems that the Executive is no longer paying even token regard to student opinion."

President Spring at one stage in the Meeting, said he was unconvinced by the points raised. That might be. His idealism is unconvincing and even his newly adopted phrases of chairmanship borrowed from David Cuthbert seem unrealistic.

### NO RIGHT

Of course not. Why should it? Who cares if the almighty Constitution, so frequently and conveniently invoked by the powers, quite clearly states that no executive has the right to overturn General Meeting policy? 1% aid was a General Meeting policy. This Executive has overturned it.

Who cares if that same Constitution labels S.R.C. as the Association's policy making body? Equal pay was S.R.C. policy, is NZUSA policy, it ostensibly AUSA policy. Never mind ... delusion is all part of growing up isn't it? You'll lose your ideals when you're mature members of the community won't you? It doesn't matter if it happens just a few years earlier. After all, it's a fast changing world isn't it? And it's nice to harangue other people for everything that's wrong isn't it? Yes, always.

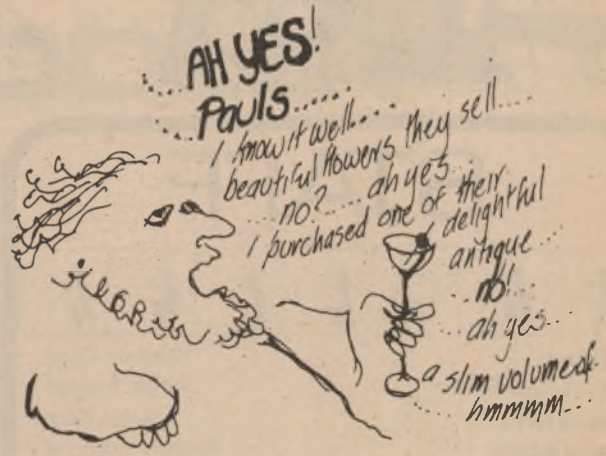
I have often cautioned that the Association is in danger of being

taken out of the hands of students and run wholly by untouchable administrators responsible only to Presidents. The recent price rises in the Cafeteria were based on decisions made by administrative staff in consultation with only two students, the President and Treasurer. Discussion at Executive on the reasons for price rises was held in Committee. Circulated reports were afterwards gathered up and destroyed. No student is to know any reason for that decision, and no student from the general body will ever be asked to partake in such decisions. Requires professional administrative expertise you know.

Talk after the Executive Meeting was quite confused. Lyon and Shennan were both considering resigning from the Executive. I understand a motion of NO CONFIDENCE is being raised at the Winter General Meeting.

The Editor

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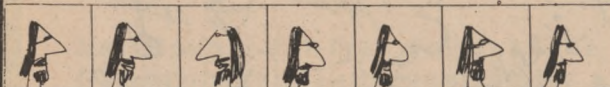
At last Thursday's Executive meeting, a motion was put, that any student who wished to telegram Air Commodore Gill to protest against his bill, could do so through the Association Office and at Association expense. The motion was defeated.

It is important to realize, that whether the bill is destined for failure or not, it has caused much debate and has served as a superb rallying point for all conservative hysteria to focus upon. Moreover, it could just be that this bill is only a feeler for a future Government sponsored move. Could be, might not be, whatever, there is a thorough sickness here. Words, words, words. Do not believe anything behind its semantic bounds, its linguistic enunciation. Do not believe that this Association is genuinely concerned about the proposed repressive measures. Do not believe front page items in evening newspapers quoting certain wordsmen.

Damn it all! Any student who wishes to telegram a protest to Gill, can do so through the Association Office and at the expense of the Editor and Technical Editor. All ten thousand of you penny pinching mealy mouthed psychopaths with your psychopathic leaders and representatives to the nasty, insincere world out THERE.



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## INKSHED

scrivener's corner

### one

Sir,  
I have always seen many invalidities in the HART movement but it is perhaps now after I and many of you have read Tony Abraham's address published in issue No. 10 of Craccum, that it is best to point these out.

Firstly it irks me that any person who represents New Zealand in sport against South African teams is immediately taken to be pro-apartheid. Does it occur to HART sympathisers that this might not be the case? You people yourselves are as bad as the South Africans who think that, as Mr Abrahams points out, by being there you are impliedly tolerating or openly accepting apartheid. The only reason it comes about is that YOU deem it as such. I would suggest that New Zealand sports people who compete against South Africa consider it justified because apartheid will continue at just the same intensity whether sport is held with South Africa or not.

After all isn't our real grudge against apartheid directed against the atrocities that happen within South Africa like the unjustified black lynchings and shootings and the hell that is the daily life of the black South African?

The most that HART can even concretely achieve is the discontinuation of sporting ties with South Africa. But what would this do? Would the whites of South Africa discontinue their repression of the blacks? Not a

hope! Face reality—the only thing you people are destroying is sport. If this had even the slightest effect in concretely stopping apartheid, I would fully support HART.

But it won't!

This is where Mr Abrahams says he 'finally concluded it was impossible to play against South Africa', because one implied acceptance of apartheid in doing so. This is ridiculous because any sportsman can show his disapproval of the system by verbally stating so openly. I certainly would if I were sent to South Africa and I would consider I was doing more to repel apartheid than the whole New Zealand and Australian HART movement.

P.D. Lister

### two

Sir,

A copy of Craccum Vol. 45 issue no 8 was put into my hand by a young man from the Resistance Shop in Upper Queen St on the day preceding the 'mobilisation'. This, together with a portion of Noel Holme's article in the Star that same night, has prompted this letter.

Surely drug misuse and other vices can be just as deadly as warfare. Yet the Student body does not demonstrate against these, but rather (in some sections at least) appears to want to excuse or even advocate them.

To my mind it seems that these evils are all symptoms of a deeper sickness, the cure for which men are loathe to apply. The remedy lies not in demonstrations, marches, legislation, or any other man-made device or organisation. If men do succeed in suppressing the symptoms in one area, the disease breaks out in another, like an attack of boils. Treating the symptoms will never cure the disease.

The world's sickness, of which war, crime, vice, etc etc are symptoms is called 'SIN'. It is inherent in our human nature. Pride selfishness, covetousness, hatred etc are what need to be excised. The remedy was provided long ago, however, and is still available, but it was and still is rejected. We with 'them' have rejected the Prince of Peace and asked what a murderer be granted unto us.

The entry of the Lord Jesus Christ into a person's life is the only effective way in which that person's inherently evil nature may be changed. This is not just theory but the experience of thousands, against whose experience there is no argument. There is a paragraph which reads— "...there is only one name given among men under heaven whereby we must be saved." Jesus Christ is the Saviour of the world as well as of the individual. After all, the 'world' is made of individuals.

I am convinced that this world will not again see lasting peace until the world's decision to reject God's love in the person of Jesus Christ is reversed.

Jesus prophetically wept over Jerusalem and said "How often would I have gathered your children together, even as a hen gathers her chickens under her wings, but you would not ... Behold your house is left unto you desolate." It was the state of the world today that he was weeping over.

Do you not think that the time is ripe for people to turn away from their own futile plans and devices and accept the Plan God offers? Everyone who persists in rejecting God's Plan is withholding peace from this earth, no matter how he marches and demonstrates, presents petitions, shouts, waves banners and writes on walls. No matter how elevated his sentiments might seem to be, everything is hollow and empty, for he cries out against one evil while embracing another if he be without Jesus Christ.

Everyone who, with his whole heart, accepts God's plan, in the person of His son, Jesus, brings peace closer to this earth.

Let him who really, genuinely wishes to see peace established seek and find peace with God in his own heart first. In this way he will be truly effective in hastening the peace of the whole world, and the return of the Prince of Peace, whose right it is to reign.

J.P. Lidgard, M.Sc.

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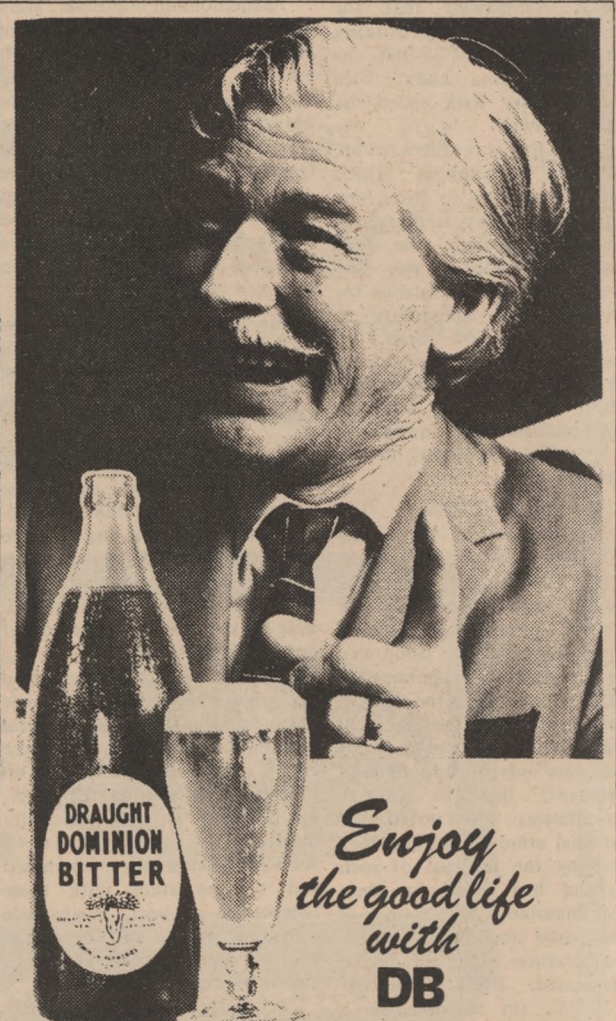
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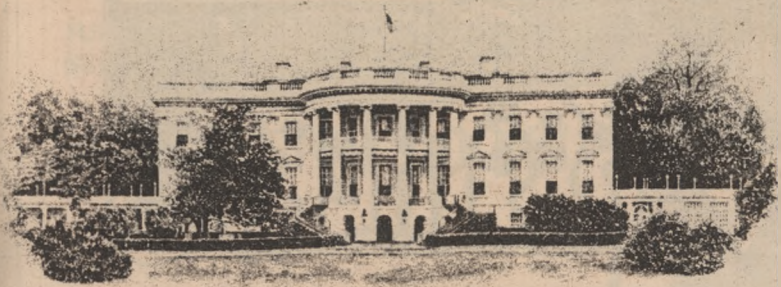
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## from the WHITE HOUSE

# Education and bricks

Early last term, the Education Committee decided that the major objective for this year's work would be a study and evaluation of methods of examination and assessment used within the university. The main reason for this decision is a general feeling among many students that the present methods of assessment (particularly finals) are unreliable. The main criticism is that they do not, in many cases, give a completely objective and impartial evaluation of a student's achievement in his course of study. It is quite possible that this is more true of the Arts Faculty than of others, although it does appear that opposition is being expressed in all parts of the varsity. This is one of the reasons that we have tried to open up lines of communication between student reps in each department and the Education Committee. We can only act on student opinion when we know what that opinion is. (This, of course, is the reason that Exec. makes so many mistakes so frequently). This means that, if you have got any strong feelings about exams (or any other subject), come up to the Ed. Office and tell me (or whoever's there) about them. If you don't do that, at least make sure you tell your class rep.

\* \* \*

Although the former Education Officer, Wayne Perkins, "feels splat" on his face as all bullshit does" (Bob Hillier's phrase), he has now recovered sufficiently to be organizing the Schools Visit programme for this year. This involves two main activities. One is sending groups of students out to secondary schools in the Auckland area to talk to sixth and seventh formers about the university particularly as it relates to student affairs. The second activity involves organizing a 'schools day' during the August holidays where these sixth and seventh formers will be able to come here and hear lectures from the various departments about the content of their course. For both of these activities, we will need plenty of students to help. If you are interested, come up to the Ed. Office and tell whoever's there. If there is nobody, leave a note.

\* \* \*

RICHARD GYDE

### ED AID

Ed Aid was first mentioned in an issue of Craccum at the beginning of the year, as a service to be set up to help students, particularly first years, having trouble in writing essays, taking notes or working out themes of lectures and practicals, and knowing how to use material to the best advantage.

This service is now operational for anyone who wants to use it. Subjects for which aid is offered are Anthropology, Biochemistry, Chemistry, Education, English, Geology, German, History, Legal System, Maori (language and culture), Mathematics, Microbiology, Political Science, Psychology, Science in general, and Zoology.

If you want help in one of these subjects, the people willing to help are entered on cards in the Contact Office (second floor, Student Union Building). The cards are filed alphabetically under the subjects and on each card is the name, address, phone number and the stage for which aid is offered of the people offering assistance. Once you have contacted a suitable person, arrange with them where you will meet. These people have all done at least Stage 1 of the subject.

Aid is not only offered to the individual, but if a group of you think you would benefit from a group discussion on an essay topic this may be able to be arranged. For any further information or individual, or group aid, or on any aspect of Ed Aid you think could be expanded on, contact Wendy Adams at the Education Office, or Jenny King, phone 768-072.

Also if anyone would like to give their own help on the above subjects or especially any new subjects, contact either of the above, or anyone at the Education Office.

Jennifer King

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... STANDING?

## Civic Rice

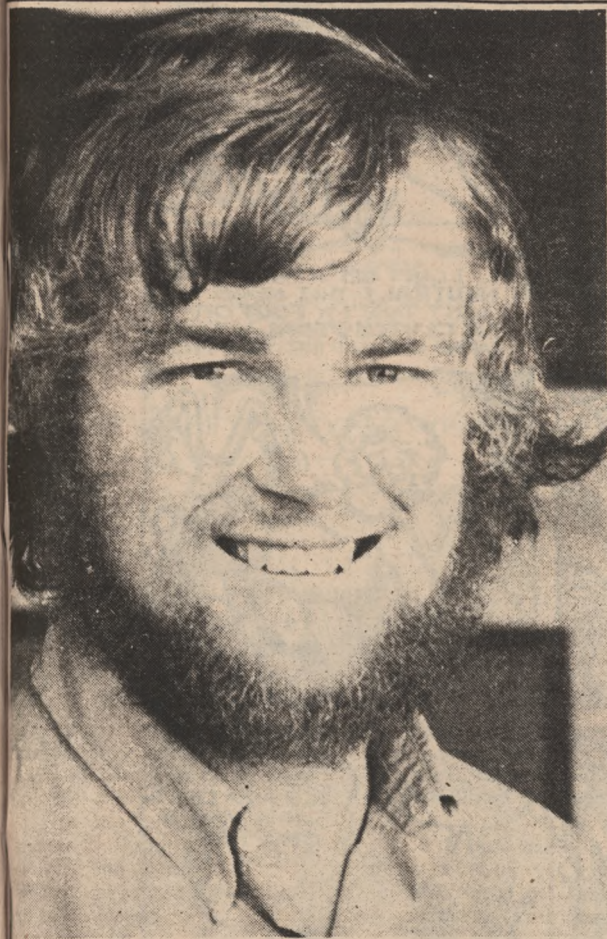
Remember last term, I mentioned hiring out the Civic Theatre to a vaudeville show? Well after much wrangling by Bruce Kirkland and myself, the arrangements have been completed, and it will be held on July 6th (that's the Tuesday in mid-term break). The evening's entertainment will be billed as Bodily Functions' Centennial Freak Show, and the entrance fee of \$1 should cover costs.

The first half will be in the form of a live vaudeville show featuring a magician, trick cyclist, fire eater, juggler, black singer Fields and many Parkinson from Hair, Tiny Thompson, the twenty-two stone singing blacksmith, Frank E. Evans Lunchtime Entertainment Band, and numerous radio and television personalities, all compered by hostles' Brian Dreardon.

This will be followed by the famous Marx Brothers Move A Night the Opera, so be sure to come along for a really good time!

I'm gratified to note that the caf has finally got round to answering my plea for healthier food, which you may have read about in the Orientation Handbook. The recent decision to serve savoury rice to the student body, should maintain sturdy physiques throughout the long winter months which lie ahead. (Too bad the rice has gone up again).

Your favourite president  
Dave Neumegen



WOODROFFE IS HE ...



PAPA STEFFANO'S  
ICE CREAM CORNET:

## Cheung Chang

Hello, people; this is Papa Steffano, back again with the ice cream sweeties, and hoping no-one will mind that he's been away for seven weeks—really only four, but I suppose you've got to count the vacation weeks as well. To tell the truth, I didn't really think anyone would miss me; my efforts to stir up reader participation were pretty much of a failure. Nobody entered my movie competition (the answer was Citizen Kane—I ate the prize long ago), only half-a-dozen people (salut Karen, John and all the rest—all four of you) expressed any interest in the projected Tip Top factory tour, and my plea for stories about overseas ice cream went almost unanswered. Almost? Well, it seems that somebody besides myself cares about ice cream after all, judging by this note that came into my hands by way of the editor of Craccum:

"Stephen Ballantyne: Thought you might be interested in the Hong Kong variety of ice cream. The whole outfit is monopolised by a company called Dairy Farm, which is run and controlled, I gather, mainly by Kiwis. The traditional cone made up on the spot, is nowhere to be found, but the ubiquitous chocolate or fruit covered ice creams on a stick are hawked in every nook and cranny from Cheung Chan island right to the Red Chinese border, and at quite fair prices. (Some of the small villages have a slow turnover, and by the time some of their ice creams reach ones taste buds, they're not the most sanitary, but this reflects the storage rather than basic quality)

"The stuff itself is pretty good, and not altogether unlike N.Z.'s Tip Top really, and the confections around the ice cream are a bit better than some of ours, I wouldn't touch the wafer coned type (like the local "Trumpet") though, as the wafers seem to be pretty limp, even on repeated samplings. (This information refers to Xmas 1969-70, but I shouldn't think there would be much change)."

(signed A.B.M.T. (Med School))

I don't know who you are, A.B.M.T., but I think you're a great guy (or possibly a great girl). If there were more people like you around, this column would practically write itself, and I wouldn't nibble my fingernails so much on Wednesday nights.

There are a couple of points A.B.M.T.'s letter raises; firstly, A.B.M.T. attends Med. school, and his interest in ice cream can almost be taken as a testimony to the health-giving and invigorating nature of frozen custard, the sweet treat that builds strong bones, white teeth and supple muscles. As a student, I find ice cream invaluable whenever I feel tired and jaded after a long day studying; lime sundae (Tip Top, 12c, obtainable from the milk bar) soon puts the pep back into me, and makes me feel as if I could swallow Smullyan's 'First Order Logic' in one sitting.

The other point ... A.B.M.T., your handwriting is perfectly legible. If your prescriptions are written like that, you'll never make the grade as a doctor.

Next time, if you should live so long, I shall give my recipe for Bombe Abominable d'Etienne Jacques Ballantyne.

# BRUCE WOODLEY



IN ATTEMPTING TO COMMUNICATE  
BRUCE WOODLEY AND FRIENDS IN CONCERT SING:

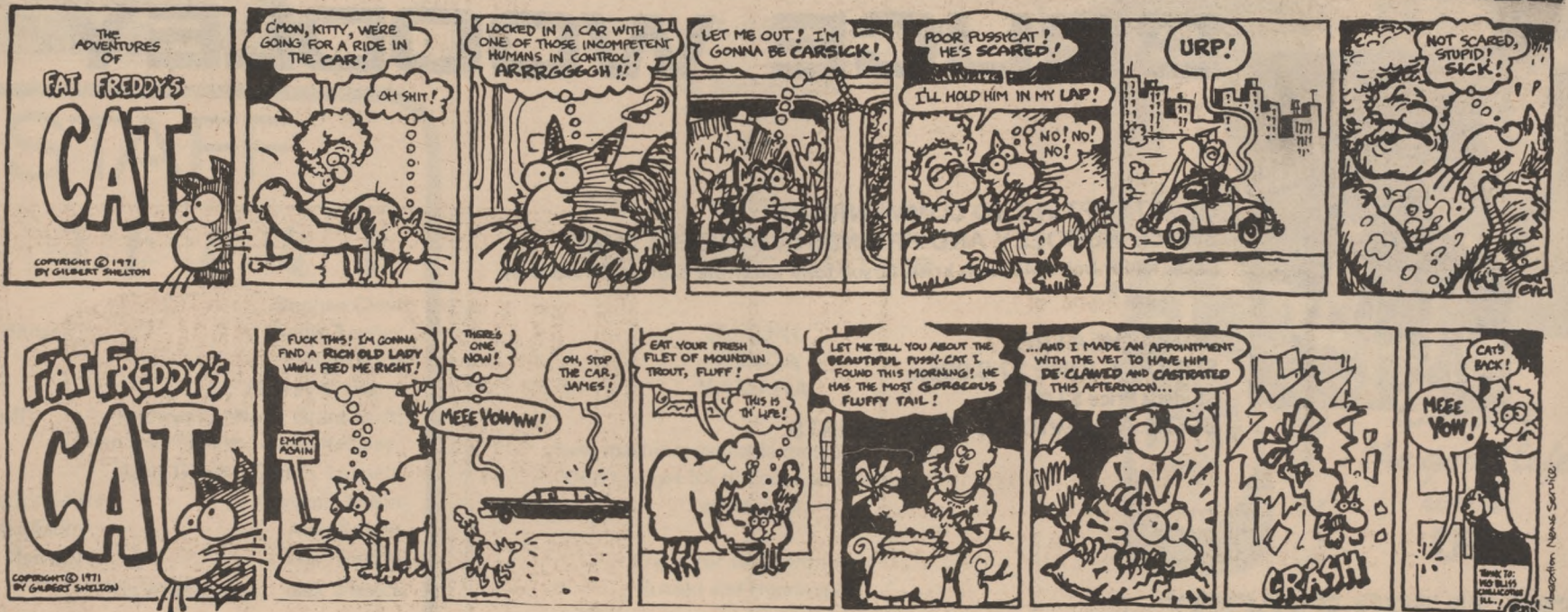
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# Hamish Keith: the humane mandate for Art



KEITH . . . one

*Art in the dawn of humanity had little to do with "beauty" and nothing at all to do with an aesthetic desire: it was a magic tool or weapon of the human collective in its struggle for survival. Ernst Fischer, The Necessity of Art.*

Only the most starry-eyed could believe that art in our society exists anywhere but at the very edge of social reality. In our scale of social values, art barely exists at all, save as a vaguely "improving" mystery or as a kind of synonym for social jam tomorrow. Art is something we will have, make or be given when we are big enough, rich enough, old enough or good enough. In the meantime, we can have a little now and then, when the public purse is willing, as an installment on the millenium of the good life, when the entire world winds itself in wool, gobbles up cheese and fat-laced mutton and runs its motor cars on butterfat.

Art, in this view, is a kind of optional extra concomitant with affluence. As Mr George Gair M.P., Undersecretary for Education, is reported to have put it during the 1969 General Election campaign, "The Economy is the horse and Culture is the cart". Presumably, as the economy gallops on to a bigger and brighter GNP up ahead, culture the happy passenger tosses flowers to the peasants who stand at the roadside and watch the Triumph of private enterprise trundle by.

The first step towards a responsible society is the reversal of this curious picture. It is, in any case, a remarkably narrow view of culture, seeing it as a series of neatly packaged artistic events and solidly built institutions. Materialism creates all things in its own image and cultural materialism sees art as only another commodity to be manufactured and consumed. In the affluent society human sensibility is conceived as a private factor to be manipulated in the service of marketing. Art is the goods, sensitivity and sensibility are the exploitable consumer mechanisms, the quality of life is measured by consumption of art work per capita and patronage consists of an administrative organisation, remarkably like a producer board, handing out cash subsidies and creating a favourable market climate.

In the terms on which it is able to exist in our society, art is little more than a kind of mummified memory of past energies, a social tuatara revered as an almost sentient fossil. Works of art are seldom widely seen as something vigorous, alive and challenging, but rather as something safely dead which the act of respectfully sitting with will, in some mysterious way do us all good. We measure art in terms of ephemeral abstractions like beauty, truth, aesthetic value and even boredom, (which in cultural matters is generally assumed to be a suitable response to profundity). Where the more portable of the arts are concerned and the question of private ownership arises then, as in all other matters, the general yardstick is cash value and predictable increase. In all our dealings with art and culture we are happy in the certain knowledge that it is all top-drawer stuff. While we might value it as a religion, we would never admit that Rugby is a part of culture or that the Stormtroopers of Otago or the Nigs of Kelston are part of a cultural pattern, or that our houses, our cities and the shape we impose on the land is evidence, not of our wealth, but of the condition of our sensibility.

We wear culture as a kind of badge bearing public witness to our sophistication, in much the same way as Kenneth Barlow the intellectual of Coronation Street, sports a Van Gogh print over the fireplace to mark him off from the common herd. Culture is, for us, elitism and privilege. We speak of "taking art to the people" as if art were some divine flame or holy grail that certain among us were marked to be the guardians of. When we criticise existing cultural institutions, like the National Art Gallery for instance, we are inclined to say they are not "worthy" of us, that they are not what an independent and reasonably affluent nation deserves, as if culture could be purchased to enhance our national status in much the same way as a squadron of Skyhawk aircraft or another frigate. Having culture, is belonging to the affluent club, asserting our membership in the First World.

## CRISIS

New Zealand is, of course, not alone in this. There is, it seems, a crisis in the arts throughout the affluent world, and the conditions of art and culture here are not greatly different in kind to those which prevail in cities and countries we have always been led to consider as the font of cultural values. Nor is the crisis particularly new, before the Second World War, for instance, the Italian futurists saw the salvation of art in a physical attack on established culture and on



KEITH . . . two

history, and for the Dadaists attacked art as belonging to the same perverse social values as those that made the bloodbath of the Great War possible. These were not, as some art critics and historians would prefer to think them, merely crises of style, but manifestations of deeper social changes. It is significant, I think, that both of them were, in their different ways, anti-art.

The crisis represented by Futurism and Dadaism has continued to develop, it has not, however, often been so apparent in the arts themselves. When it has been, it has usually taken the form of artists demanding a reorientation of existing conditions, more responsive organs of public patronage, a greater share in the profits made from their work, greater respect, recognition and status. The artist enjoys his role as alienated super-genius, but he would like to leave it from time to time with greater material comfort. Where the artist does not accept this role, or where the arts set out to challenge the status quo, which occasionally they still do, they are still forced by cultural circumstances to conform to a pattern of social irrelevance and cultural elitism.

Where differences do exist between the cultural pattern in New Zealand and those which we regard as metropolitan, they are largely a result of historical circumstances and tend to make our situation at the same time both more specific and more obscure.

## COLONIALISM

Despite the undeniable fact of New Zealand's political and economic independence, (at least in the sense that we can choose the comfort of the limited political and economic opportunities offered us, or the dangers and risks inherent in following our own course of action) our culture is distinctly that of a colonial country. We are inclined to see our own cultured life merely as a reflection of the metropolitan culture in which we imagine our origins to be. The 1969 policy statement of the Queen Elizabeth II Arts Council, for instance, makes the curious assertion that "Opera and ballet form part of the traditional foundations on which our culture is built". If the policy statement had used the terms "song" and the "dance" it would have said no more than is true of any cultural tradition, but to single out two specifically European and nineteenth century manifestations of singing and the dance, reveals what can only be described as a colonial cultural response. It conveniently ignores the existence in New Zealand for almost a thousand years of a culture in which song and the dance played a vital and cohesive role.

If the provincial and reproductive role officially assumed for European culture in New Zealand were not sufficient proof of its colonial status, the condition of Maori culture would seem to be. It is remarkably similar to that described by Frantz Fanon in his essay, Racism and Culture: "The setting up of the colonial system does not of itself bring about the death of the native culture. Historic observation reveals, on the contrary, that the aim sought is rather a continued agony than a total disappearance of the pre-existing culture. This culture, once living and open to the future, becomes closed, fixed in the colonial status, caught in the yoke of oppression. Both present and mummified, it testifies against its members. It defines them in fact without appeal. The cultural mummification leads to a mummification of individual thinking. The apathy so universally noted among colonial peoples is but the logical consequence of this operation. The reproach of inertia constantly directed at "the native" is utterly dishonest. As though it were possible for a man to evolve otherwise than within the framework of a culture that recognises him and that he decides to assume."

The New Zealand pakeha is not, of course, in the same situation as the Algerian colon, and his isolation from the "Mother country" has put him in the same colonial bag as the country's indigenous inhabitants. Just as the Maori is alienated, in Fanon's

sense, from his culture so is the pakeha from what he imagines his own to be. Added to, or perhaps more accurately part of, the colonial status of the New Zealander's culture is the problem presented by the existing and obvious traditions of the metropolis. Distance has lent its own enchantment to the cultural view and we mistake the preservation of past art and culture for the real and living thing. Our view of European, or for that matter almost any other culture, is largely an historical one and our conversations on the subject are liberally scattered with such epithets of reverence as "tradition", the "Old Masters", "Great Art", "Grand Opera", "Classical ballet" and so on. We do not see the cultural goodies of other countries as the state subsidised museum objects they generally are, but as living art. Since all art is largely irrelevant to our reality, we cannot distinguish its relevance, or lack of it, to the locality in which it is preserved.

This view of art, as something to be revered, has led here to some curious restorations of response. In 1967, for instance, when an exhibition of the work of Marcel Duchamp was toured in New Zealand, his upturned urinal called "Fountain" was removed from view during the opening ceremonies at the National Art Gallery and the McDougall Art Gallery—precisely the fate it had suffered when it was first exhibited in 1917. (On reflection, perhaps that was a healthier response than that which mistook the work for formal sculpture and ignored what it actually was.)

## CARGO CULT

The crisis in culture, obvious in New Zealand society, is basically no different to the general cultural crisis elsewhere. The absence of any remnants of a more relevant culture, however, apart from one we instinctively see as alien or primitive, has led us to define our circumstances as peculiar to ourselves and to regard others as culturally richer. Someone once very accurately described New Zealand culture as being equivalent to the New Guinea cargo cult; in the Old World, loads of cultural goodies fly from destination to destination, some of them by rights should be ours, but no matter how much we try to lure them down with opera houses, theatres, art galleries and arts councils, the planes never land here. There is, I suppose, something rather tragic in the notion that all we need to do to make culture part of our lives is to spend the right amount of money on the right kind of things, or speak the magic words and it will spring like Athene, fully armed from the head of Zeus.

So far, we have taken for granted that the words art and culture have a specific meaning to which we have all agreed. In fact the contrary is true. For the most part we avoid defining them other than in the most general way in the case of culture, by which we usually assume is meant all those cultivated and useless things we do over and above such practical activities as work or sport, and the most narrowly specific way in the case of art, by which term is usually meant painting, sculpture and craft and sometimes music, drama and poetry as well.

## RESPONSES

Culture and art are, for us, conveniently isolated. We are often persuaded that their isolation is part of their value, that art and culture being above ordinary life, and the product of special kinds of men, are more noble and more enriching than work. The worth of art is measured by its apparent worthlessness, its refusal to submit to the mundane purposefulness of ordinary life. For Martin Heidegger it may have been a complex philosophical process to arrive at the proposition that art "has no other purpose than that of being there", but for most of us its absence of purpose outside mere existence is taken for granted.

It would be difficult to define with any certainty whether our response to the arts in these terms came from their present situation, or was responsible for it. In either case it would be impossible to consider the situation of the arts in our society, and that of our culture in general, without some clear idea as to what their purpose had been in societies where they were bound up in the social fabric, and where they had an indisputable relevance to social reality.

## MAGICAL RITUAL

Ernst Fischer has, I think, quite correctly defined the origins of art in a magical attempt to come to terms with an apparently intractable present reality. In this sense, art, religion and science all have their origins in the same magical box. Their common purpose, in their most primitive manifestations, being to assert control over the world by defining and describing natural processes in controllable terms.

In the Japanese religion, Shinto, for example, there are prescribed rituals to placate the spirits that inhabit natural materials. To our "sophisticated" minds it seems impossible to believe that an insulted spirit is responsible for the collapse of a badly constructed roof, but if a spirit is not responsible, something is and the rules of right making are greatly reinforced, and readily remembered, if they depend upon some numinous authority.

To give something a name and to define a process in terms of an inevitable sequence is, at least for the imagination to control it. However much social evolution has overlaid this kind of relationship to things and to the world with a patina of objectivity, it still provides a ground bass to the nature of the arts. All art is, to a large degree, the communication of experience, either the experience of the individual or of the collective. In the processes of communication experience is preserved for the use of the collective and the experience of the collective is preserved for its heirs and for its identification.



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## HAMISH K

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# Pleas for a dynamic art: Shinto and Marx

HAMISH KEITH

Participation in and identification with the collective's identity is the collective's culture. Fanon is right when he argues that the evolution of the individual is only possible within "the framework of a culture that recognises him and that he decides to assume". Ideally, the cultural framework should be such that it liberates, for the individuals who come within its compass, a sense of identity and a sense of the collective's vitality. It should lead individual life back into communal life. It should enrich the many by the experience of the individual. It should restore, as Ernst Fischer puts it, the "lost unity of man".

## ABBERATION

To talk of culture in these terms goes very much against the general grain. To ascribe to it a social function, and a central one what is more, is to run the risk of being charged with trying to force culture into some Marxist role. To say that culture reflects, shapes, informs and challenges social reality is seen as in some way degrading it, despite the fact that almost the entire history of art is on the side of this particular argument. At least one major cultural philosopher, Ananda Coomaraswami, has gone so far as to describe twentieth century art as "little more than a provincial aberration".

As for forcing culture into some Marxist role, one feels bound to say that Marxism is perhaps the only political philosophy to shape our age, which sees culture as central to social development and as being bound up with life and work. In this passage, for instance, Marx emphasises the creative nature of work and the peculiar relationship with the world and with work that marks the human from the beast and makes art and culture specifically human: "We have to consider labour in a form peculiar to the human species. A spider carries on operations resembling those of a weaver; and many a human architect is put to shame by the skill with which a bee constructs her cell. But what from the very first distinguishes the most incompetent architect from the best of bees, is that the architect has built a cell in his head before he constructs it in wax. The labour process ends in the creation of something which, when the process began, already existed in the worker's imagination, already existed in an ideal form. What happens is not merely that the worker brings about a change of form in natural objects; at the same time, in the nature that exists apart from himself he realises his own purpose, the purpose to which he has to subordinate his own will."

Culture then, is the thread of complex relationships which bind extended family, tribe or society into a common pattern of belief and behaviour and which invests the work and life of the collective with a meaning, as armour against the meaningless and arbitrary forces of nature. Culture binds the collective in a particular relationship with present reality, it binds the experience and life of the individual to that of the collective, to that of other individuals and it provides the means by which the individual can tentatively extend his own experience into the world.

## COLLECTIVE

Culture is indispensable to humane and responsible social organisation. Without culture, a society can only be held together by coercion, by patterns of behaviour imposed from above, by fear and by manipulation. In the absence of culture the collective, to survive as a unit, will most likely have to find its commonality in a common enemy or in the protection of the collective's material wealth against those less fortunate than itself. The collective's culture will be most obviously manifest in its arts. To the extent they define, extend or challenge the identity and the social reality of the collective they will contribute to the life of every individual within it.

Any discussion about the nature of art will obviously rely on generalisations, since they are seldom static and in their individual manifestation they are likely to be as richly varied as human life itself. There are, however, some consistent patterns apparent in all the arts whatever their particular form. They provide the collective with a language in which the imaginative life can be expressed. They measure the growth of the human spirit and on occasions even contribute to it. They demand, by their nature, that the world and social reality be measured against human life and they liberate the imagination as a force to shape society and the world. As Herbert Marcuse has put it, "poetry, art, imagination, the creator spirit is life itself; the real revolutionary power to change the world; and to change the human body". It is necessary to stress the dynamic nature of the arts, their power to shape and to change.

The main objective of a responsible society is to allow the arts to function in this way and to ensure that the human imagination becomes, through the recognition of the true nature of culture and the arts, a social force.

## ICY EDGE

To be fair to those who presently administer the arts, their importance is at least recognised if not understood. The idea of restoring the arts to a central position in social life is current enough to have become a cliché and in the last two years, the phrase "the quality of life" has become in our society a political platitude. However, if the trick of bringing the arts to life again, or increasing by doing so, "the quality of life", were a simple one, it would have long since been done. It has not and the arts continue to enjoy their icy freedom at the edge of social reality.

Perhaps the statement by Orson Welles that "the cinema is the true art of our time, the theatre, like opera and ballet, is dead." provides a key to the problem. What we recognise as Art is the form it has traditionally taken. We mistake the medium for the thing and despite Marshall McLuhan, at least in the traditional manifestations of art, the medium is not the message. It might be that a responsible society should first exercise the prerogative of civilisation described by Jacques Maratrain, that of "inventing new uses for old things".

However much it might have been claimed as a special virtue for the arts, they have not changed as society has changed. While they may have reflected some of the vast and critical social changes of the past century and a half, they have seldom participated in them, and they have certainly not changed in the same way. The immense social upheavals that began in the nineteenth century occurred at a time when the arts for various reasons were occupying the role of an other-worldly thing. Perhaps the very reasons that caused the arts to escape into Romantic isolation from the end of the eighteenth century, also caused the reorientation of society which followed. Whatever the reason, social power moved into the hands of classes which hardly recognised art in its eliteist sense and for whom the industrialisation of society had progressively destroyed their own culture.

## MASS SOCIETY

What has developed is a mass society and the values espoused by the arts in their traditional forms, are certainly not those of a mass society. Under the circumstances the alienation of art is inevitable. To society at large, it will have little or no relevance and art, in its turn, will find in irrelevance a special virtue. The American sculptor, David Smith, summed it up when he said, "To people whose reactions and responses are conditioned by television, Hollywood, radio digests and the biased press, I cannot hope to speak". Smith also believed that "only artists can understand art".

Little point would be served, it seems, by any effort to apply to society an art that begins by denying its condition. A responsible society would need, it seems, to recognise first, that what Marcuse describes as the "creator spirit" is not irretrievably bound up in forms of art which have lost, to a large extent, a responsive relationship to their collective.

But societies need art and they need a recognisable culture. To create a humane social organisation, it is vital, it would seem to provide those conditions referred to by Fanon. To have any sense of vitality and energy, each individual making up a society, however large or complex it is, needs an identity beyond his own immediate relationship with the world. Like the Paris communards who spontaneously began to shoot at the clocks on the church towers of Paris, each dynamic in society needs to feel that it is beginning its own time, that the past is destroyed, that the future must be freshly made. In this desire, lies the strength of a collective's culture.

It is not necessary to argue whether those conditions prevail or not in our own society. Perhaps the truly responsible society would not recognise art and culture at all. If it were truly responsible, it would have provided the conditions in which art was habitual and culture inevitable. For what is needed above all, is a reorientation of society towards both life and work. To be responsible, a society would have to take human life as the measure of all things. In the measurement of social progress it would replace statistical abstractions with such human ones as joy and happiness. Wealth would be measured, not by the accumulation of property, but by the degree to which the individual was extended and fulfilled.

Perhaps this would seem a hopelessly Utopian goal, but the object of any responsible society is to set, for its members, Utopian targets. To make art part of ordinary life would do no less. The terms we might use would no doubt be different, but in a responsible society art would still be that "magic tool or weapon of the human collective in its struggle for survival" that Fischer saw it as being at the very "dawn of humanity".

The struggle for survival, too see it in the terms used by Herbert Marcuse, is socialism, not socialism merely as "the planned development of the productive forces, and the rationalisation of resources" but, "socialism defined in its most Utopian terms: namely, among others, the abolition of labour, the termination of the struggle for existence—that is to say life as an end in itself and no longer as a means to an end—and the liberation of human sensibility and sensitivity, not as a private factor, but as a force for the transformation of human existence and of its environment."

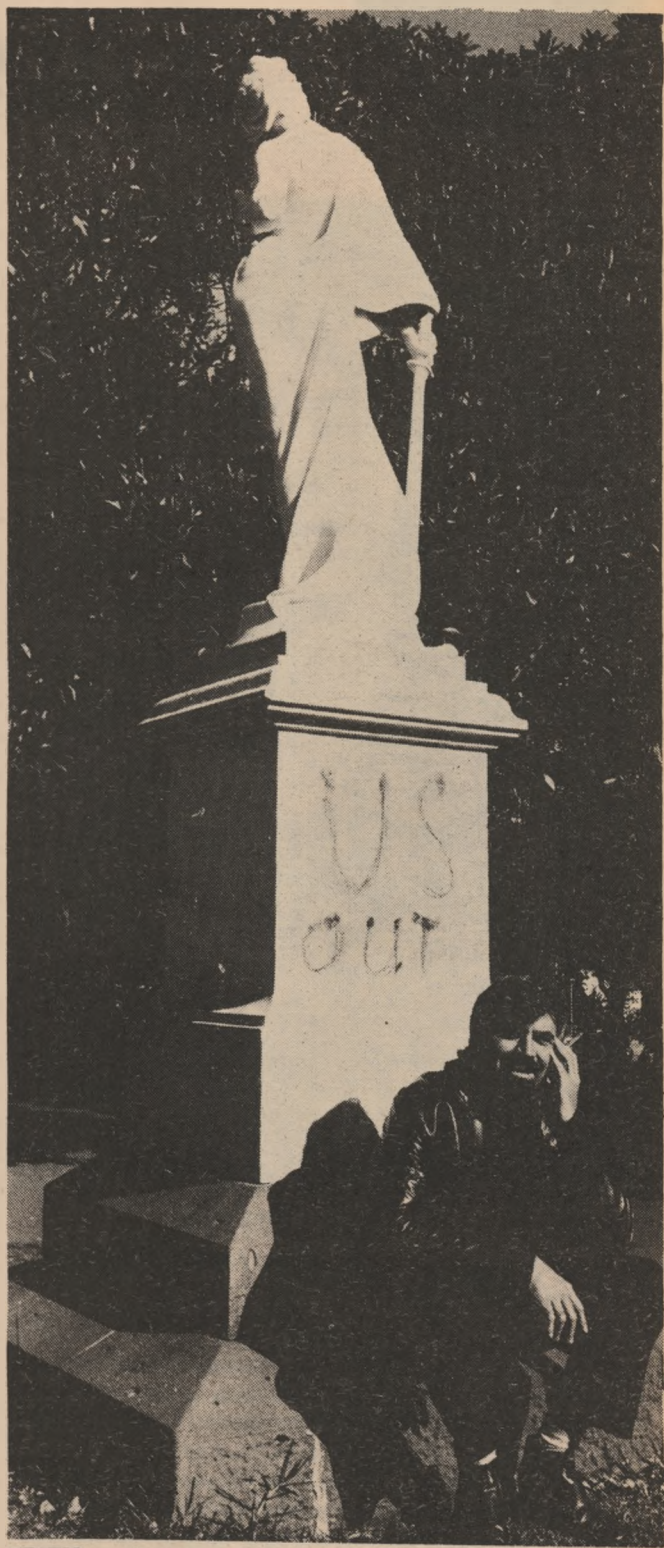
The painter, Piet Mondrian, believed that art could eventually disappear from human society. Art was, for him, part of man's struggle towards equilibrium with the world; towards the millenium when the human imagination and present reality merged into one and human life was at rest. That goal will no doubt never be reached, but it is one that human life is bound to pursue and the part that the arts, however transformed by social necessity, will play in its realisation is critical. To realise both the goal and the means indispensable to it is the prime condition of a responsible society. Humanity is the only mandate for social action and art and culture are the only means by which that mandate can be defined.



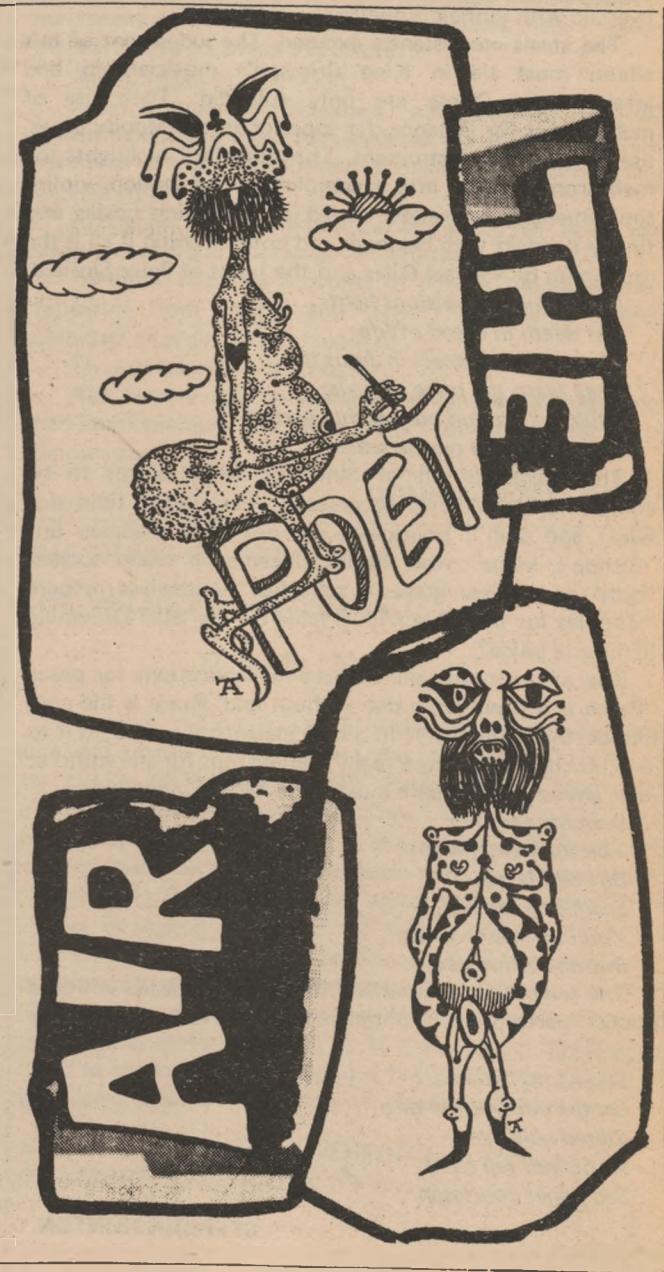
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KEITH . . . four



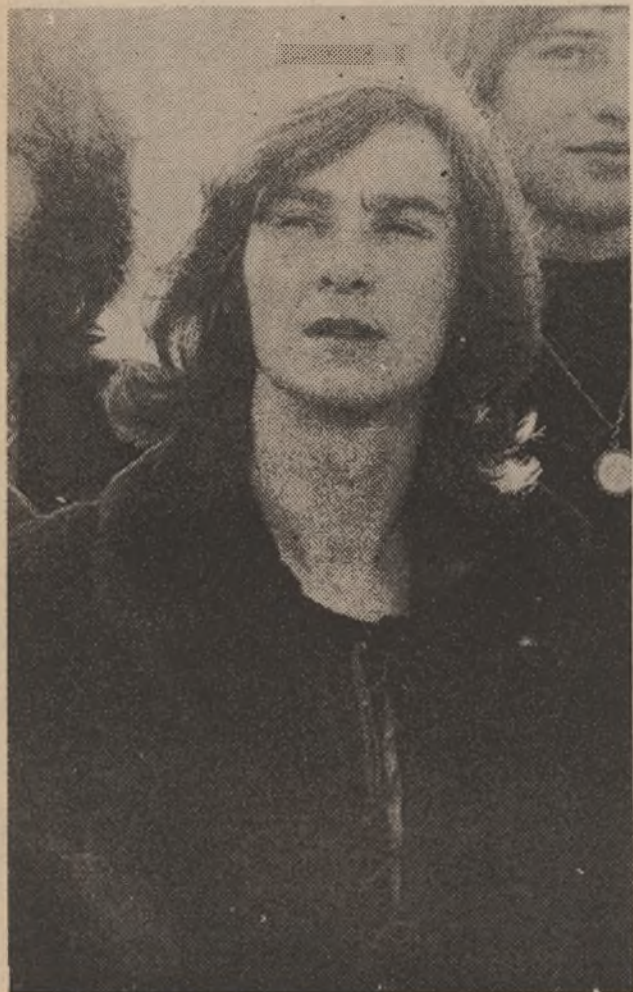
KEITH . . . five







# the best concerto and a steal from holst



Peter Sinfeld . . . guiding hand to King Crimson

## IN THE WAKE OF POSEIDON / KING CRIMSON / VERTIGO / TASTE

King Crimson of course, do not exist, except as a name for Peter Sinfeld and assorted studio musicians; musicians who do not perform in public, preferring to record only. In the case of this album, to record for several hundred hours. Little wonder: if an attempt is to be made to outplay a symphony orchestra; in places, King Crimson try just that. The three pieces attributed to Ian McDonald and Robert Fripp are actually disguised excerpts from Gustav Holst's *The Planets*. The title track is thorough Bach, carefully overlaid with Sinfeld's poetry.

The steals are instantly excused. The judgement of this album must lie in King Crimson's musicianship and arrangements. These are only splendid. Their use of mellotron is for instance, far superior to the Moody Blues' use of the same instrument. The title track highlights the mellotron building into a complete string section, violins supplemented by cellos, added to by string basses and finally overlaid with bassoons and horns. Behind it all is the drumming of Michael Giles and the lyrics of Peter Sinfeld.

*Magi blind with visions light  
Net death in dread of life.  
Their children kneel in Jesus till  
They learn the price of nails;  
Whilst all around our mother earth  
Waits balanced on the scales.*

The theme of all of Sinfeld's words seems to be condemnation. A city becomes a "Pasteboard time slot sweat and spin"; politicians are not only madmen but "Bishop's kings" who "spin judgement's blade scratch 'faith' on endless graves"; suburban housewives prepare "Goodies for the table with a fable on the label Drowning in miracle sauce".

The album opens and closes with invocations for peace "Peace is a dawn On a day without end; Peace is the end, like death Of the war". In a high melancholy voice, as if to say, no chance of peace really coming, not for the world at large anyway. Any peace must come for the individual.

*Searching for me  
You look everywhere,  
But beside you.  
Searching for you,  
You look everywhere,  
But not inside you.*

The search for internal realisation is contrasted with the public performers. Politicians are never named but suggested.

*Sliding mystified  
On the wine of the tide  
Stared pale-eyed  
As his veil fell aside  
Sad paper courtesan.*

STEPHAN HUNTON

## ATTEMPT TO BREAK PROMOTION STRANGLEHOLD

The forthcoming tour of university centres by folkrock vocalist Bruce Woodley is of more importance to students than is at first apparent. For this tour is a deliberate effort by the independent organisers to break the stranglehold of the big-time New Zealand promoters on imported entertainment. Kerridge Miller and their like, determined to make a fast buck, have been content to inflict purely commercial and draw card entertainers on New Zealand audiences without regard for minority demands.

As Bob Raymond who is largely responsible for the tour pointed out, an independent promotion is no pushover. For instance because the giants of promotion are allocated all the import quotas for overseas artists any money Bruce Woodley makes in New Zealand he cannot take out with him. Raymond also claimed that Kerridge refused to allow Woodley to perform in his theatres in Auckland while Amalgamated jumped their hire charges phenomenally.

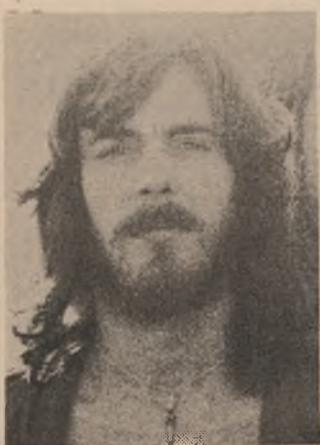
Woodley himself is more than content with independent promotion, more concerned with performance than profit. Trying to escape the 'Seeker' tag after his split with the group two years ago, his claim that the entertainment moguls would use the Seekers rather than himself as a draw shows a realistic appreciation of New Zealand's cellophane scene.

Woodley will be backed by his 'Friends', individual musicians in their own right. Material performed is either written by himself or by such folkrock exponents as George Harrison, Bob Dylan, Jim Webb, and James Taylor.

The concerts will be 'listening' concerts following along the lines of Crosby, Stills and Nash with guitars acoustically amplified by microphones while Bruce sits to sing. Sound will be provided by his own system which consists largely of 1000 watts of amplification and an 8 channel mixer, together with 10 quality column speakers and echo system. Travelling with the \$10,000 of equipment is a sound engineer and producer who controls overall production.



Woodley . . . break in the stranglehold



Ian McDonald . . . overlaps

you tarzan?  
me jane

JANE  
HUNTER  
come and see me  
about student travel  
USIS  
27 Symonds St.

## THE ZURICH CHAMBER ORCHESTRA

This orchestra spoke to us in a voice that is largely unknown in our lives and in our world. Throughout their concert they translated into all that they played, a spirit of freedom and simplicity. They managed particularly in their rendering of pre-romantic works, to fuse two areas of experience. They achieved this firstly by presenting themselves as an instrument of the simplest and most direct musical expression—an instrument free from the interposition of any musical ego that would mould the music as 'personal' expression. Secondly they played music drawn largely from the pre-romantic era: such music created its own self-sustaining universe of sound; Bach and Handel, Pergolisi and Rameau all wrote in a world where men were reconciled to a mythological vision of the cosmos with its profound symbolism and innate sense of form. Thus they unconsciously fulfilled their musical gifts in forms that were for their purposes, perfect, rather than wrought out of an agony of cosmic doubt (and self doubt).

Where such music and the Zurich orchestra met, the result was as good as one can expect from a performance. Several other factors also made this a very satisfying concert.

The conductor, Edmond de Stoutz, had a completely reciprocal relationship with the music he directed. The music formed his approach to itself—he allowed the innate in the music to speak in its own terms—he 'realised' the music, rather than merely performing it.

A small orchestra such as this can convey a sense of 'purity' in its performance. The small ensemble is utterly alone with the resources inherent in the music. It can never achieve its effects by the use of exotic or ponderous instrumentation. Whereas the large symphonic orchestra of the late 19th century and 20th century has been able to resort to impressionism or tone portrayal as effects imposed from without, the small group has had to draw its effects from the irreducible in pure musical content.

The orchestra, as a group, gave the impression that they practised music as a vocation in the best sense of the term. Their relationship with their art was unpretentious; they were working musicians. Music was not an exercise in aesthetics nor did it provide an opportunity for bruised and bleeding sensibilities to air their woes. Music seemed to be their daily bread—a kind of simple spiritual and physical sustenance such was the feeling of their playing. It seemed to be very involved in essentials.

Handel's *Concerto Grosso in D Op 6 No. 5* was built out of this solid feeling the orchestra had about music. It was vigorous, yet stately conveying the deeply felt ornamentation of the period; its powerful sense of the ornate; and combining this with a pulsating appreciation of lived life in all its directness.

The Bach was an impersonal performance in the best sense of the term: the music simply emerged without the constricting burden of a will to 'form' it. The orchestra would not be described as well-drilled, because they had moved far beyond the regimentation and military stiffness implicit in such a phrase. They achieved a unity of effect in the Bach, free of any sense of imposed discipline. The discipline came from within the music, and each player seemed to accept this order completely.

In Schubert's *Rondo for Violin and Strings* soloist and orchestra created warmth and assurance. The violinist played a perfect lyrical solo. His playing was technically perfect but he never thrust his technique at the audience in a welter of pyrotechnics. The music is a delicate romantic poem in relaxed form. The orchestra and soloist succeeded in allowing the work's naturally easy pace to take over and project itself out as song.

Muller's *Sonata for String Orchestra* carried us into the hard-edged realities of the 20th century. This piece was grimly dramatic, as dissonance strove furiously about a traditional tonal centre. From time to time it broke into climactic fury, similar in, feeling to some of Mahler's more traumatic 'louds'. Served? melodic lines zig-zagged about a tonal spectrum, fiercely contained by the assertive tonality of the sonata. It was music of our time, but without the chilling analysis inherent in 12 tone work. Its human content was assured by its dramatic structure.

The orchestra conveyed this agitation as easily as they had created the repose of the earlier works.

Rameau's *Suite for Strings* had a poignancy of its own despite the more courtly and secular orientation of the composer, in comparison say with Bach. He did not merely create his music as ornament, but infused it with a sentiment that is personal, refined and tragic. The orchestra gave a good rendering of this balance of grace and spirit.

Two encores followed. The Pergolisi movement was a stiletto that flicked out suddenly to remind us of a refined passion and fury, that was in western music long before the romantic trauma.

Tchaikovsky's movement from the *String Serenade* was a graceful completion for the concert. It was Tchaikovsky without the bleeding heart of his neuroticism, without the gigantic tragic vision without the sombre brooding outlook of the endless Russian plains. The orchestra played it with perfect grace.

This was the best concert I have attended this year.

Denys Trussell

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humour. F

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# a warring joy: mercury and waiouru



JOY

## HUMOUR IN UNIFORM or THE CHAIN OF COMMAND

Peter Gillard

Believe it or not, children, the army has a sense of humour. Remember that on these cold Waiouru mornings

(This is a vamped-up version for the considerably more subtle, razor-sharp university mind.)

- a) The Colonel
  - leaps over tall buildings in a singel bound
  - flies faster than a speeding bullet
  - flies higher than a mighty rocket
  - wins a tug-of-war with a huge locomotive
  - gives policy guidance to God
- B) The Lieutenant-Colonel
  - must take a running start in order to leap over tall buildings
  - flies just as fast as a speeding bullet
  - flies as high as a mighty DC3
  - only just holds his own in a tug-of-war with a huge locomotive
  - converses with God
- C) The Major
  - can leap over small buildings
  - flies almost as fast as a speeding bullet
  - flies as high as a cramped-out DC3
  - loses a tug-of-war with a huge locomotive
  - listens to God
- D) The Captain
  - crashes into buildings when trying to leap over them
  - can shoot bullets
  - experiences difficulty flying
  - frequently gets run over by locomotives
  - talks to animals
- E) The Lieutenant
  - stumbles when trying to enter buildings
  - wounds self in foot when trying to shoot bullets
  - can barely walk
  - is an ardent train-spotter
  - talks to walls
- F) The Second Lieutenant
  - unable to recognise buildings
  - is terrified of bullets
  - can crawl
  - wants to dwive a choo-choo
  - sometimes sits and thinks, and sometimes just sits
- G) The Warrant Officer
  - lifts buildings and walks under them
  - catches bullets in his teeth and chews their asses
  - flies higher than mighty rockets unassisted
  - smashes locomotives and chews their asses, too

... IS God

PETER GILLARD

## OH WHAT A LOVELY WAR / MERCURY THEATRE

Mercury productions never fail to annoy me. The fault of a set approach to drama ie the avant garde has its own status quo etc. Sitting there, mumbling on about trite burlesque, when **SUDDENLY** the thought struck that all was intentional. This was a satirical comedy ie **THE** message: war is nasty was set into nasty fun type song and dance. **AND** a curious manipulation of giant play blocks. You too can have scenery from Chairman Mao's primary schools. What does all this have to do with anything? I can tell you that Miss Lee Grant's right flank of right calf features four distinct sitrations, each emphasised by the angle of her **TILT** (& maybe that's what's meant by her professionalism).

But all was intentional. The thought that struck follows: "Now listen you inscrutable misanthrope, strike your head with the information that you can not come here to see **THEATRE**: you are sitting here on seat **H10** in the critic's row, surrounded by an auditorium of purple wigged Remuera socialites, waiting for their after show free champagne. If it is burlesque, comedy, whatever, sit back, discard your pretensions and **ENJOY** it!"

So, Lee Grant, her calfian sitrations and all, I laughed, I got **THE** message, I noticed all and sundry R.S.A. faithful **GETTING** the message ie at one late stage the singalong is attempted. Mind cries out "if these bloody fools start singing, I'll massacre all". No one sang. Test accomplished. The haranguing by endless displays of casualty figures had done its work.

But it was comedy as well. Now there **IS** a problem. The play stood fragmented long before Mercury took their hands to it, Pierrot clown suits and all. Laughter and horror were to alternate; the perception of the audience was to be made schizoid. The task in hand was to develop a continuum as well as separate vehicles of shock.

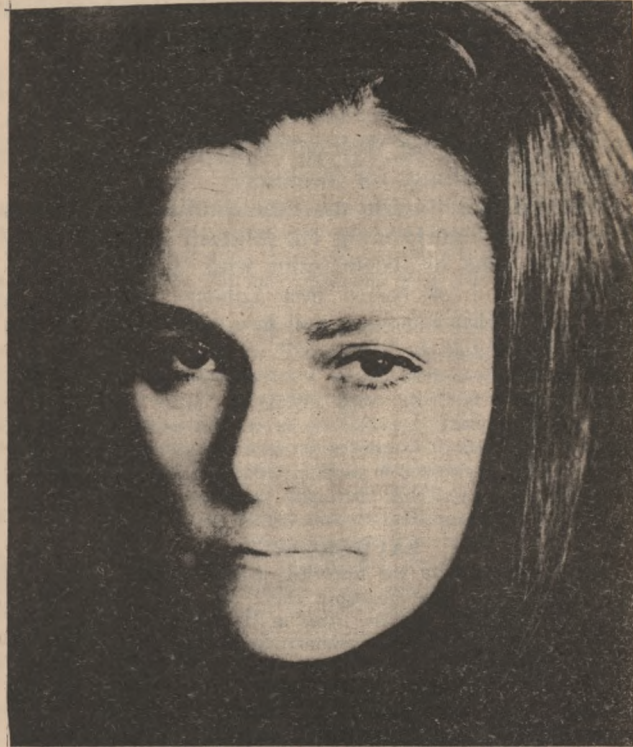
Mercury tried to do this through a compere of sorts, blue suit, ringmaster, accent, buffoon swagger. It worked sometimes, even when blue coat and swagger became sergeant major stripes and encouragement to Irish tenderbloods in no man's land. Always, this single character remained a step aloof, apart and forever commenting. The **NARRATOR**. Oh What A Lovely War is morality play brought up to date. Blue suited arbitrator is there as the play's divinity.

Does **THAT** mean anything? Probably not. Traditional stage is the most totalitarian of the arts (cinema?). Bound in **H10**, laughter is dictated and due solemnity also. You **SIT** there. I sat there, laughed and saddened myself at the appropriate **SIGNALS**. That makes no sense ie to sit for three hours prevented from developing a **RATIONALE** of sequence was murder. Ah, you see the production was more successful than I wish to admit.

STEPHEN CHAN



JOY AGAIN



## Suzanne Goldberg

Suzanne Goldberg /  
Exhibition  
Barry Lett Galleries

and many seek to develop along lines set by early formulaes.

And many artists continue to develop, to see continually through the same patterns and lines something new—developments within the confines of subject.

E.G. COLIN McCaHON

others use the same formula to seek for that, once found but now lost never able to be recaptured.

E.G. ROBERT ELLIS

So too with Suzanne Goldberg. Her early Desert Road series did display a profound sense of feeling and mood—a relationship between landscape and people. Her landscapes devoid of people seemed to feel more for the human situation than the works of other landscape painters. But in her recent exhibition forms lines and paint merely follow the learned paths of her expression

the boredom of repetition.

When comparing 'Blackbird' and 'Seagull' of 1960 shown recently at the ASOA with her newer landscapes and portraits—a lack of subtlety a blandness of feeling the superficiality is matched,

And aging ladies smile on Suzanne and her youth and smile and cast glib phrases at her paintings.

Portraits—tiresome accounts of human situations a sad following from Tapper and Dew. The audience offered coloured arrangements no sense of . . .

The eye adjusts then fades

Not merely by the marshalling of the techniques of neo-impressionism do we grope towards a sense of landscape.

JOHN DALY-PEOPLES

## THE MUSIC OF ERIK SATIE / THE VELVET GENTLEMAN / DERAM / TASTE

You were, in Chan's original design, to be subjected to a long and wordy dissertation on this, the 'serious' (?) LP of my choice (shithot, I thought, Satie, not too heavy, bit trendy what with Cage and that, one of the original Yippies, and but poorly represented in the catalogues). Relax and read on, such an effort would serve only to estrange reader and reviewer from the innocent editor and each other. Then in my confusion I thought of taking my cue from the frantically avantgarde 'liner note innovation' (so described in the long list of production credits), and filling up a column or two with clever punctuation and cross references both eclectic and esoteric, adding up to a vague idea of what the hell I'm at and possibly giving a fairly accurate account of this record's lack of point, but why bother, why bother?

CAMARATA CONTEMPORARY  
CHAMBER ENSEMBLE (?) /

TONY HASZARD



# The socialization of house construction

ROLY METGE

This is an ambitious title but it is not my own. It is taken from the heading of the prospectus of a company formed in Wellington in March of 1937—the object of this company being “the co-operative building of dwellings for workers”.

I intend to speak tonight about this shortlived venture and not directly on State Housing. The company came into being only as the result of dissatisfaction with the nature of the housing scheme of N.Z.'s first Labour government. I therefore feel that this topic will be a contribution to this weekend's theme of the Left in N.Z.

May I first note that this is a minor topic yet it is also an important piece of N.Z. social history. It is of contemporary relevance—for instance, the rhetoric of worker control has barely changed over the last 35 years. But it has been neglected or rather it has been simply mentioned in passing. Perhaps the reason for this lies in the left-wing bias of N.Z. historians—they are reluctant to deeply probe the bitter divisions that do exist within the Left in N.Z.

## BACKGROUND

I will now sketch in the historical background. In 1935 State Housing was not a new concept. There had been two previous schemes; one in 1907 and the other in 1919-22. Both engendered little enthusiasm—successive governments relied upon State Advances lending to solve the perennial housing shortage. The Great Depression served at first to disguise the dimensions of the shortage. Empty boarded-up houses, falling into neglect were a common sight. Their owners had over-committed themselves during the boom years. From 1929 people began to make do, sharing rooms, baches or boarding houses. But by the end of 1934 with prospects brighter and morale higher the pressure upon accommodation was renewed. Marriages had been long enough delayed; young couples wanted a place of their own. Moreover the cessation of building through the Depression meant there was an enormous backlog of construction to catch up on. Such pressure made itself felt on the political scene; e.g. in several Rent Restriction Acts. It was also reflected in the N.Z.L.P. Conference of 1934 where remits from Otago, calling for a State building programme were passed easily. The Coalition government, or, more accurately, Gordon Coates—had also recognised the problem. The Public Works Department sent one of its engineers to Britain in 1935 to investigate: his report advocated the adoption of the British system of massive Government subsidies to local authorities. Coates also issued a pre-election pamphlet entitled the Governments Housing Policy. Its chief author, Professor Belshaw of Coates' “Brains Trust”, ended by suggesting incentives to private enterprise to encourage building.

## STATE CABINETS

But the N.Z.L.P. was more ambitious, more idealistically motivated than that. At the 1935 Conference all the delegates accepted the basic concept of an immediate State programme of house construction. Houses not merely for the workers but State Houses for the ordinary decent New Zealander. A house, which, as Walter Nash said, a Cabinet Minister would be happy to live in.

After November 1935, the whole problem was turned over to Mr John A. Lee for investigation and report. Lee had been appointed Parliamentary Under-Secretary to the Prime Minister—this job was a good way to keep him out of Savage's hair. The man was capable and possessed the necessary energy and drive. Yet a man with more tact would have been preferable. Lee rapidly antagonised union leaders with his high-handed approach. The building and allied unions felt that their vested interests were being ignored. Their mistrust increased as the working relationship between Lee and (Sir) James Fletcher developed.

Lee had helped promote the concept of “decent” houses for the average man; houses which wouldn't bear the stigma of “State houses”. Now Lee had the very real problem of setting up a brand-new organisation to buy land and develop town-planning schemes, to draw up plans and specifications, to determine the quality of materials used and to use N.Z. materials wherever possible; and to ensure a steady flow of those materials. Threatened by a cartel organised by joinery manufacturers the Labour government built two joinery factories to ensure the supply of joinery at reasonable rates.

## FLETCHER INFLUENCE

Lee's main problem was that the Public Works Department—the PWD was traditionally associated with these ventures—simply couldn't handle it. The PWD had undergone years of retrenchment. Savage commented that he had discussed it with the Engineer-in-Chief who had convinced him in 5 minutes that the Department couldn't build a fowl-house, let alone a £3 million housing scheme. The alternative was to build up a new constructional machine. Lee rejected this as taking too long—the problems of finding reliable staff, acquisition of capital equipment and the establishment of a huge buying organisation. Therefore, if the Government wished to construct houses in its present term of office instead of merely constructing an huge organisation to build houses during its next term of office, Lee thought that he had to make use of every existing building organisation. This meant that private enterprise was being allowed to make a profit out of the peoples housing. Such emotional arguments were aimed at one firm, the Fletcher Residential Construction Company Limited. Fletchers built practically all of the first State houses; they built 377 houses in the original Hutt and Miramar districts though another 38 were given to another firm, the second lowest tenderer, to try and avoid the appearance of monopoly. The story of Fletcher Bros. involvement is a complex one. Sir James was personally concerned he claims to have helped write the 1935 NZLP election manifesto. He had publicly criticised the Coalition government and was continually putting-up housing/building schemes to Coates. He now found the Labour government—a government with much enthusiasm but little expertise—receptive to his ideas. Savage repeatedly asked him to take over the whole housing project—Sir James couldn't see himself as a civil servant. It was Fletchers architects who designed the first plans. Lee and Fletcher remained on very good terms—Lee was to praise Fletchers highly—without Fletchers assistance the first house would have been delayed at least a year.

## MILITANCY

But the building unions were highly mistrustful of the weight Sir James carried in Government circles. These unions were at this time dominated by militants. They had suffered heavily during the Depression; they had worked for the return of a Labour government; they now expected a public ownership of all means of production, distribution and exchange. The Wellington union—its official title is The Amalgamated Society of Carpenters, Joiners, Machinists and Machinists Mates—was led by James Moulton and later by Bill McAra. Both of these men demonstrate an almost masochistic streak—if they weren't fighting the bosses they were fighting revisionists. McAra, for example, was an officer of the Wellington Placement Service in 1936. He organised a militant Public Service Association branch within the Service and as a result was ordered to transfer to Westport! This eventually forced his resignation when he became a full-time official of the Carpenters Union. McAra ultimately ended up in the Watersiders Union and became editor of Peoples Voice in 1949.

Such men had seen the Milleium come nearer in their own time. They were soon disillusioned with Labour's moderate approach. They were especially disappointed with the State Housing scheme—they resented Lee's control and his failure to consult the Building unions on a subject they considered to be their prerogative. Lee was never noted for his tact: he personally antagonised most of the T.U. leaders—they generally felt that elements of the Labour government were a bit “too thick” with the capitalists. They criticised T.U. leaders like Walsh and Roberts for working with the Tories, neglecting worker-interests from the security of Party jobs that paid £1300 pa or more. They felt that the Reserve Bank credit which paid for the scheme was not being used to create assets for the working class but for the benefit of a private company. Moreover, Fletchers was a firm with a deserved reputation for being hard on its workers. It was repeatedly stated that Fletchers was a firm that no decent artisan would care to work for. I recently asked Sir James about this: he readily admitted the reputation though he preferred the use of the word “fair”. The first Orakei contract, a Fletchers job, was hit by a 3-week carpenters strike.

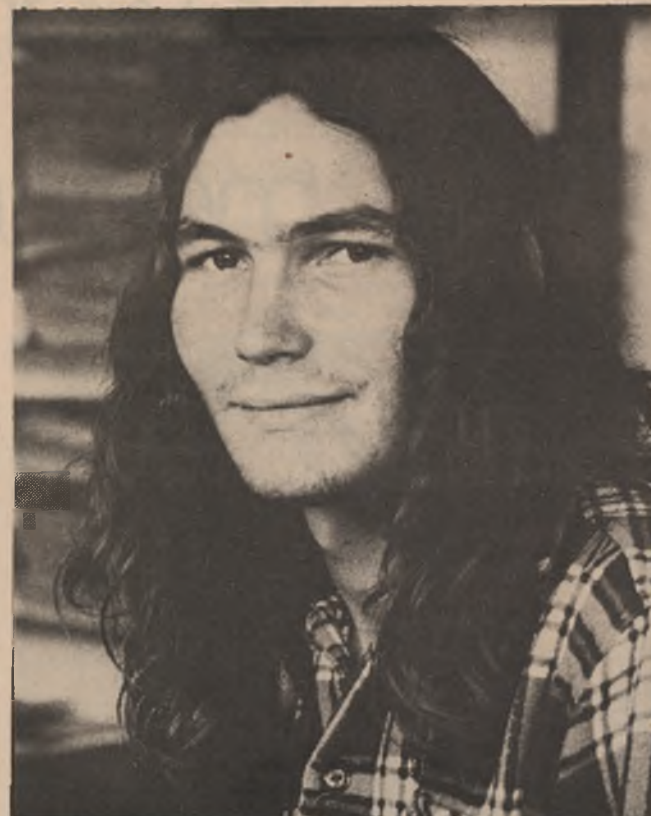
## DIFFERENCE IN PHILOSOPHY

Now, the State Housing scheme was roundly criticised by the Reform/National party who even repudiated Coates recognition of the need. But with overwhelming popular support Labour could ignore such criticism. Real trouble came from the Left. The first indication of trouble is to be found in the transcript of a delegation from the Timber Workers Union to Savage and Lee in November 1936. This delegation protested the decision to lease the recently-built joinery factories to Fletchers; complained that unions had been ignored and that the workers were not given the opportunity to run the factory themselves. The transcript reveals a basic difference in philosophy. Moulton, Read and Jamieson, (of the Timber Workers Union) insisted that a Labour government should make a start in eliminating the private profit motive—that the State should set up its own construction organisation. Lee's immediate reaction was to state that there was more socialism in these houses than in any previously built in N.Z. The Under-Secretary insisted that the need was urgent, that one person in charge was necessary and that it was ridiculous to plan a factory in a union hall with about 40 people present, a couple of reporters at the window, and to then pass motions moving a certain saw-bench so many feet to the North. (as one Auckland union did) Savage was more conciliatory. He stated that of course the Government appreciated union concern and advice; that Labour had enough battles with bankers and merchants on its hands and he didn't want to fight unionists. Savage put Labour's philosophy succinctly; the Government was offering shorter hours, better wages and more humane conditions—that it didn't matter who was in charge of the work. This is an expression of the humanitarianism; an illustration of the modified capitalism that has formed the basis of N.Z. society ever since.

## OWN COMPANIES

Here was first raised the idea that Trade Unions could form their own company to compete on equal terms. The unionists had to accept the weakness of their position, given the government's popularity. The leaders couldn't entirely rely upon their own unions since the shortage of artisans had put individual workmen in a good bargaining position. Moreover the years of unemployment left the average unionist concerned more with bread and butter issues and a determination to make as much money as soon as possible. So the Carpenters Union took the idea away and chewed it over. Union minutes don't record discussion, unfortunately, but there is a resolution on the books in February 1937 authorising the establishment of a limited company. Full plans were announced in The Standard March 11 1937.

It was registered as the Union Construction Company Limited with share capital of £3000 in 804 A shares and 1196 B shares, each priced at 5s. This structure was designed to ensure that control remained with the Wellington union. The Secretary of the new company was Moulton, its registered office the Trades Hall. A circular issued to all unionists states, in part, “the company is formed and promoted by your own union and will be under the control of your union in policy and management. Just as the primary objects of your union are the raising of the status of members, protection of their rights and improvement of their social conditions, the object of the company is to further these by enabling the worker to directly participate in the fruits of his own skill and labour “...” with the pick of skilled artisans at its command and the economic advantages of co-operation the company confidently expects its tenders to be successful. It can build cheaper than its competitors and produce a better job. It will have a definite advantage in that its workmen will be working not only for their wages but for the profits on the supervision and management of contracts”. It was expected that every unionist would take up at least one share and that branches would be formed throughout the country. The circular also stated that over 1000 shares had been taken up instantly and that offers of support



Metge . . . “Labour disguises fascism with semantics”

had been received from from industrial organisations representing plumbers, painters and plasterers.

These are brave words; in fact most unionists were more concerned with their next pay-packet than long-term social change.

The Government's reaction was publicly sympathetic if privately sceptical. This venture at least kept the T.U. busy—criticism of the Government did moderate. Lee's comments were characteristic: “May I say that Mr Moulton's group of Grade Unionists in Wellington is responding admirably to the Government's offer, and I expect to see something new in socialist construction under a democratic government as a result. Socialism in building to me doesn't mean that the State should be a capitalist with every disgruntled worker kicking at a Labour Government. Socialism in building construction to me means that a T.U. organisation should take upon itself responsibility for carrying through a job at a price, that a Labour government should assist to its utmost, and that working men should undertake the responsibility of delivering the goods and disciplining the members of their union who are anti-social.”

## FAILURE

What actually happened? Here the story becomes a little more difficult to piece together. The Company tendered successfully for a group of 21 houses in the inner Wellington area. The Company ran into immediate problems with the organisation of material supply, so slowing down progress. The union organisers failed to ensure supervision of the quality of workmanship and, contrary to expectations, the best tradesmen do not seem to have been attracted to the company. It is difficult to maintain idealism at a high and meaningful level when perched on a slippery piece of 6 x 4 on a wet afternoon. The Company was also unlucky in that it struck a patch of bad weather. This meant that men were not working and were therefore losing money. They were sharing losses and not profits. In fact only half of the houses were completed. On one site a building contractor working on a pub across the road offered the men 6d a day more, so everyone went over to his firm.

The story of this failure was never detailed. It was quietly left to die with few flowers or even notices. There is a union resolution in late 1938 officially winding the Company up and transferring its assets and liabilities to the Carpenters Union.

The reasons for its failure are not simply the unprogressive nature of ordinary people or bad weather. The basic reason lies in the impossibility of translating mediums. The capitalistic social structure is directly related to the growth of industrialisation. An industrial economy cannot be adapted to Socialism—the dialogue between the USSR and the PRC is a perfect example of this. The Carpenters Union set up a capitalist company—despite its nominal aims—the form of which would inevitably subvert its objects. If successful the shareholders would expect some return on their money—else the shareholders were directly subsidising the other workers—and the profit motive would be re-introduced.

This brief analysis should evoke a general discussion on socio-economic set-ups. However may I first note that this failure only hardened the beliefs of the militant leaders. McAra continued to be active in the building industry—e.g. his Workers Plan for the Building Industry 1940, and he sat on various building investigation committees. But his own union split over his attitude to WW2 and he lost office. As his union moved away from his beliefs McAra moved towards more congenial company in the Watersiders Union.

In conclusion, may I say that The N.Z.L.P. stands for the small-bourgeoisie. It is the vocal and destructive tendencies of the groups who disguise Fascism in the language of peoples socialism (this topic is one example) that has kept the N.Z.L.P. out of power.



Last year candidate, iss President I i support for t is done soon, offered by th the gymnasi pool if suppi unit and not may not wisl any university

The land re and a possible swimming poo erected on a n the basis of a evaluate the rel

A statistical was tabled at another meetin extensions. At whatever we d since apart from year if it does become vacant (hopefully) 19 completion of may eventuate

Spring (no' extensions will prepared, cons to start each st seem unreason priority should present propo: attempt to inc

Just what i unlikely to pr most things tl argument abou while Spring's the Graduate's however, rema

Tonight's t experiment a concerning th Theatre and tl attend. 7.00pr questionnaire :



# A piece on buildings

BOB LACK

Last year Bill Spring, then an unknown Presidential candidate, issued a policy statement which said in part: "As President I intend to embark on a campaign for public support for the proposed sports complex. Unless something is done soon, the Association will lose its option on the land offered by the University. The complex which would include the gymnasium and the squash courts (and the swimming pool if support was widespread) would be a self-supporting unit and not result in any extra cost to those students who may not wish to use it. It is however an essential asset for any university of this size."

The land referred to is that immediately behind the present union and a possible development of this area to include a sports complex, swimming pool, common rooms, pub, and student flats has been erected on a notice board by the bookshop. This scheme also formed the basis of a questionnaire circulated late last year in an attempt to evaluate the relative priorities of the various proposed facilities.

A statistical compilation of the 1511 replies to this questionnaire was tabled at an SRC meeting last term and is to be considered at another meeting tonight in an attempt to formulate policy on these extensions. An interesting appendix to these results reveals that whatever we decide we want we cannot have it for at least 5 years since apart from the Physics Lecture Theatre (due for demolition next year if it doesn't fall down first) none of the buildings on the site will become vacant until the Human Science Building comes into use in (hopefully) 1975, and that some of them must remain in use until the completion of the second stage of the Architecture building which may eventuate by 1978.

Spring (now a little known President) stresses that although the extensions will be built in several stages an overall plan must be prepared, considering the site as a whole, and that we must be ready to start each stage as the land becomes available. It does not, however, seem unreasonable or impossible that those items which are of high priority should be built first; and if this necessitates scrapping the present proposal it will not matter unduly since it appears to make no attempt to incorporate the existing buildings as part of a larger whole.

Just what facilities should be included in the final development is unlikely to prove contentious since there is sufficient space to include most things that could justifiably be included: there may be some argument about the erection of a student flat complex on campus, while Spring's assertion that we should continue to provide space for the Graduate's Club is hardly likely to be popular. The main question, however, remains one of priority.

Tonight's meeting is open to all students and under the present experiment all have speaking and voting rights. Other matters concerning the buildings will be discussed, including the proposed Theatre and the success of the mysterious Envelope Appeal, so please attend. 7.00pm, Upper Lecture Theatre. Copies of the agenda and the questionnaire results are available from the Association Office.

# Demonstration

As most of you will have realised, on Monday June 7, the two Auckland Women's Liberation groups and sympathizers demonstrated outside the Town Hall at the Miss New Zealand contest. About 80 people gave out leaflets and carried placards while a guerilla theatre group performed a play called Slenderella. The leaflets, theatre and placards were all designed to try to make all women realise the role they play in this society—where the superficialities of makeup, dress and being acceptable to men replace the importance of developing personality to its fullest potential and becoming a person rather than an object.

As we stated in our leaflet we are not opposed to beauty, but to beauty contests which are symptomatic of the situation in New Zealand society of women playing the 'beauty' role! Just how dominated women are was made clear by the over-protectiveness of men as leaflets were handed to the women. Many men either snatched the leaflet off the women, took it for the woman, or refused to take it for the women—and the women accepted this!

It is impossible to tell what impact the leaflets and placards had on people. However the audiences for the guerilla theatre, particularly the people who watched as it was performed at the Theatre Centre in Queen St certainly appreciated and related to the sentiments expressed. Of course it's difficult to gauge how much an action of this kind can actually change people—possibly it helped some women see their position more clearly.

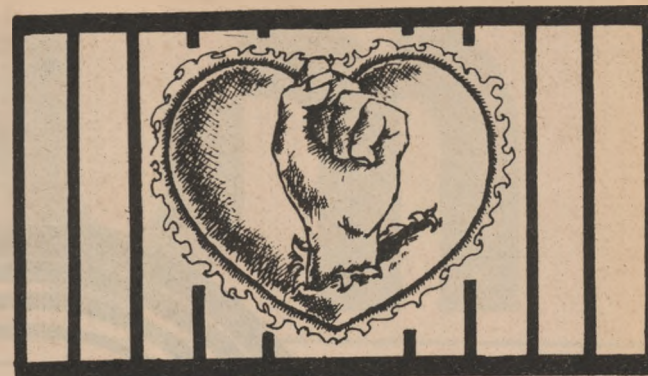


Women's Liberation 1 ownnall protest.

However, Women's Lib has a great deal of ignorance and prejudice to fight against, particularly the sort of attitude that blames members of Women's Lib with tampering with the Sound System in the Town Hall etc. It's always handy to have a scapegoat, but as more women take up the struggle, men will perhaps be less inclined to put us down and more inclined to find out what we're on about.

Now the two Women's Lib groups will be concentrating on the Equal pay issue. Politicians prefer to ignore this issue, the F.O.L. pays lip service to it—we want action on it. Anyone interested in organising, talking at factories, or leafletting will be very welcome at meetings.

Consciousness raising was begun last term with the varsity group and enjoyed mixed success. It is going to begin this term again and men and women who are interested can phone Sharyn Cederman at 74978.



Without independent income women won't become emancipated let alone liberated. So equal pay may not be as titillating an issue as bra-burning but's more relevant.

Women could try to get more "real" status in their work role as men do. But social pressures against women working—or making a career are quite strong. Economic pressures are even stronger.

The minimum wage order is \$27 for men, \$19.50 for women. No man in N.Z. earns \$27, but many women earn \$19.50. The average ruling rate for men is \$40 a week—for women a mere \$24.

No wonder women feel useless when they finish having children. If her husband will let her she may go out and work—but it's still hardly worth it in cash.

Yet our government pays lip service to the principle of equal-pay, but the introduction of the Stabilisation of Remuneration Bill effectively squashes any attempts to get it. It seems that women can expect to wait for some years for equal pay—that is even if the commission on equal pay recommends its immediate introduction.

In the cafeteria most of the women as you may have noticed have the slushy jobs. Female waitresses are on the award, \$26.40 per wk, plus 5 cents an hour dirt money. The equivalent award rate for men is \$35.48. The position in the UBS is similar.

I don't feel I have to argue the point as most of us accept the principle of equal pay—it has been passed at SRC—but because of administrative fuck-ups and stalling it isn't implemented. An outside estimate of what it will cost us is \$8500 per year—with the present increased prices and present \$1 per head subsidy this increase will break even by the end of next year.

It's being two-faced for women students to go to work expecting to get equal-pay when our employees don't get it.

The government has power to fine employers (us) so much per day for giving employees equal pay if it means a more than 7% increase.

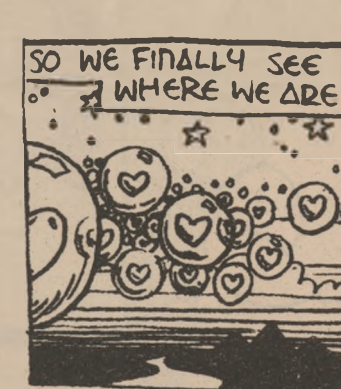
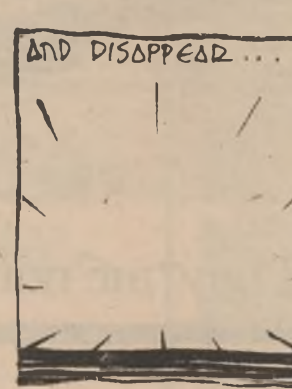
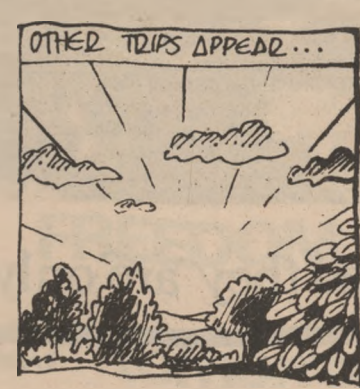
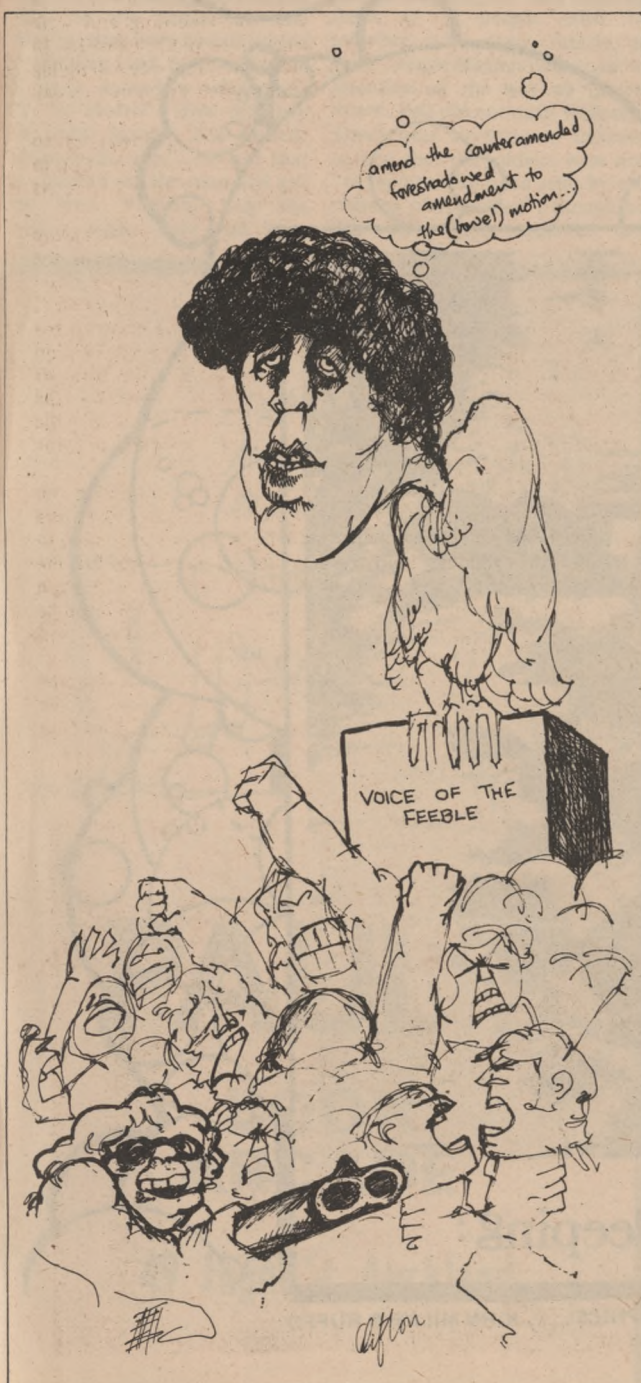
We can't expect other employers to take a lead in such conditions. Trundle along to SRC tonight and back the equal pay motions.

TERRY STANTON

High school visits are being organised but it is often difficult to get a foothold into colleges. If anyone has younger brothers or sisters at college who could ask teachers of liberal studies groups if they would like a Women's Lib speaker—let us know.

One thing to keep an eye open for is the legal panel talking about the position of women and the Law. It'll be in the lunch hour. Come along to Women's Lib meetings Tuesday R.202 1.00 pm or Wednesday night 18 Sentinel Road Heme Bay at 7.30 pm.

For those interested in helping Maori Education, this is something that may be of interest to you. The Orakei homework centre needs people to assist as tutors. It would involve only one night each week for anyone who volunteers. If you are interested, see Wendy Adams, the Education Officer, or leave your name and address in the Education Office.



BARRY LINTON



News media should show a "SENSITIVE SYMPATHY"  
rather than "OBJECTIVITY"  
towards Vietnam.



minister of defence  
Thomson



:They are not dead they are only Sleeping:

EARWIG GRAPHICS . . . JOHN MILNE & RUFFO

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