

NATIONAL TIGHTENING CENSORSHIP

The National Party, in another piece of legislative gamesmanship, is trying to tighten laws relating to "indecent" publications.

Their panic has been brought on by the Patricia Bartlett campaign and Alister Taylor's grand success with the "Little Red Schoolbook". Arch-conservative, Sir Roy Jack, says the proposed laws were aimed to stop the "smart-Aleck" who sold thousands of copies of a doubtful document before it was declared indecent by the tribunal. Despite smart Alister, whose book was declared DECENT, the existing laws have only let through a nominal quantity of books which have since been banned. The nearest thing to an embarrassment was the 1969 Massey Capping Book which sold 55,000 copies before being declared indecent for persons under 18.

The gist of the new bill is:

- It provides that the chairman of the tribunal can issue interim restriction orders of up to three months in total on books, magazines and records on application by the Secretary for Justice or the Comptroller of Customs.
- Provision for banning periodicals for up to two years where three issues have been banned over the previous 12 months.
- Extension of the time in which prosecutions can be brought, from six months to two years, and an increase in penalties
- Protection for those who do not want pornography to be forced on them by display in a public place or by sending it through the mail.
- Making it an offence to exhibit an indecent part of a document, even though the whole document has been cleared.

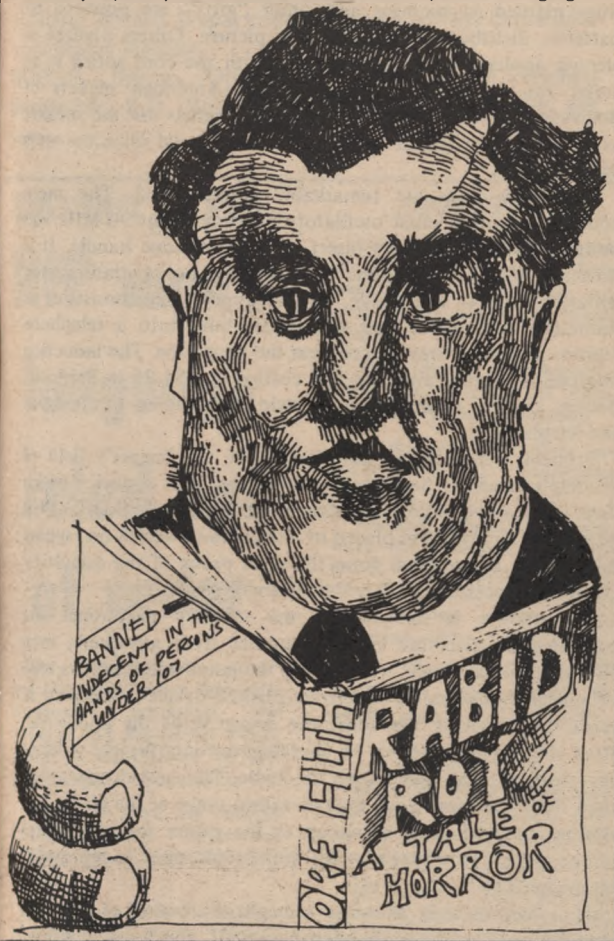
Sir Roy, in his introduction of the bill, said it was the result of consideration by the government of defects in the original legislation.

"It is limited in scope to matters of procedure, administration and enforcement. It will allay misplaced fears, but it does not touch the definition of indecency. It leaves them as they were."

In the matter of repeated banning of a magazine the proposals quite clearly alter the original definition. A magazine banned three times in one year is thereby ruled indecent for the next two years.

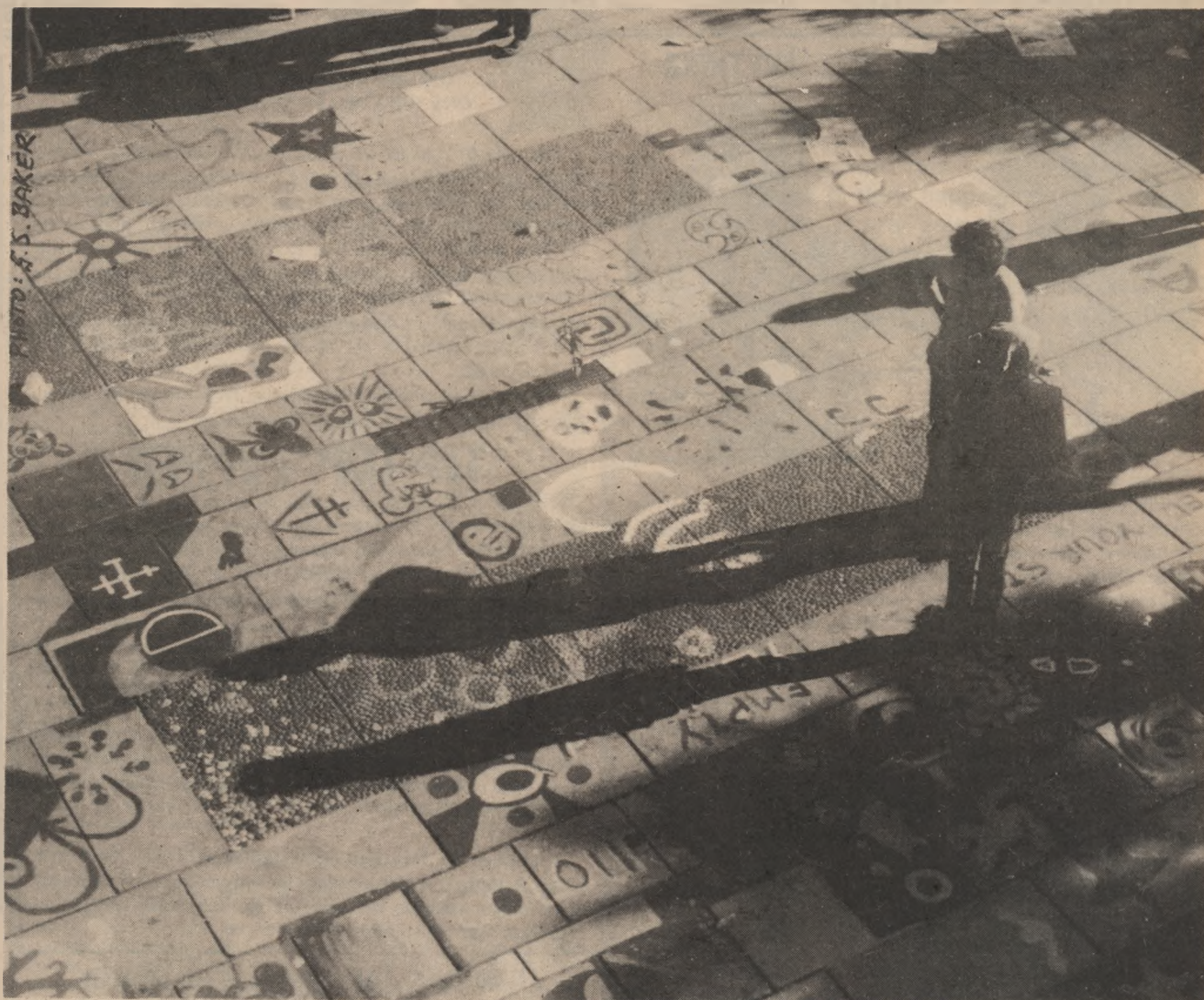
The three month injunction, although obviously needed for the protection of Patricia Bartlett from herself, is open to abuse. It would be an effective way of putting a periodical out of business.

The bill clears the way for precensorship in which the tribunal finally becomes an appeal body. This is a retrograde step which has nothing except ill-informed petitioners and political expediency to support it. The U.S. Presidential Commission on obscenity established very clearly that "pornography" merits almost none of the attention lavished on it by legislators. The fact that we do have a tribunal indicates official acceptance that "indecency" is a matter to be decided on by experts. It is finally a scientific thing — either a significant number of people are affected by pornography, or they aren't. But ballot-box democracy was never concerned with scientific reason. As that lovable old Australian, Sir Henry Bolt, said after he snuffed Ronald Ryan, "If you want to win an election, have a hanging."



I protest strongly at the actions and words of some of the Union student painters on August 2. Their rudeness and outright arrogance towards certain association employees was deplorable. This sort of petty, almost autocratic behaviour reveals that our artists were nothing more than ego-tripping, bourgeois shits.

Association employees deserve much better than they get, and if it were not for mythical student-worker solidarity, unions with members working here would have much to say about employee conditions. They would be perfectly justified. Glenh Smith



QUAD DELICATELY EMBELLISHED GREY LIBERATION - AT LAST

The executive has endorsed the painting of the Student Union building, which was initiated by a group of anonymous students, and others, on Wednesday of last week. On Thursday night an Executive resolution decided to take no action in either cleaning the paint off, or in chastising the people concerned. Further to this it was decided that paint and brushes should be provided for any future aspirants dedicated to the cause.

No doubt the University authorities will in no way be appeased. The Executive's action will probably be viewed as irresponsible, and tantamount to an invitation to further deface both Student and University facilities. This view would not be entirely unfounded. One of the organisers of the initial paint-up said that it was to be the prelude to a series of paint-ups all around the University. It was hoped that even the Registry would completely redecorate in this fashion. It was also described as an attempt to relieve the impression of grey mediocrity one feels when glancing about the Quad. But the latter reason was secondary to the first. The organisers also hoped to provoke A.U. officials to an authoritative stance on the issue in order to prove their impotence to deal with such a situation.

When broached on the subject, the Registrar was loathe to admit that the painting was a part of the Architects protest over their courses, and according to the organisers it was done independently of the Architects conflict. Mr Pullar was adamant that the walls should be cleaned and at the expense of the Association, and said that any disciplinary action would not be taken by University, but this too should be left to the Association. He said that the University would probably wish that the paint on the walls be cleaned, and in the event of the Executive and Union Management Committee reneging, that the University may see fit to have the cleaning done, sending the bill to the Association. The Association would then have to raise the necessary finance itself. While he was not happy about the damage done to the walls, Mr Pullar thought the paving looked quite alright.

While the whole operation was in gear the Association officers were frantically flitting about wondering what they could do. Miss Macky, Admin-Sec., asked several painters why they did not see fit to ask the Management Committee for permission, only to be met with cries of:

"Don't be silly, do you think they'd say 'yes'?"

"The Management Committee!" and,

"Here, have a paint brush."

Further to this Miss Macky was totally unimpressed with the show and not slightly sympathetic to the cause. Union manager, Mr Davies, likewise was concerned at the irreparable nature of the damage which the \$1248.00 worth of sandblasting necessary, will not undo. The attitudes of the various officials tends toward superficial joviality, but deep down bewilderment and despair. But they have a quiet faith in Union Management Committee, and its reasonable and conservative integrity.

However, Union Management chairman, Stephen Chan, wishes the painters well, both now, and in the future. He hopes for a continuation of the painting (on the Student buildings, that is),

and fears only the reprisals of the University against the four offenders, whose names, the University apparently acquired. Chan stated categorically that he would push for no action by Union Management, as did Bob Lack, another student rep. on that committee.

Mr Pullar, Registrar, said that the one name he had was of a science student, but we would not disclose his identity. He did say that no action was being contemplated against the student, as he was only drawn in by the mass feeling of the moment.

Now that the Exec. has decided against proceeding with the matter, and it appears that Union Management will renege as well, it will become a matter for Council to deal with. It is felt in some quarters that Council will push a hard line, directing that the paintwork be cleaned. Such action could provoke direct conflict between the University and the Association leading to an explosive situation, with which both sides would be important to deal with. It is advisable that the Executive engage the support of an S.G.M. if they are to succeed, or even engage in such a confrontation with the university. It must be remembered that Union building are the property of the University, on lease to the Association. As occupiers we are responsible for the maintenance of the buildings, but not licensed to "deface" them as we please. In the event of a directive from the Council the Association is legally bound to follow that directive in effect the University is our landlord, we the tenants.

BOB HILLIER

but not without dissent...

Dear Sir,

I wish to make the following personal comments about the defacing of Student Union facilities.

Who are these few vandals who are arrogant enough to think that the Student Union Building belongs to them? Well it doesn't! It belongs to all students. The \$25.00 a year paid by these otherwise government supported bludgers, for the use of all student union facilities, is not enough money to buy a building, and gives them no right to deface it for the generations now, or to come.

The works of 'art' are 99% talentless, in my humble opinion, and the idiot who took it upon himself to write on the precast balconies cannot even letter properly!

If it is at all possible for the paint to be totally removed from the building it would be a very expensive operation probably involving sand blasting. Therefore I would be in strong support of any move by the student union to have the talentless free 'expressionsists' (yes that was probably also a big name which they learnt in their History of Art), suspended for a year, and contribute a large percentage of their earnings for remedying their 'way-out' deeds, so that their children may be able to enjoy decent facilities.

Barry Millage.

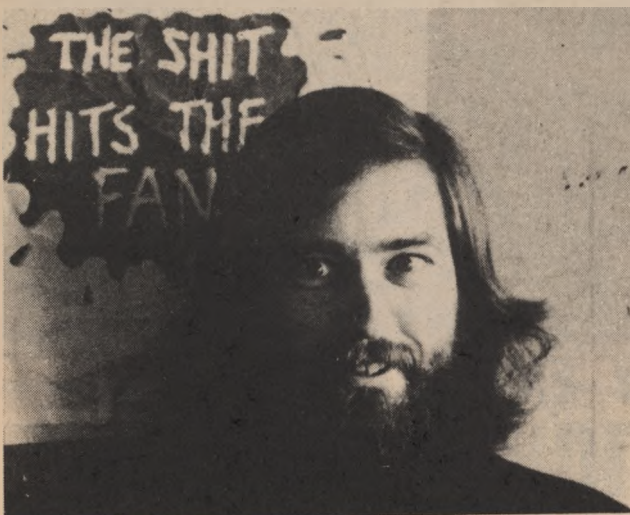
(Part-time student.—Financial member of A.U.S.A.)

HOSPITAL

LAND AGENTS WILL SELL ANYTHING



Charles Belton Ltd, real estate agents, have a system. They circularize house owners through the mail, tempting them with the exciting but unnecessary prospect of selling their home. That's very legitimate of course. But a refinement has been to declare houses for sale without consulting the owner — or perhaps without making proper checks on replies to their postal promotion. If you're a tenant and someone arrives via Beltons to look over your house, the law doesn't require you to be hospitable.



MILNE ON THE DEPARTING CAREW

Good morning boys and girls. Every Monday the invisible automatons lay out Craccum. This Monday I am here, but last Monday I wasn't. I was busy being a wreck with asthma, bronchitis, vomiting, depression and exhaustion. Bang go my chances for the vice presidency of the U.S. of A.

This is only a message about high-risk newspapers and Paul Carew, retiring Publications Officer. After all the safe editors failed to turn up, Paul Carew decided to back the Shadbolt, McInnes, Clifton conspiracy, which had the makings of the most catastrophic editorship in history. On the outside, the traumas never seemed to show. Tim, in despair at the wordiness of the paper, removing his name from the credits list. Heather, exploding in tearful anger or misery and not having an easy time in the male-chauvinist pig-sty; and Gordon, nurturing martyr complexes, bombarded by a steady stream of turgid leftist monologues, and so hassled that his outstanding cartooning ability seldom had room to move.

But Paul's continuing endorsement of people who have tremendous flair rather than grinding bureaucratic efficiency has opened the way for a new Craccum. The paper still needs a lot of reshaping but it's broken away from the one-man-band concept, and although we're all as neurotic as ever, may God bless Paul Carew.



FALLOUT MONEY IN FOREST

A new anti-pollution precipitator, specially imported from Australia, has been installed at N.Z. Forest Products' new pulp and paper mill at Kileith. The old mill, however, still belches out so much waste that workers get 11c an hour FALLOUT money if they are working downwind from the chimneys. The old mill is not going to be closed and apparently won't be fitted with the highly efficient precipitators.

UPPER CRUST EMPLOYMENT: ONE JOB EQUALS TWO SALARIES

The "Herald" in its report of the McLeod sacking, made a neatly veiled implication that the late editor spent office time working as a fre lancer — which, on \$10,000 a year, might be a questionable practice. Yet it is probably a standard ploy among big time professional men. For example, on the medical scene, high ranking doctors, particularly those working in hospitals (on a government salary) are given large "research grants" to do trials on drugs. Curiously, the cheques are made out so they can be cashed and pocketed by the doctor, who then acts according to his conscience.

The little lady convicted for stealing from Shoprite ("All my friends do too") is alone only in being caught.

TIP-TOP TOPPED

There's no "Tip-Top" ice cream in Australia. Y'see, there's this smart lawyer joker who goes from country to country checking if big firms have registered their trademark. If they haven't, he registers it for himself. Then, as with "Tip-Top", if they want to start using it, he offers it for sale. "Fifty-thousand dollars", says.

"No thank-you", replies the melted ice cream.

BARRY'S MONEY CENTRE

Barry's Bulk Food Barn had a full page advertisement in last week's "West End News", which they underlaid with a giant red peace sign. In three months their 5lb tins of honey have gone up 14 cents. Very peaceful!

A year ago the West End News was failing. Today, thick with ads, it flourishes. It also contains the only news Aucklanders are likely to see (outside Craccum) of the Polynesian Panthers — with whom the paper shares offices.

LINCOLN TAKES NEUTRAL STAND AGAINST THE TOUR

Lincoln College in Canterbury has voted to change it's pro tour stance to one against the tour by a 2:1 majority, at an SGM. For the last two years Lincoln College students have supported the tour. However in not supporting the tour the Association also voted not to give support in any way to organisations opposed to the 1973 Springbok Tour.

DRUG CASES IN PRISON

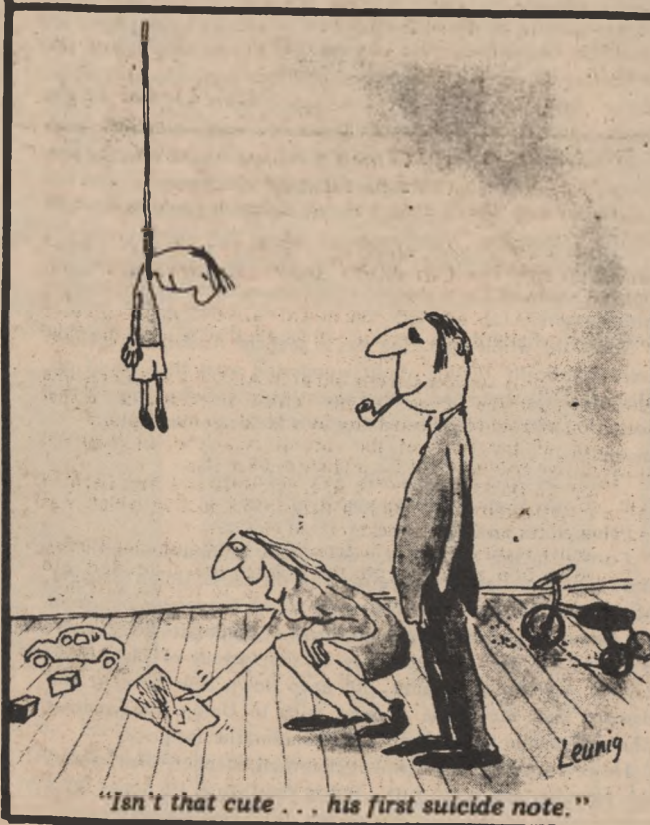
In the last year the number of drug offenders in Mt Eden prison has more than doubled (from approx 20 to 50). At this rate the law will be forced to adjust to the drug scene or there won't be room for all those caught.

HEAR YE! HEAR YE!

The Uni of Auckland has an official "public orator" — the appointment of Professor Musgrove to replace the late J.C. Reid has been approved by the University Council. To give proper regard to tradition it has been suggested that the university also appoint a court jester, who would be handsomely paid to make people laugh.

NEUROTIC ARTS FACULTY?

Tabled at the Senate meeting on Monday was a report on Student Counselling, listing details of the 490 persons who had used the service in 1971 — with a question as to why 319 were from the Arts Faculty. Science accounted for 95, and the other 8 faculties shared the remainder.



BUGGERY

After the Queensland state police gained legislation to allow them greater powers in their electronic snooping, the Australian Review published some useful details about bugs.

"So, what are residents in the old police state up against? One type of planted bug is a frequency modulated (FM) transmitter capable of transmitting for about 400 yards the sounds detected within 25 feet of the microphone. With this, as other planted bugs, the microphone is often placed inside a wall and connected to it by a length of plastic tube to resist detection by metal locators. Another type used to detect sounds through a brick or concrete wall consists of a refined form of the record pick-up stylus which monitors the minute wall vibrations caused by voices on the other side.

Some transmitters are designed to conserve battery power by switching on only when voices trigger a relay; while others, tuned to local radio stations, receive enough energy from their transmissions to operate low-powered bugs almost indefinitely. Bugs planted in pictures and other "gifts" are powered by batteries distributed to balance the picture. Others planted in electric appliances use mains power with the cord acting as an aerial for broadcasting, while several American makers of domestic radios constructed to transmit signals use the speaker as a microphone and the power cord as an aerial when the set is switched off.

Telephone bugs are remarkably sophisticated. The more common one is a small oscillator operating about 90 MHz and built into the voice piece insert in the telephone handle. It is powered by the telephone current and has a transmission distance of up to half a mile. Another type of bug consists of an induction microphone and transmitter built into a telephone address pad or ashtray placed near the telephone. The induction microphone freely available and costing just \$1.25 in Brisbane, detects changes in the magnetic field surrounding the body of the telephone.

Probably the highest achievement in the bugger's field of accomplishment is the tone-operated bug. It is a device which does not involve radio transmission and apparently does not fall within the prohibitions placed by the commonwealth on tapping telephones: it may well form the main prong of the assault by Queensland police since it is almost undetectable.

The device is installed in the victim's telephone: the eavesdropper dials the victim's number from anywhere, even STD, and immediately after dialing the number transmits a tone of special frequency to which the planted device is designed to react. On receiving the tone, the device stops the phone bell from ringing and switches on the telephone mouthpiece without the receiver being taken from its cradle. The eavesdropper may then listen to every word spoken within range of the phone and finishes only when he hands up or the victim tries to use his phone, an action which requires the eavesdropper to replace his phone quickly.

It is highly likely that the semaphore division of our own security service uses similar techniques. If you know anything about them, to pass it on.

CONFUSED FOCUS

Last week's article on "Instinctive Impulses", laid out in the absence of the author, contained an error in the photograph of the two "Focus" covers. The one of the right (featuring Muldoon) was not the last "Focus"—although the end wasn't far away.

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CONTRACEPTION: SOME AMENDMENTS

Contrary to what was said in Craccum's "Abortion" feature two issues ago, it is now comparatively easy for ANY woman to be fitted with an intrauterine device (I.U.D.). Over the last year, new types have become available which are suitable for woman who haven't had children. Manufacturers claim a pregnancy rate of only 1.1%. The Dalkon Shield, one of the leading new brands, is produced in Virginia.

INJECTION VERSUS THE PILL

The Same item, in listing methods of contraception, completely omitted reference to injections of medroxyprogesterone acetate. Upjohn Pty Ltd, using the tradename "DEPO-PROVERA", say their product is being used by 10,000 NZ women. They claim a pregnancy rate of 0.24% (a shade lower than the pill).

"Depo-Provera" is administered by injection and one shot lasts three months. Indications are that it is an improvement on oestrogen-based pills.

BIKIES LECTURE MEDICS

The "Dean's Lecture" at the Med School has opened itself to the angels. A group from a local chapter, well primed on beer, will by now have faced the medics. It is a brave step in the haphazard process of opening the university to the world.

In preliminary discussions a few days ago the angels behaved immaculately. Fronting up to a lecturer's house they asked if they should remove their boots, (no) and once inside were careful to rub cigarette ash into their jeans rather than drop it on the carpet. Twenty-one bottles of D.B. later they roared off into the night—thinking of the lecture and a little nervous.

MOOHR COMMENTS

KIWI, DO YOU KNOW WHAT
GOES ON IN YOUR COUNTRY?

- * that the Sports Post is listed as having a circulation of 60,000 so when it claimed that a majority said YES to the Tour (counting less than 3000 votes) where were the other 57,000?
- * that only 44% of Maoris charged with criminal offences make use of legal advice—compared to 87% of pakehas?
- * that the police, when they arrested Tame Iti on the criminal charge of Wilful Trespass on June 14 and took him into custody, REFUSED TO ALLOW ANYONE TO GO BAIL FOR HIM—ON THE GROUNDS that they had contacted Maori Welfare and that Maori Welfare had said they were against Tame Iti getting bail.
- * that, on this question MOOHR has been informed "there was no contact established between the police and a Maori Welfare Officer of this Department" (in a letter from the Deputy Secretary of the Maori & Island Affairs Department replying for the Controller of Maori Welfare.

MOOHR (Maori Organisation on Human Rights) Newsletter. P.O. Box 19036, WELLINGTON. 50c per year.

BULLSHIT IN FIJI

NFP man's language ruled out of order

The terms "utter crap" and "bullshit" were not parliamentary language, the Speaker Mr Raojibhai Patel, ruled in the House of Representatives yesterday.

Mr Patel gave his rulings yesterday after objections against the use of the words.

Mr Apisai Tora, (National Federation Party, North-Western national) used "bullshit" in describing Government policies.

The Deputy Prime Minister, Ratu Sir Edward Cakobau, protested that the word was not becoming to the House and at Mr Patel's request Mr Tora withdrew it.

OBJECTION

Later, in another attack on the Government, Mr Tora described a particular aspect of its policy as "utter crap."

This drew an objection from the Minister of Finance, Mr Charles Stinson.

"I disagree," Mr Tora retorted. "It is American slang."

Another Opposition member, Mr Anirudh Kuver, (NFP, South-Western national) interjected: "Utter crap is no worse than shouting utter rubbish."

Mr Patel called for a dictionary and said he would give a ruling later.

PROTEST

After Mr Tora again used the term, Mr Stinson protested again and asked for the Speaker's ruling.

Mr Patel said he had come to the conclusion that "crap" should be allowed. But after the lunch adjournment, Mr Patel said that further inquiry by him had shown that the word had a meaning in American slang similar to the one he had earlier ruled against.

He asked members not to use it.

MALES WITH LONG HAIR WILL BE ATTENDED TO LAST

LONG HAIR IS



Jean-Baptiste salutes the king

KICKING BARTLETT IS FUN

Two-faced four-eyed President-elect Bartlett is at it again. After SRC declined to appoint Neil Newman as AVP in place of the resigned Chan, Bartlett seconded a motion to give students the choice of calling new elections or letting Neil move in. But a week later Janus Russell turned around in Exec and led moves to squash the SRC recommendation, so that the appointment will again become an SRC responsibility in spite of its reluctance. The reason is supposedly to abide by the constitution, but the by-elections last April were held in contravention without fuss. No wonder the man admires Churchill.

GREY MEN AND COLOUR COMBINATIONS

One can't help suspecting Exec attitudes to the second of August paint-up. Members were asked to comment one by one and put on the spot, none dared speak against. The only doubts were voiced by anti-politician Clare Ward unworried about reputation, who pointed out that many students disapproved and ought to be considered. A motion to provide free paint and brushes for the asking got serious discussion, though RB sensing doubt in the air began muttering about bandwagoning trends. Despite information from muckraker Hillier that legitimacy would kill it, you can now collect your paint pots and brushes from StudAss office.

HARD WORK

Some dusty old motions hobbled through the last Exec Meeting. Formality III will at last be exhumed and treated kindly. Bug Security has got under way in the Library with a contribution from the Association. Sports Grants of five thousand, seven hundred dollars to twenty-five clubs were approved. Executive photos will some day be posted on the noticeboard. On the other hand, no action has been taken on some more private lockers in the Union, or to stop the sale of Suid-Afrikaans goods on campus as recommended by SRC the week before.

The David Fleming Memorial Prize is being judged soon. It is an award to the best student newspaper journalism and Craccum is scrounging through its files for suitable articles.

Incredibly, Craccum Administration Board has not been molested recently.

Treasurer Garlick gloats over a new financial empire to rival Watties, the NZVIS which will next year be operating an extended food co-operative and bank services at 3½% plus dividends. In the meantime, Clare Ward's food co-op is taking off with a capital increase of 333% to \$250.

More empire-building goes on with the housing scheme (patented by RB) which promises to tie up about half of our capital in town houses for thirty senior students and with the Union development scheme which makes the Civic Square Centennial Complex look like a pre-fab army hut.

Engineers are unhappy about general meetings in their vacations. Richard Gyde's policy of Grading (last Craccum) was kicked out by SRC.

BLACK FUTURE

There will be one more meeting of the present Executive along with a hooley with the Keith Holyoake of AUSA the new Minister of Foreign Affairs, John Woodroffe. President-elect Bartlett is itching to get into the Chair/throne... and spends meetings whining "Mr Chairman, there's a motion on the floor" and is smoothing the way — he spent an hour talking banally about himself, surrounded by bottles in the Grad Bar, to new Publications Officer McInnes the other night. Administrative VP Myalls, in a last spurge of activity before retirement said he didn't think it his job to write administrative letters to keyholders in the Union. Most of the new executive have begun to get involved. Democracy, mediocrity and Bartlett will survive.

Please come to SRC meetings. They are in practice quite open and everybody has a vote. SRC is really the only group which can be informed enough to kick a foot-dragging Exec and it has to be kept alive and kicking. It will meet tonight, probably in B10. Exec will bow out next Thursday.

— Jean-Baptiste Piggins.

Hitchcock turns censor's nose: By NEVIL GIBSON

ALFRED HITCHCOCK has offended the censor. His new thriller Frenzy was cut before it could be seen by persons over 16.

One of the best films of the last two years. Peter Bogdanovich's The Last Picture Show, has been passed uncut R18 in an amended version.

Earlier the censor had demanded cuts but the distributor provided an alternative version which eliminates some dialogue and one scene considered indecent.

The original version screens uncut in Australia and I presume the objectionable scene is one which involves the sexual initiation of a simple minded boy by a Mexican prostitute.

Two of the films at the current Auckland international festival have also been cut for audiences over 16.

They are David and the Ice Age, described as a West German Alice's Restaurant, and Mira, a Belgian production which was nominated for an Oscar as best foreign picture.

Another festival entry, The Great Chicago Conspiracy Circus, a Canadian film adapted from the Chicago trial transcripts and Alice in Wonderland, has been restricted to festival audiences only.

Other restricted films which have been cut for over 16 audiences are The Vampire Circus Thumb Tripping, Where's Poppa? Pieces of Dreams, Prime Cut, Cisco Pike and The Love Pill.

The box-office bonanza Mafia film The Godfather, starring Marlon Brandon, has been passed uncut and R16.

Other restricted films passed uncut are The Return of Count Yorga, Dracula AD 1972 (R16), Stand and be Counted (R18), Butterflies Are Free (R16), To Find a Man (R13) and The Other (R13).

LEE KUAN YEW

The fascist barber

NZ and Auckland University hockey rep, W.A. Parkin, got a hair-trim prior to the NZ team's tour, which happens to take in Singapore. "There have been a few jokes from other members of the team about me falling foul of the hair laws in Singapore," said Parkin.

Males with "long hair" (see the definitive poster) must go to the end of the queue if they happen to be waiting for service at any government office in the island republic.

STUDENTS MEET MULDOON ON HOUSING

In the last five years, Auckland University has done very little in the field of Student housing, compared to, for example, Victoria, who have received a \$400,000 subsidy from the University Grants Committee, and Canterbury and Otago, who have acquired land for this purpose.

There are two ways of obtaining the finance for land and housing, either through the Grants Committee, or by going to the Minister of Finance, as The Auckland Housing Sub-Committee has done. Under the Urban Renewal Act, local authorities have the authority to re-zone areas as 'reclamation areas', and the Government provides loans to the 'reclaimers' at very low interest rates — 3½% to 4½%, as well as subsidizing 75% of the cost of clearing the land.

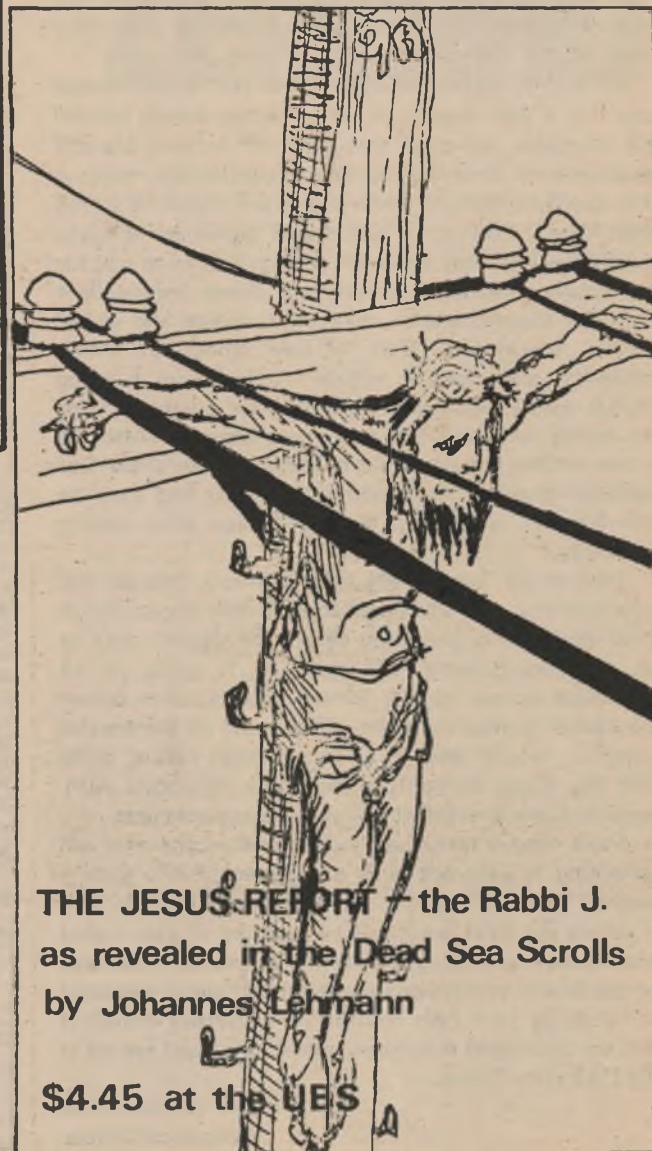
Approaching through the local authority, the Ministry of Housing and the Treasury, the Auckland University Housing Sub-Committee has asked for a loan of \$80,000, to be used in building a complex of student flats. An area that has been tentatively discussed is Freeman's Bay. They are also looking for land closer to the University site.

It was in connection with the proposed loan that Bartlett & others visited Mr. Muldoon recently (For chit-chat read Dave Hopkinson's report) to present their submissions. The basis of their submissions was a description of housing problems in Auckland, especially relating to the student and polynesian groups. They are at the moment awaiting the Treasury report on their submissions.

Information from certain reliable (usually) sources would have us believe that the trots (oops S.A.L.) are jacking up on the sly a version of the annual (dis)function known as the Radical Activists' Congress (held a couple of days before Arts Festival at the same venue). Wonder what label it will have this year? If the usual yippie anarchist, lunatic, lefty fringe front this scene, the resulting brawl could make Vic's 1970 effort (at which fireworks were thrown at the coms and S.A.L. theoretician Keith Locke was nearly decapitated by a well-directed L.P.), pale in comparison.

DON'T VOTE IN GENERAL ERECTION CAMPAIGN

phone joss:Pokeno 135



THE JESUS REPORT — the Rabbi J.
as revealed in the Dead Sea Scrolls
by Johannes Lehmann

\$4.45 at the UES



Individuals throughout history have opposed the Establishment when its dictates affronted their conscience, and have been martyred for their pains. Against this it could be said that people, by and large, have been conditioned to accepting that war is a people's way to settle disputes between nations. In fact a throw of the dice would be much simpler and more effective. Shakespeare wrote "A peace is in the nature of a victory, for thus both parties are then subdued and neither party the loser."

COMPULSORY MILITARY TRAINING UNJUST AND IMMORAL

Objection to compulsory military service falls into the categories of Religious, Social and political, Humanitarian and Commonsense grounds.

The first large scale objection to war came in World War 1, in Britain, when thousands of C O's were imprisoned for indefinite periods. Over 100 died in captivity from the savage treatment they received while in captivity.

My experience as a witness and observer at the South London Tribunal during World War 2 convinced me that only the religious objector stood a reasonable chance of sustaining his objection to military service, possibly for the reason that those in Authority pay lip service to Christian Ethics. Tribunals were heavily weighed against objectors, being composed of people skilled in debate, and flanked by a High Court Judge. The atmosphere was that of a police court in which the objector was the criminal. No wonder that only an estimated 5% sustained their objection, leaving the impression that tribunals were a facade. The objector on Political, Social, and Humanitarian grounds had short shift unless he had a competent witness who knew him personally and could vouch for his integrity.

Even so this was an improvement on the position of C O's in World War 1.

Many of the C O's of World War 1 were members of the Independent Labour Party, a Christian Pacifist political party which incidentally formed the bulk of the first Labour Government in Britain in 1924 under Prime Minister Ramsey MacDonald, himself a Pacifist. F. Brockway imprisoned in World War 1 now sits in the House of Lords. Brockway's book "Death Pays Dividends" is a classic exposure of International Armament Rings which have spent enormous sums of money in bribery in the past to break up agreement at Disarmament Conferences. He quotes the case of Sheares, an American employed by an American Cartel to break up the 1925 Naval Disarmament Conference in Italy. After the conference failed to reach agreement, Sheares sued the American Cartel for 600,000 dollars which his employer had promised but did not pay. Admiral L.R. Keys put his finger on this problem when he said in evidence at a

Disarmament Commission "There will be no peace in the world unless the manufacture of armaments is taken out of private hands." Tortured Vietnam is a case in point, where good business is being done. In my nonage I served in two Infantry Regiments in France in World War 1. Having laid among good men dying on the battlefield, it passes my comprehension that anyone should be conscripted to murder other men in a position against their will, more especially as murder is a capital crime in society. The action of the Danish Government in ordering no military resistance to Hitler's invasion on the grounds that no useful purpose would be served should commend itself to New Zealand. It is interesting to note that Denmark was the only country in Europe to have a General Election during the war and a Labour Government was elected.

To allay any suspicion that the average objector to military service is insincere I quote the case of a religious objector in a small Dorset town who was granted unconditional exemption. Finding himself and his family objects of ridicule and contempt, actuated by ignorance and prejudice in his township, he volunteered for service in the British Merchant Fleet, the most hazardous of all occupations. His ship was torpedoed and the crew took to the boats and left the sinking ship. The captain traditionally remained in the bridge, and was joined by the rest from Dorset. Both went down with the ship. He was one of many who died to make other men remember and really understand that there are ways of life other than mutual homicide in war.

Now in the Nuclear Age even the Establishment is frightened by the possibility of total extinction. There remains a need for the individual objector to make his stand in Society, which is becoming increasingly aware of the dangers which beset it.

Finally it does seem to me that the choice that young people have to face today is either "No War or No World."

Jim Marshall

Mr Marshall was on active service in the 7th and 8th Infantry Battalions in World War 1, and in World War 2 served on the Central London Committee of the Board for Conscientious Objectors.

FREE SCHOOL

As university students, we all recognise the fact that a university is an educational institution devoted to the acquisition and inculcation of knowledge and learning. If it is anything at all, a university is surely the place where most encouragement should be given to the process of free enquiry, evaluation, and criticism which is, at least in theory, at the heart of the education process. However, while we are most of us happy to obtain knowledge and learning from the university, not so many are prepared to go to the trouble of sharing what we have acquired with others who do not have the same opportunities (financially and/or socially) as ourselves. For those who are prepared to do this, I propose the idea of a free school set up and run by university students.

As it is at present envisaged, the free school would cater for a very large number of young people around the city who, although they have left school, are still interested in obtaining further qualifications such as U.E. and S.C. Many of these people are unable to attend night school courses in established secondary schools, usually because they have not enough money to pay for the courses. Many, however, are doing independent study for these exams on their own account and would benefit enormously from a free school in which university and training college students are running courses which would correspond to the syllabuses they are trying to cover on their own account. Also, of course, such a school would be useful for any university students who are interested in teaching and may be intending to take it up as a profession after leaving university.

Because we are already over halfway through the academic year, and also because it will take about two or three weeks of organisation before the school could be set up and running efficiently, it is going to be impossible to run courses for any long duration before the exams themselves begin. Thus most of the courses being run would need to be of a revision nature, going over the broad elements of particular syllabuses with, perhaps, some in-depth study of some key concepts.

I will need a fairly large number of people who will be willing to help out with this project if it is to be a success. IN particular, you must remember that the time at which the most work will be required of you - that immediately preceding S.C. and U.E. exams - will also be the time at which you as university students will want to be doing your own revision for university exams. If you are interested in helping, please come and see me at the Education Office.

Richard Gyde
Education Officer.

EXERCISE YOUR LEGAL RIGHT

Register as a Conscientious Objector
For information write or phone

Christian Pacifist Society, or Society of Friends
12 Frost Road, 18 Ely Avenue,
Auckland 4. Auckland 5.
695-541 545-109

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2. Are a British subject ordinarily resident in New Zealand*
3. Have at some period resided continuously in New Zealand for one year or longer.
4. Have resided in the electoral district for a period of three months or longer.

NOTE:- You are entitled to register only for the electoral district in which you have most recently resided for a continuous period of three months or longer.

*NOTE: To be ordinarily resident in N.Z. a person must be, or have been, actually resident in New Zealand with the intention of residing therein indefinitely. If he is absent from New Zealand he must have had, ever since he left N.Z. an intention to return to reside therein indefinitely: and, except in the case of a public servant or the wife or husband of a public servant, must not have been absent from New Zealand for more than 3 years.

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GEORGE LAKEY



SCHOOLS OF TRAINING IN NON-VIOLENCE

The Society of Friends (Quakers) in New Zealand is bringing George Lakey, a Quaker experienced in the field of non-violent action, to this country. Lakey, 36, a writer and activist, has been imprisoned for a civil-rights sit-in and was co-chairman of a Quaker Action group which sent a yacht with medical supplies to North and South Vietnam. He has also lectured in over 10 countries in Europe and in the US.

He will be arriving in New Zealand on September 21st for three weeks and will conduct residential courses in non-violent action in Auckland, Wellington and Christchurch. The School Convenor in Auckland is Philip McDiarmid, Ph: 545-109.

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NOTES ON THE SOCIOLOGY OF HOMOSEXUALITY IN NEW ZEALAND

(The following is a revised version of a paper presented at a Gay Liberation teach-in during the first week of June).

DR HENRY T. HEALD

There is a large body of carefully collected scientific knowledge on the sexual behaviour of human beings. When the commonly held justifications for discrimination against certain types of sexuality are examined in light of these facts and rigorous logic of the scientific method they are found not only to be questionable, but downright untenable. In fact, there appears to be no logical basis for legal, medical, social, or moral discrimination against homosexuals. Instead, sociological analysis shows the real basis for existing discrimination lies in political and economic expediency.

Before proceeding with an analysis of the legal, medical, social, and moral underpinnings of sexual discrimination, it is necessary to define some terms. We must differentiate between homosexuals as human beings, and homosexual acts as behaviour. Not all homosexuals engage in homosexual acts, and conversely, not all homosexual acts are engaged in by practicing homosexuals. As Kinsey has shown, many homosexual acts are engaged in by heterosexuals, usually as part of adolescent experimentation. There are, however, many other instances of homosexual acts performed by non-homosexuals, as in situations of enforced segregation such as prisons, or as in situations of subculturally accepted deviance such as the exploitation of homosexuals for money by youthful "hustlers" which has been so clearly described by Ira Reiss. Moreover, there are entire societies such as the Keraki of New Guinea which require everyone to go through a long period of a homosexual union, and which nevertheless remain predominantly heterosexual. Thus, it is necessary to regard being a homosexual as a different phenomenon from engaging in homosexual acts. By being a homosexual is meant going through the identification process which leads one to identify like sexed persons as sex appropriate objects. By homosexual acts is meant any sexual behaviour performed by two people who share the same biologically determined sex categories.

In assessing the medical interpretation of homosexuality as an abnormal or pathogenic personality, we must first of all note that homosexuality is a universal phenomenon which has occurred in all societies everywhere on earth. Even in those in which according to Ford and Beach homosexuality is rare or relatively unknown they are quick to point out that there also exist stringent sanctions against homosexuality. But the very existence of these sanctions is proof that the condition is there to regulate. Moreover, there is evidence to indicate that the rate of occurrence of homosexuality—but not homosexual acts—is fairly constant, and independent of the existence of cultural variations. The Keraki society in which everyone engaged in homosexual behaviour has ultimately no higher an incidence of homosexuality than a society like New Zealand which represses it. Homosexual acts, of course, vary directly with the permissiveness of the social situation.

CHANCE

A second major point to consider in assessing the adequacy of the medical explanation of homosexuality is the extent to which its occurrence is uncontrolled and due to chance. SEars, Maccoby, Kohlberg, and Hampson have all independently verified that homosexual identification occurs so early in the life of the individual that its incidence can neither be intentional on the part of parents—nor can heterosexuality—but also it cannot be a matter of choice on the part of the individual later on when he reaches puberty or adulthood. "Dramatic evidence for this statement is found in research on hermaphrodites or pseudohermaphrodites, individuals born with genital anomalies that make their physical sex ambiguous. Parents of physicians generally assign a sex role to such individuals in early infancy, and the child ordinarily begins to assume the behaviour and characteristics appropriate to this role. This assignment may subsequently be shown to be contradictory to the individual's biological (chromosomal, gonadal or hormonal) sex. Even under these circumstances, however, sex-typed characteristics and reactions congruent with the initial label or sex-role assignment, including affectional orientation toward the 'opposite' sex, are maintained.

Moreover, attempts to reassign sex in accordance with the predominant physical attributes are usually unsuccessful, and may result in severe psychological stress, unless the change is made before the child is two years old (Mussen)."

GENETIC CONSTITUENT

In addition to the environmental factor above, there also appears to be a genetic constituent in the conditions underlying homosexuality. Separate studies by Kallen, and Heald using identical twins show that where one twin is homosexual, then 100% of the others are also homosexual, whereas with fraternal twins only 38% to 50% of the twin siblings of homosexuals are also found to be homosexual. This indicates that there is both a genetic predisposition, and an environmental threshold or tipping point which interact to produce homosexual identification. Further evidence of the genetic factors have been found by Drs. Green and McCulloch in recent studies in California.

In summary, then, the facts tend to indicate that a random genetic factor produced by natural mutation, and combined with an environmental condition which is haphazard, underlies homosexual identification, and that the entire process is initiated externally to the individual. If it is external it is hard to see how homosexuality can be attributed to an abnormal personality development within the individual. If the incidence of homosexuality is universal, constant, and distributed by chance, it is hard to see how it can be regarded as anything other than a statistical variation about a population mean, and hence no more pathogenic than being left-handed or having red hair. In other words, the medical interpretation of homosexuality no longer seems to be consistent with the facts. In fact, it was based on Freudian theory (not facts), and seems to have been invented as an ex post facto explanation of a phenomenon which has been with mankind so long that it should have long since been recognized as a natural concomitant of the basic process of becoming human.

DISCRIMINATION QUESTIONABLE

For the reasons given above, the de facto* discrimination against homosexuals within the purview of the law also rests on questionable bases. (*It is not against the law to be a homosexual, but only to engage in homosexual acts. Nevertheless, legal discrimination does in fact exist, such as in the harassment of gay bars, or in the dismissal of homosexuals from public office.) However, the basis of the law in New Zealand rests upon the existence of criminal intent or culpability. If homosexuality is beyond the control of the individual, there can be no intent, and the legal basis for discrimination must be abandoned. Many homosexuals will, however, say that they have become so by choice, or as a matter of preference, and if this were true, there would be a basis for legal control (assuming that such legislation is valid within the given social context.)

Nonetheless, the facts do not support a notion of choice or preference, and the verbalizations of such homosexuals should be more properly regarded as attempts to reduce cognitive dissonance in the same manner that all humans employ to rationalize their self-concept or behaviour. In fact, adherence to the choice or preference principle works directly against the aims of groups such as the Gay Liberation Front by legitimating the very legal system whose control they seek to nullify.

Moral injunctions against homosexuality tend to rest upon assumptions of unnaturalness or sinfulness. However, if homosexuality occurs in all societies regardless of their religious persuasions, and if in some societies it is preferred or required behaviour, it is hard to see how the notion of sinfulness can be applied, since clearly it would be culturally relative. Moreover, if homosexuality is universal in its occurrence, and occurs naturally through natural causes, it must follow the laws of nature and by implication the laws of God—and it is hard to see how such a phenomenon can be termed "unnatural." The facts, thus, render the moral bases of discrimination against homosexuality questionable as well.

Finally, the social basis usually advanced for control of homosexuality states that it is necessary to insure reproductive performance and continuation of the species. Aside from the fact that this argument has little or no validity in today's overpopulated world, the fact remains that at no time in history has homosexuality ever threatened continuity of the human species. The Ministry of Justice in New Zealand in their report on Crime in New Zealand states "It is difficult to see how society will be menaced. Will it be that in the absence of a legal sanction more and more men will become homosexual, and thus endanger the continuation of the species? Even Kinsey's estimate of homosexuality (usually regarded as rather high) would seem to be low enough to preclude any great danger to the human race." In fact, many studies such as Hooker's, indicate that many homosexuals marry and produce families, and, of course, in the Keraki culture already mentioned everyone engages in a long period of homosexual union and yet they have managed to survive for many centuries.



BASIS FOR REPRESSION

Before advancing to a discussion of the basis for repression of homosexual acts as distinct from the phenomenon of homosexuality just covered, it is necessary to ask why the legal, moral, medical and social justifications of discrimination against homosexuals continue to be employed when they so clearly rest on shaky grounds. The answer which is most plausible from a sociological viewpoint is that these "justifications" serve the aims of political and economic expediency. The economic advantages to be gained from defining certain groups of people as "substandard" by virtue of their sex characteristics in order to make them exploitable as a cheap source of labor in menial jobs has been so well documented by Women's Lib that it need not be gone into detail here.

It is sufficient to note that homosexuals are barred from many jobs, and must accept positions in work categories which are defined as appropriate for them, such as hairdressing. In this respect they suffer the same economic discrimination as any other group which is differentially rewarded on the basis of ascribed characteristics such as ethnic minorities or females. In this respect Gay Lib has much the same axe to grind as Women's Lib, or Black Lib.

Political expediency based on the exploitation of a minority in order to consolidate political power and divert attention from the failings of the power structure itself and to legitimate the artificially imposed definition of reality presented by the elite has been all too well known throughout history. What the Jews were to Hitler's regime, or the North Vietnamese to U.S. policy today, is only a variation on an age old theme in which homosexuals have often served as scapegoats as well. The advantage of using a group such as homosexuals is that there is virtually no chance of their ever becoming a viable political majority capable of wresting power from their persecutors. For any regime to remain in power it must legitimate and encourage that form of social organization which is most advantageous to it. In Western, industrialized societies the isolated, nuclear, heterosexual, monogamous family is an important concomitant of the political and economic structure so important to the accumulation of corporate wealth and power by the few at the top. As a result, all other competing forms of interpersonal relationships are outlawed regardless of the specific needs of certain types of individuals who might find greater satisfaction in alternative arrangements. Thus, not only is homosexuality illegitimate, but also group marriage, polygyny, and polyandry, and there is strong pressure against remaining single as well.

When viewed from the perspective outlined above, the pure expediency of sexual discrimination becomes evident. However, no elite has ever been able to stay in power long by appealing to expediency as the basis of their right to rule, and so the underpinnings of a moral, legal, social and medical basis for legitimating discrimination must be provided, even if it has to be fabricated from false premises as has been shown in the preceding discussions.

Much of the foregoing also applies to discrimination against homosexual acts. By definition, and by virtue of obvious physiological limitations, people of the same sex can engage mutually in only a limited range of sex acts. If discrimination against homosexual acts is simply an extension of the discrimination against homosexuals, then outlawing those particular practices peculiar to homosexuals follows naturally as a concomitant of to the effort to repress homosexuality as an identificatory process. Eventually, of course, this outlawing of certain acts becomes universally applied, and heterosexuals as well as homosexuals are prohibited from engaging in these types of behaviour. The rationalizations for this prohibition, however, fail to stand up under careful scrutiny, and all the arguments against discrimination directed towards homosexuals apply to discrimination directed towards homosexual acts as well. Again, the legal, moral, social, and medical supports for such discrimination are found unwarranted.

There is, however, an additional argument that must be answered. This one states that homosexual acts should be repressed not simply because they are an extension of homosexuality, but because they are mala in se, or wrong in themselves. This notion rests on the contention that widespread engagement in homosexual acts would produce a large number of victims, specifically men who are induced or recruited into homosexuality against their wills by virtue of having been exposed to this type of behaviour, or young children who would be molested by older homosexuals seeking youthful partners.

In the case of the first group of so called "victims" it has already been pointed out that there is virtually no connection between the engagement in homosexual acts and the achievement of a homosexual identity. Not only does Kinsey's data, the situations in prisons, or the cultural conditions of the Keraki refute this notion, but Hooker's discovery that many consciously identified homosexuals have never engaged in a homosexual act clearly lays the "contamination" theory to rest. Indeed, if the identity is achieved in infancy, and engagement in

sex acts occurs much later in time (usually after puberty), then it is hard to see how there can be a direct connection between acts which occur later than the condition they are supposed to be a cause of.

As far as child molestation goes, while it may present a problem to society, it is not a problem peculiar to homosexuals. In fact, homosexuals are probably less likely to be child molesters than heterosexuals. The Ministry of Justice states, "It has been authoritatively stated that a man who has homosexual relations with an adult male seldom turns to boys as partners . . . The popular concept of a sort of rake's progress, according to which those who indulge in homosexual activities with young men or youths end up by buggering little boys, has no foundation in fact."

Finally, if both of the prior supports for repression of homosexual acts are unwarranted, and if such acts take place between consenting adults, as the Wolfenden Committee recommended, then it is hard to see how the notion of victimization can be used to explain continued repression of homosexual behaviour.

Nevertheless, regardless of the legal situation, we still must explain sociologically the existence in every society of norms which regulate sexual behaviour. Just as discrimination against homosexuals can be laid at the door of political and economic expediency, there must also be a satisfactory explanation of discrimination against certain types of sexual behaviour. Kingsley Davis, in a brilliant essay, has provided such an explanation. He points out that norms governing sexual behaviour do not control sex acts per se, but in fact are directed toward the partner with whom one may have such sex. Thus, heterosexual intercourse is negatively sanctioned only when the choice of partner is inappropriate, such as when the partner is someone else's spouse (adultery) or is unwilling (rape), or is a blood relation (incest) or is under the age of sixteen if a girl (unlawful sexual intercourse), or is an unmarried consenting adult (fornication). Not all of these are illegal in New Zealand but they are morally reprobated and sanctioned by the majority of the society. Similarly, reactions to prostitution, homosexuality, and even masturbation are all a result of an effort to define appropriate partners, rather than an effort to control sexuality itself.

Sociologically, the need to control sex partners has several explanations. Basically the need for such control arises from the requirement placed upon any society for the maintenance of some form of viable social organization. Who we are, how we are treated, what rights, privilege and prestige we have, what rights of ownership, and many other factors governing social organization and interaction depend very heavily on ascribed status arising in one's family connections. The son of a millionaire, or of a reigning monarch has an entirely different set of expectations surrounding him than does a foundling left at an orphanage. If sexual partnerships are not controlled, and if a great deal of promiscuity took place, it would be well nigh impossible to determine with any certainty an individual's parentage on his father's side (the identity of the mother is, of course, almost always known). In a patriarchal society such as New Zealand's it can be readily seen that lack of control of sex partners could result in confusion and disorganization due to uncertainty over rights and responsibilities of individuals whose lineage is unknown, provided that there was no other control over determinants of parentage. In human societies, over the ages, such control has been established either by controlling sex partners and limiting relationships so there is no doubt of parentage, or by instituting matriarchal family systems. Today, however, modern contraceptive techniques have changed all that. It is now possible to have a wider range of sexual partners and still control parentage and the rights of offspring.

It would, thus, appear that the social organizational requisites for controlling sexual behaviour have declined in importance. Much the same can be said of the genetic arguments put forward for control of sex partners. Generally, these state that determination of lineage is important for prevention of inbreeding. While there is some doubt that inbreeding is detrimental (as anyone involved in animal husbandry can attest it is beneficial, and of course development of certain "racial characteristics" through inbreeding of whole populations has been essential for survival in some areas of the world), even if it were, the size, density, and mobility of populations in the modern world make such a threat highly unlikely.

PAIR BOND

There is, however, one additional requirement for controlling sexual behaviour (and incest sanctions should be subsumed under this heading rather than under genetics) and that has to do with the maintenance of stable family relationships in order to insure adequate care and socialization of offspring. Through eons of evolution, human couples who developed what Desmond Morris calls the pair-bond, were the ones most fitted for survival. As a result, evolution has included a strong emotional component to sexual behaviour. This emotionalism is what cements the pair-bond. However, if partners are not controlled, it is possible that the object of emotional gratification will be different from the object of sexual gratification, and social malaise, disorganization and discontent will ensue. Indeed, some people have suggested that this sort of condition underlies a great deal of marital dissatisfaction in New Zealand. The husband is often regarded as deriving his emotional satisfaction from his mates at the pub with whom he drinks beer and discusses rugby and racing, and yet returns home to derive his sexual satisfaction from his wife whom he treats relatively impersonally otherwise. Whether this is actually the case needs to be proven, but it does indicate that control of sex partners will not necessarily solve the problems associated with a schism between sexual object and emotional object.

For the homosexual, however, the whole argument is irrelevant. In the first place, homosexuals are just as capable of forming pair bonds, and the threatened disorganization does not materialize. Secondly, it is difficult to see how homosexuality threatens the solidarity of heterosexual child rearing units, unless one supposes that heterosexual males will form homosexual liaisons outside their families. The incidence of bi-sexuality in New Zealand is unknown, but it is not likely to be any higher than anywhere else in the world, and it certainly has not proven to be a threat to family solidarity anywhere else. In fact, the absence of a specific set of sanctions against bi-sexuality indicate it is not a problem at all.

In conclusion it should be pointed out that both the legal, moral, social, medical, and social organizational requirements for discrimination against a wide range of sexual behaviour, including homosexuality, no longer exist in today's modern world. The evolutionary necessity of such strictures in the past may have been valid, but it is difficult to see how they can be so in today's society. That such conditions have persisted is proof of the strength of traditional concepts, even in the face of rational enquiry, facts and logic. Indeed, one is not constrained to ask so much why there has been some liberalization of sexual attitudes in New Zealand, but rather, why in the face of the enlightenment of the Ministry of Justice, and others, has there been so little. The answer must lie in part, as has been indicated, with the expediency attached to continued "Victorianism" by the establishment. The tragic result is found in the suffering of thousands of parents who shut themselves off unwittingly from their children, or who blame themselves erroneously for their children turning out "wrong." It is found in the anxiety of thousands of young people who feel guilt and shame over something over which they really have no control, and is nothing more than a variant of human behaviour, and not a threat to anyone. That such a large amount of suffering should be permitted to accrue to the benefit of only a few can hardly be construed to be a humanistic approach, especially when there is no currently justifiable basis for it.

For myself, and I must emphasize that this is my opinion as a human being, and not as a sociologist, I would seriously question the right of a society which perpetuates such a sordid state of affairs to call itself civilized.

GAY POWER IS GROWING

Recently two members of the Auckland Gay Liberation Front went to Wellington to address a meeting which had been called with the intention of establishing a similar front in Wellington.

After a two-hour session about the kind of structure the Wellington front would take, it was decided that the Auckland structure could function best.

Briefly, this is a cell-structured system with separate functions for each cell, such as graphics, art, media, counselling, social, action, and others. A member of each cell attends a weekly meeting of the Co-ordinating Committee. Here the necessary details for the planned events and projects are all linked up.

There was a strong feeling of solidarity at this first meeting in Wellington, as people who had previously hidden their identity, now came out into the open to lift some of the bonds of self-oppression, and were now willing to take a stand demanding complete liberation.

In a fight for freedom we are arranging a National Conference in August with representatives from the main centres. Here we will discuss events and Nation-wide action. It is also hoped that further fronts will be set up throughout NZ so that every gay can help us fight for freedom.

Vergil G.

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N.Z. is just seeing the beginnings of Gay Liberation, which has made so much progress in the U.S. Gay Liberation is an attempt by both gay men and women to free ourselves as individuals from our own hang-ups and to bring an end to the direct oppression from our society: the beatings, murders, police harassment, imprisonment and job discrimination.

Gay Liberation challenges not only traditional sex roles, but together with other liberation movements of women, students, radicals and blacks, it refuses to accept the traditional standards of our capitalist society.

Gay Liberation, like Womens Liberation, is concerned with making sex a means of creative expression and communication between real people. Sex is often used aggressively and is often coupled with depersonalisation. For example, the guy who thinks of people in terms of a 'good'. The division into homosexual/heterosexual, is a concept forced upon us in this society, not something based on personal response. Learning how to be open and good with each other sexually is part of our liberation.

Loving each other is a good thing, not an unfortunate thing. Homosexuality is not just a makeshift in the absence of the opposite sex; it is not just hatred and rejection of the opposite sex; it is not just genetic; it is not just the result of broken homes. Homosexuality is the capacity to love someone of the same sex.

Oppression of gays by straight society begins with growing up feeling alone and singled out as 'queer' by parents, friends and teachers.

Homosexual relationships are illegal. The bulk of the social work/psychiatric field looks upon homosexuality as a problem and treats us as sick. Employers let it be known (if they don't sack you) that our skills are acceptable only as long as our sexuality is hidden. Parasites run oppressive bars for their own profit.

Gay Liberation wants to get away from possessiveness, elitism, inflexible roles and personal inequality. We want to define a new pluralistic, non role-forcing social structure for ourselves. It must contain both the freedom and the physical space for people to live alone, live together for a while or a long time, either as couples or in large numbers.

Liberation for gay people is defining for ourselves how and with whom we live, instead of measuring our relationships against heterosexual 'norms.'

We must be free to live our own lives in our own way.
Auckland Gay Liberation Front,
P.O. Box 3132,
C.P.O.
AUCKLAND.

Dear Sir,

Lawrence Southon's article headed *Marxism Rubbished* (in Craccum 29 June) is tremendously logical, but it misses the point by a whole dimension of perspective.

Marxism is only one of many codes of belief — theistic or atheistic, it matters little here — that contain logical contradictions and inadequately supported assertions. The Christian faith, for example, is equally open to being "rubbished" on the same general lines as Lawrence has devoted to Marx's *Wage Labour And Capital*. Many have, in fact, treated it so. Their names are easily forgotten. Ditto their arguments. And Christianity remains as little affected as Communism will be by this rubbishing.

What matters, surely, is why ordinary people in such vast numbers like to believe so fixedly in these rival codes of belief; and why others, with such a tremendous array of logic, like to rubbish them. Why pick on Marxism, anyway? Are Communists, taken generally, any less sincere in their beliefs — or any less prepared to suffer for them — than anyone else? Sid Scott, for example, who was for some twenty years the National Secretary of the NZ Communist Party. For the sake of his beliefs, and the need to apply them in practice — back in the 1930's this was — he came back from the USSR and went blind in cold blood when he could have stayed on there on full medical care with at least some hope.

Why then does this critic pick on Marxism? Because he's tired of it, he says in his opening sentence. So he parades the logical arguments against it. And herein lies the guts of his whole article. Tremendously logical — oh yes, certainly; but, no less than Marxism itself, emotively powered.

Why can't he just say that people, including himself, believe what they like to believe. It would be so much simpler. And so much more conducive to tolerance and the understanding of people.

Yours, etc.
Stan Day.

Dear Sir,

I think, rather gleefully, that Craccum is about to become the exception to what seems to be a code among the N.Z. University newspapers, that code being flogging, and sometimes killing, the same old topics and gripes week-in, week-out.

Now before continuing your perusal of my screed don't go labelling me narrow-minded and shallow. Granted the wars, external and internal political situations, race relations, abortion, and all the other topics which are said to centre on the oppressed, and which emanate probably with some degree of sincerity and conviction, from the same pens week after week in Caclin, Canta, Cahff, Craccum, Critic, Nexus and Salient, are important and should be expounded for all to ponder on and, if the ultimate can be expected, perhaps even acted upon.

But when the ideas are repeated until they carry as much impact as any one of a number of cliches I could reel off, they lose all their effect and one doesn't even bother to read them. Their only function is to take up space and keep the number of pages of the paper carrying them in double figures.

I, and other people of my acquaintance want to read a student newspaper which embraces a give and take idea. Not just the occasional skirmish between Mann/Woodroffe and Rotherham/Robson about the anti-war movement, but participation on all levels and on all topics. It the apathetic straight of this Association will not put pen to paper and submit articles/reviews/gossip or any other trivia which could be lurking in their stagnant minds, then labelling the above-mentioned papers 'Student Newspapers' is false and misleading.

Perhaps if some incentives were to be offered for features submitted by that faceless 10,000 who make up A.U.S.A. more response would be forthcoming.

I know this is easy to say, but after pausing to consider the present finance situation it is obvious that an incentive plan would be an impossibility unless, and this is a big unless, the 'Durable Editors' and 'Muck-makers' feel so strongly about the paper that they will donate their services, which they are just about doing as it is, and offer their pittances to prospective contributors.

Over the last few weeks Craccum has become a little more interesting to read. Anyway, I rather suspect his change is due to the new blood, of the unique type of Milne and Hillier, which was injected in to the system as a result of the benevolence of people in high places. I mean no offence to Heather and Gordon, but putting out the paper on their own must be a mammoth task and it is only natural that certain areas have suffered.

The (Ir) Reverend Hillier, and to a lesser extent his friend the Earwig, has brought to public notice many off the petty hassles which go on beneath that ultra-quiet facade labelled 'The Executive'. Besides that, university life, the Studass side especially, is receiving a better representation, even if said representation is a little one-sided, it is more than we union-members used to get.

I would like to end by asking some of you mindless to get behind the 'Collective' for the good of A.U.S.A. This University should not be regarded as just another educational institution.

Regards to Everybody.
G. F. Lyons.



Dear Sir,

So the "majority" have voted that \$5000 be misappropriated to the North Vietnamese Red Cross and to the Provisional Revolutionary Red Cross. Happy to say the margin was only in the proportion of 1514:1084 i.e. 59% for to 41% against. We can be sure that a large percentage of the pros were gained through a ridiculous example of journalistic bias shown by that misrepresentative anonymous article printed in Craccum, on the Thursday of the election, entitled "Vietnam Medical Aid"; and through an unnecessarily intricately worded questioner that left the casual voter confused and predisposed to the "yes" option. (The article on Medical Aid was by Bob Mann—our error in not putting the name in.)

Our noble new President appeared on television justifying to the public this outcome, by explaining that students sympathised with the innocent civilians of the war ravaged country, the "victims of indiscriminate bombing", and that having no prejudice for either side "they" had opted to contribute to the Red Cross Societies of the Democratic Republic of Vietnam, and of the Provisional Revolutionary Government. While he factually stated student opinion in one breath, in the next he announces in effect that we are donating All to the Red Cross of the Communist side of the war. It is no use trying to gloss over what is obviously a politically inspired sectarian gimmick with whitewashing words.

If the perpetrators of the motion truly had in mind the wish of a student body they would propose to divide the donation in half, one portion going to the International Red Cross in North Vietnam, the other to the I.R.C. Society in South Vietnam; because the Red Cross Society, of the Democratic Republic of Vietnam and of the P.R.G., are not recognised by the international body. And while the well-intentioned M.A.C.V. sends medical teams to survey the medical services using their supplies, how easy it would be to pull the wool over their eyes. By donating to the International Societies in both these two countries we circumvent the possibilities that the two questionable northern outfits are not equipping combat troops with medical supplies, enabling them to pursue intentions of war; for the true Red Cross ministers to those already injured; the bogus outfits might be logistically supporting an army.

Additionally, by contributing in part to the Red Cross of South Vietnam, we ensure that a greater spectrum of war victims are helped. Not only are those civilians mutilated by indiscriminate yankee bombing assisted, but so also are these injured by communist booby-traps and attacks.

As the motion stands it is a hopeless political trick; a dangerously one-sided expensive attention attracting contrivance. One student said to me it would bring needed publicity to the university and expose our unheard view. So far we have got one inch in the Herald and Star, and one minute on the television. For \$5000 we could have a week long massive spread in all national papers, television and radio. But the motive of publicity is incredibly narrow-minded and pathetic. It is beyond comprehension.

The true motive behind the motion is political ambition, and the advertising lark. Unless it is modified to a more fair and altruistic proposition it shall receive no support from me. When next years compulsory fees arrive I shall deduct 50c to reclaim that amount of mine that was illicitly spent by beurocratic blockheads who lack the rudimentary ability to correctly judge and interpret student opinions, but who prefer to let these filter through their red-tinted pinheads in a predictable manner as they embark on ego-tripping misgovernment and mismanagement. Instead I shall donate the sum of \$5 to the International Red Cross Society.

Yours faithfully,
I.R. Leighton.

Dear Sir,

In the issue of Craccum on July 27th (Vol. 46, No. 18) there was printed on the second page an article in which it was suggested that a Chemistry I student, had unjustifiably received zero marks for one of his assignments and also that this was "not an isolated case."

We wish to point out that no Chemistry I student has brought a complaint of this nature to the notice of the elected class representative on the Chemistry Department Staff-student consultative committee (the body which is designed and successfully used for consultation between staff and students on all matters), or of the Head of Department.

It should be also pointed out that the explanation given in the article, as to why the student received zero marks, is incomplete.

We support the action taken by the staff member concerned, regret the manner in which this matter was raised, and urge Chemistry students to make use of any of the several regular ways of making their views on departmental matters known to the Department.

Yours sincerely,

D. J. Udy
Chemistry student
Representative for
Faculty of Science

D.E. Sidwell
Bob Lack
Stage I representatives on
Staff-student consultative
committee

G.W. Burton
Temporary Junior Lecturer
Representative on Staff-student
consultative committee

Dear Sir,

With reference to the letter headed "The Shit Begins to Fly", (CRACCUM July 20), I feel it must be made clear that the house at 34 Hepburn Street is not, and never has been, owned by one, John Milne. Having been resident at that address for some fifteen months, I can only say that the actual landlord has been most reasonable at all times. The revolution certainly will not be helped by the supplying of completely inaccurate information.

Yours,
SEAN MILLAR

THE RUBBER EMPIRE

THE BIG FOUR OF THE RUBBER INDUSTRY - GOODRICH, UNIROYAL, FIRESTONE, GOODYEAR - ROLL RIGHT OVER THE MEN WHO WORK FOR THEM....



THE MEN WHO OPERATE THESE COMPANIES OPERATE MANY MORE, REAPING TREMENDOUS PROFITS YEAR AFTER YEAR AFTER YEAR.

COMPANY PROFITS GO UP AND UP AND UP, WHILE WORKER'S WAGES GO DOWN, DOWN, AND DOWN...

* YES "TIMES ARE BAD" THEY SAY. AND FOR WORKERS EVERYWHERE, THIS IS TRUE.

* WORKERS ARE RISING UP AGAINST THE RUBBER BARONS AROUND THE WORLD...



...AND FORCED BACK TO LABOR ON THE RUBBER PLANTATIONS, THIS TIME FOR NO WAGES!!



* THE FIGHT FOR PROFITS IS WAGED AGAINST MANY GROUPS, INCLUDING WOMEN... IN THE LAST YEAR WOMEN HAVE FILED MORE THAN HALF THE COMPLAINTS AGAINST DISCRIMINATORY PRACTICES IN THE INDUSTRY...



SORRY BUT TIMES ARE BAD; WE ALL HAVE TO MAKE SACRIFICES... SO I'M SACRIFICING YOU....



... AFTER FOUR DAYS OF STRIKE ACTIVITY IN LIBERIA, AFRICA, THE PRESIDENT OF THAT COUNTRY CALLED IN THE ARMY TO ARREST AND MASSACRE THE STRIKERS... IN INDONESIA, STRIKING WORKERS WERE ARRESTED AS POLITICAL PRISONERS...



THE WORLD-WIDE SYSTEM OF EXPLOITATION PRACTICED BY THE RUBBER (AND OTHER) INDUSTRIES MAKE AMERICAN BUSINESSMEN HATED THROUGHOUT THE WORLD. NELSON ROCKEFELLER, VISITING LATIN AMERICA, CAN ATTEST TO THIS...



THOUSANDS OF PEOPLE ARE LEARNING TO HATE THE RUBBER INDUSTRY FOR ANOTHER REASON: POLLUTION FROM THE RUBBER COMPANIES CAUSES CORROSION, FILTH, DISEASE, EVEN DEATH. HOW DO THE RUBBER KINGS RESPOND?



POISONOUS FUMES DISABLE HUNDREDS OF WORKERS EACH YEAR WITH LUNG AND LIVER DISEASES, SOME OF WHICH ARE FATAL. THE BOSSES CARE LITTLE ABOUT THIS....



... FOR THEY ARE MOTIVATED BY LITTLE ELSE BUT THE DOLLAR BILL. 34 OF THE DIRECTORS OF THE BIG FOUR ARE ALSO DIRECTORS FOR 180 OTHER COMPANIES.

THE SAME HANDFUL OF MEN CONTROL THE BANKS THAT CHARGE YOU SKY-HIGH INTEREST...



... THEY CONTROL AUTOMOBILE INDUSTRY, FOOD INDUSTRY, UNIVERSITIES, GOVERNMENT ON EVERY LEVEL.

THEY ARE NOW BUSY MANIPULATING THE ECONOMY IN THEIR FAVOR WHILE UNEMPLOYMENT AND INFLATION MOUNTS AND WORKERS GET LAID OFF BY THE THOUSANDS....

The printers lost pages 8 & 13. These were put in at the last minute.

RESULTS OF EXECUTIVE PORTFOLIO ELECTIONS HELD 3rd & 4th AUGUST

EDUCATION OFFICER:

Michael Collier	358
* Richard Gyde	968
C. La Hatte	248
No Vote	315

INTERNATIONAL AFFAIRS:

Christine Beresford	298
Michael Collier	170
John Marsden	258
* John Woodroffe	989
No Vote	186

PUBLICATIONS OFFICER:

Michael Kidd	754
* Heather McInnes	923
No Vote	212

PUBLIC LIASON OFFICER:

M. S. McCully	564
* Brian Roberts	770
No Vote	544

SOCIETIES REPRESENTATIVE:

John Bailey	460
* Ross Marks	665
Peter Sergent	323
No Vote	436

SPORTS REPRESENTATIVE:

Peter Holland	687
* Michael Starling	851
No Vote	349

STUDENT LIASON OFFICER:

* Beverley Austin	988
Tim Hanna	489
No Vote	404

RESULT OF OPINION POLL ON THE CANDIDATES NOMINATED UNOPPOSED AND CONSEQUENTLY DECLARED HEREWITH

BUSINESS MANAGER:

* Richard Rowe	1245
No Confidence	452
No Vote	155

HOUSE COMMITTEE CHAIRMAN:

* Cora Baillie	1252
No Confidence	397
No Vote	195

SOCIAL CONTROLLER:

* Brent McConachy	1173
No Confidence	525
No Vote	148

RESULTS OF ELECTION FOR SECOND STUDENT REPRESENTATIVE ON SENATE HELD 3rd & 4th AUGUST, 1972

Peter Garland	97
Graeme Royce Ranson	248
Michael Starling	96
Kaye Turner	607
* Clare Ward	715
No Vote	124

New ARTS FESTIVAL '72

PROGRAMME

SUNDAY

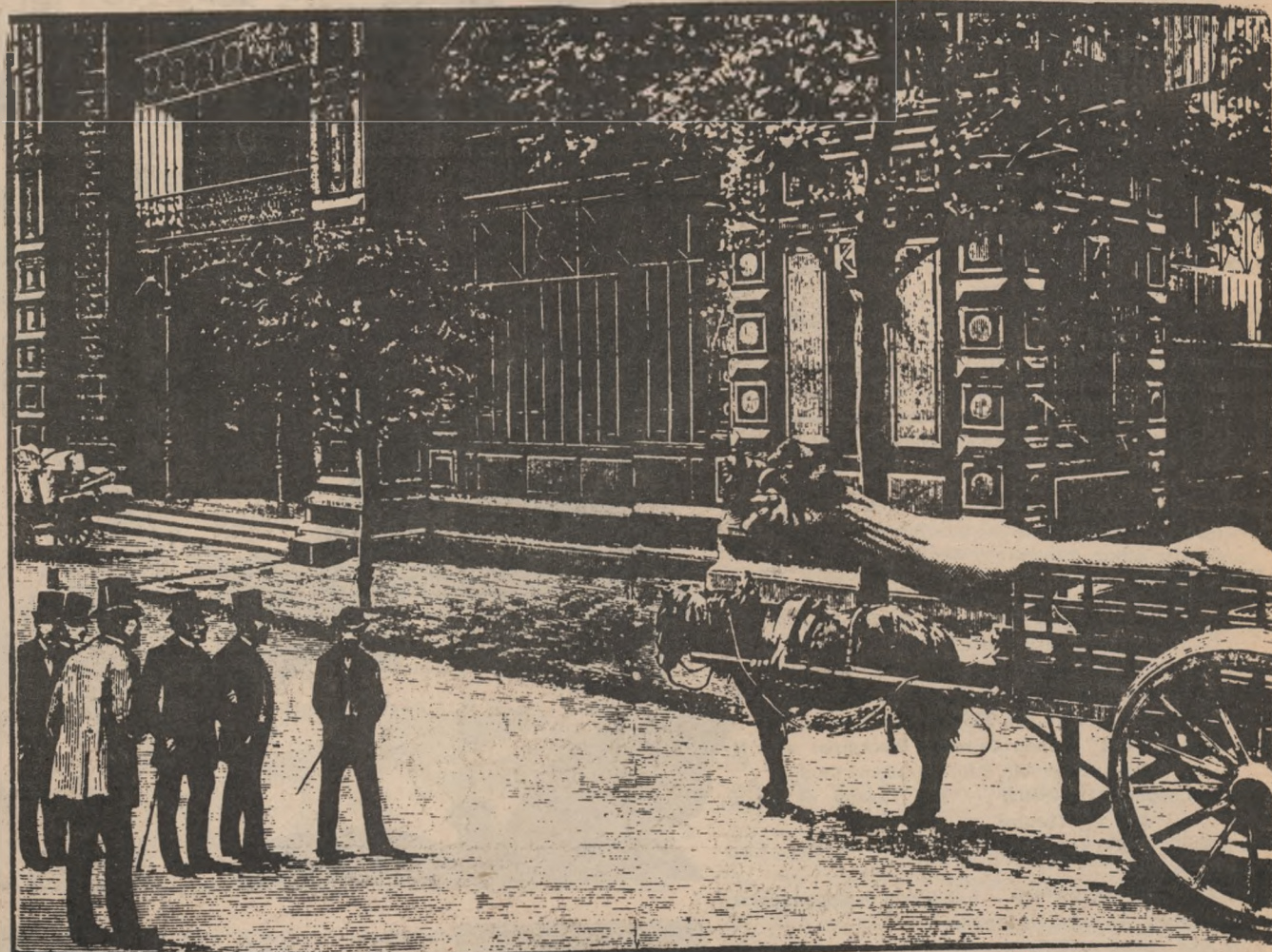
SUNDAY 20 AUGUST

- 10am-6pm **PHOTOGRAPHY** — Exhibition of Contemporary Photographers, Architecture Studio
- 10am-4pm **FUNDAY SUNDAY** — Lots of Fun, Victoria Park
- 10am-5pm **FINE ARTS** — Exhibition — Air New Zealand Fine Arts Award, Student Counselling House (Symonds St.)
- 11am-11pm **CHESS** — International Chess Tournament with Australian Universities, Executive Lounge, Student Union
- 2pm-11pm **FILMS** — The British Cinema, B28/State Theatre
- 4pm-6pm **JAZZ/ROCK** — Wine & Cheese, Meet the Muso's, Women's Common Room
- 5pm on **TRAVELLINKUP** — Scratch Orchestra, Choral Society Hall
- 8pm-12pm **BLUES/ROCK** — Concert
- 8pm-12pm **JAZZ** — Jam Session, Montmartre
- 8pm on **PENTANGLE** — Concert, Civic Theatre (Admission outside Registration)
- 8.15 on **SEXUS/KERZWELLEN** — Jack Body, Maori Community Centre
- 8.15 on **MODERN LANGUAGE PLAYS** — Pique Nique en Campagne, La Critic de L'Ecole des Femmes (Auck.), University Hall
- 8.15 on **DRAMA** — Too True To Be Good (Massey), Central Theatre
- 10pm on **SOCIAL** — Rock Groups and Grog — Entrance: All Socials will be charged at the door, Cafeteria
- 12 midnite-3am **BLUES / ROCK** — Concert: Dogbreath, Mammal

MONDAY

MONDAY 21 AUGUST

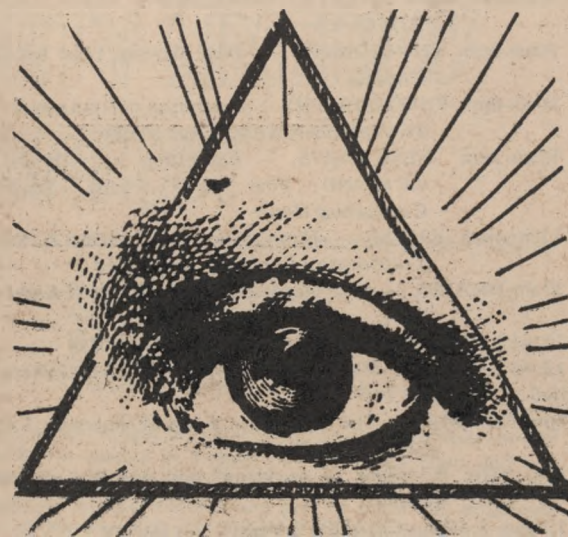
- All day **MEDIA WORKSHOP** — ALL welcome, Craccum Office
- 9am-5pm **MEDITATION** — Room 035 Old Arts Building
- 9.30-4.30pm **MULTI MEDIA WORKSHOP** — Dance/Theatre/Music etc, Arts Centre
- 10am-6pm **PHOTOGRAPHY** — Exhibition of Contemporary Photographers, Architecture Studio
- 10am-1pm **BRIDGE** — Intervarsities Tournament, Games Room — SU
- 10am-5pm **"ENVIRONMENT"** — Dave Mealing, Elam Lecture Theatre
- 10am-5pm **FINE ARTS** — Exhibition — Air New Zealand Arts Award, Student Counselling House
- 11am-1pm **BLUES/ROCK** — Lecture — Rural Blues, Music Conservatorium
- 11am-4pm **CHESS** — Intervarsities & Swiss Tournaments, Geography Stage I Lab
- 11am on **FOLK** — Traditional Folk Music Workshop, Lecture Theatre G14
- 12pm-3am **BLUES/ROCK** — Concert; Dogbreath, Mammal
- 1.10-1.50pm **AUDIO VISUAL SOUND** — 'The Bombing of Auckland 'et al., Art Gallery
- 2pm on **DRAMA** — 'Too True To Be Good' (Massey), Central Theatre
- 2pm-6pm **ELECTRONIC MUSIC** — Symposium — Prof. Lilburn on NZ Composers, Music Conservatory
- 2pm-11.30pm **FILM FESTIVAL** — Cinema & Politics, B28/State Theatre
- 2pm on **MODERN LANGUAGE PLAYS** — 'Die Augenbinde' (Victoria), St Andrews Hall
- 3pm-4pm **SENSORY AWARENESS**, Upper Common Room
- 7.30 on **FOLK** — Informal: Come as you are & welcome, Wynyard Tavern
- 8pm-12pm **JAZZ** — Jam Session, Montmartre
- 8pm **DEBATE** — "That this house is disgusted with the habits of intellectuals" (Barry Humphries), Town Hall.
- 8.15 **DRAMA** — "Nam" (Victoria), Arts Centre
- 8.15 on **MODERN LANGUAGE PLAYS** — 'Die Augenbinde' (Victoria), St Andrews Hall
- 8.15 on **DRAMA** — 'The Plebeians Rehearse The Uprising' (Auck.), University Hall
- 8.15 on **DRAMA** — 'Too True To Be Good' (Massey), Central Theatre
- 8.15 on **SEXUS/KERZWELLEN** — Jack Body, Maori Community Centre
- 10pm on **SOCIAL** — Rock Groups and grog — admission charge at door, Cafeteria
- 11pm **DRAMA** — "Nam" (Victoria) Arts Centre



TUESDAY

TUESDAY 22 AUGUST

- All day **MEDIA WORKSHOP** — All welcome, Craccum Office
- 9am-5pm **MEDITATION**, Rm 035 Old Arts Bldg.
- 9.30am-4.30pm **MULTI MEDIA WORKSHOP**, Arts Centre
- 10am-5pm **ENVIRONMENT** — Dave Mealing, Elam Lecture Theatre
- 10am-6pm **PHOTOGRAPHY** — Exhibition of contemporary Photographers, Architecture Studio
- 10am-12pm **BLUES/ROCK** — Record Appreciation William D'Arte, Music Conservatorium
- 10am-5pm **FINE ARTS** — Exhibition: Air New Zealand Fine Arts Award, Student Counselling House
- 11am-4pm **CHESS** — Intervarsities and Swiss Tournaments, Geography Stage I Lab
- 11am on **FOLK** — Come all ye concert, Lecture Theatre B15
- 11am-1pm-2pm-5pm **BRIDGE** — Intervarsities Tournament, Games Room — SU
- 12 midday on **SERIOUS MUSIC** — Lunchtime Concert, University Hall
- 12-2pm **BLUES/ROCK** — Acoustic Concert
- 1pm **BARRY HUMPHRIES** — 'Bazza meets the Students' (discussion), Lower Lecture Theatre



- 1.10-1.50pm **POETRY** — Readings, Art Gallery
- 1.30 on **DANCE** — NZ Ballet Ensemble, Mercury Theatre
- 2pm-4pm **JAZZ** — Seminar/Workshop on Arranging — Russ Garcia, Music Conservatorium
- 2pm **DANCE** — Australian Dance Theatre, Training College
- 2pm-4pm **BLUES/ROCK** — Jam/Workshop, Cafeteria
- 2.30pm-1am **FILM FESTIVAL** — British Working Class, B28/State Theatre
- 3pm-4pm **SENSORY AWARENESS**, Upper Common Room
- 5pm-6pm **JAZZ** — Poetry/Jazz Seminar, Music Conservatorium

- 6pm **DRAMA** — 'Nam' (Victoria), Arts Centre
- 7pm **LAW: MOCK TRIALS** — Victoria v Otago, Algie Lecture Theatre
- 8pm-12pm **JAZZ** — Jam Session; Poetry/Jazz
- 8pm-3am **BLUES/ROCK** — Dance
- 8pm **DANCE** — Australian Dance Theatre, Training College
- 8.15 **THE GREAT LEARNING** — Paragraph I & II Rhilip Dadson, St Pauls
- 8.15 **SEXUS/KERZWELLEN** — Jack Body, Maori Community Centre
- 8.15 **DRAMA** — 'Dr Faustus' (Otago), Central Theatre
- 8.15 **DRAMA** — 'The Pebeians Rehearse the Uprising' (Auck.), University Hall
- 8.15 **DRAMA** — 'Spoiled' (Canterbury), St Andrews Hall
- 8.15 **POETRY** — Major Reading, Arts Centre
- 10pm **SOCIAL** — Admission Charge at door; Rock, Cafeteria
- 11pm **DRAMA** — 'Nam' (Victoria), Arts Centre

WEDNESDAY

WEDNESDAY 23 AUGUST

- All day **MEDIA WORKSHOP** — All welcome, Craccum office
- 9am-5pm **MEDITATION** — Rm 035 Old Arts Bldg
- 9am-12pm **DANCE** — Dance workshop, University Hall
- 9.30-4.30pm **THEATRE** — Workshop: Street Theatre, Arts Centre
- 10am-11.30am **JAZZ/ROCK** — Committee Meeting, Council Room
- 10am-6pm **"ENVIRONMENT"** — Dave Mealing, Elam Lecture Theatre
- 10am-6pm **PHOTOGRAPHY** — Exhibition of Contemporary Photographers, Architecture Studio
- 10am-5pm **FINE ARTS** — Exhibition: AIR NEW ZEALAND Fine Arts Award, Student Counselling House
- 11-1pm-2.5pm **BRIDGE** — Intervarsities Tournament, Games Room — SU
- 11am-4pm **CHESS** — Intervarsities & Swiss Tournaments, Geography Stage I Lab
- 11am **FOLK** — Guitar Workshop with Pitt Ramsay, Lecture Theatre G14
- 12pm **DANCE** — NZ Ballet Ensemble, Mercury Theatre
- 12-2pm **BLUES/ROCK** — Lecture, Music Conservatorium
- 12-3am **BLUES/ROCK** — Concert: Dogbreath, Mammal
- 1pm-5pm **DANCE** — Australian Dance Theatre Workshop Admission 50c, Knox Hall
- 1.10-1.50pm **DANCE & LIGHTING** — Keir Voilerling & Linda Taylor, Art Gallery
- 1.30pm **MEDITATION** — Steve Beguely, Lower Lecture Theatre
- 2pm-4pm **JAZZ** — Seminar Workshop on Arranging: Russ Garcia, Music Conservatorium
- 2pm **DRAMA** — "Dr Faustus" (Otago), Central Theatre

WEDNESDAY

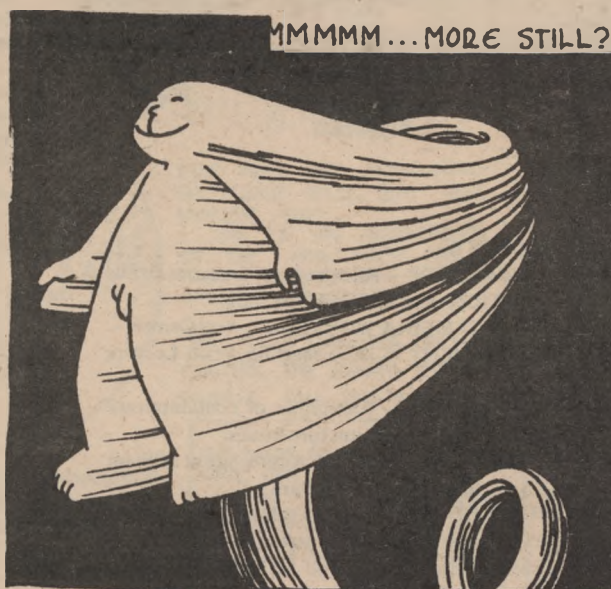
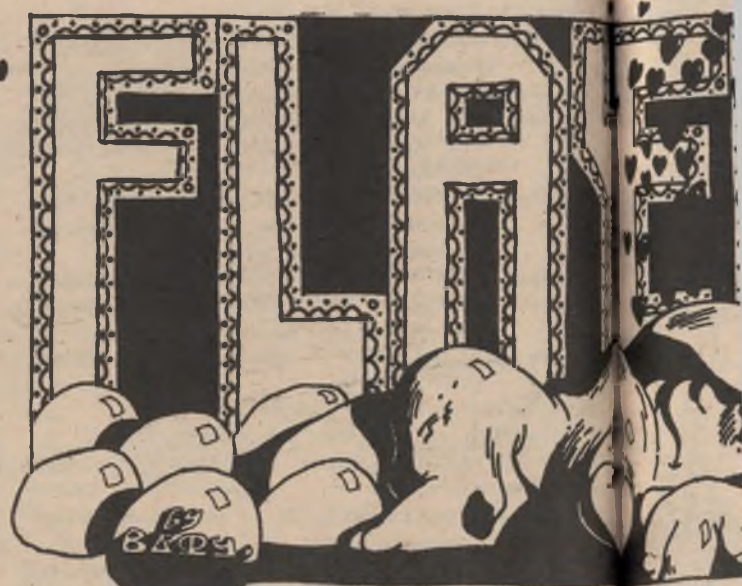
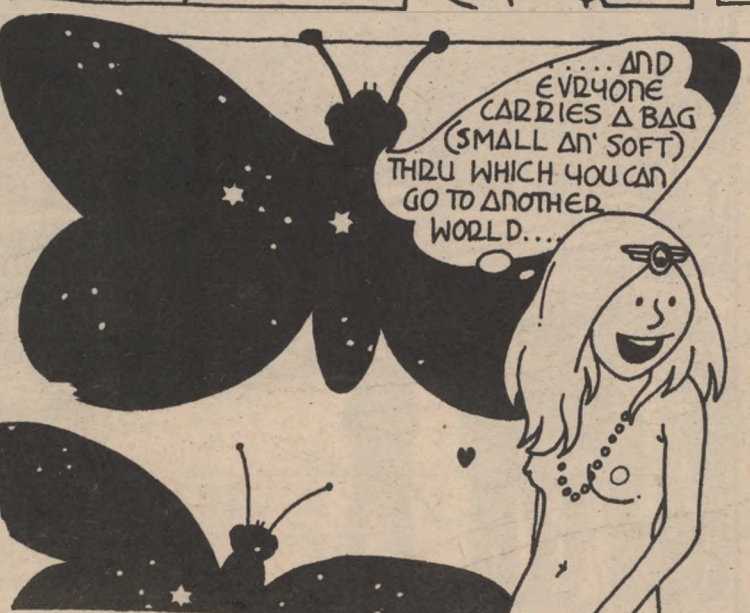
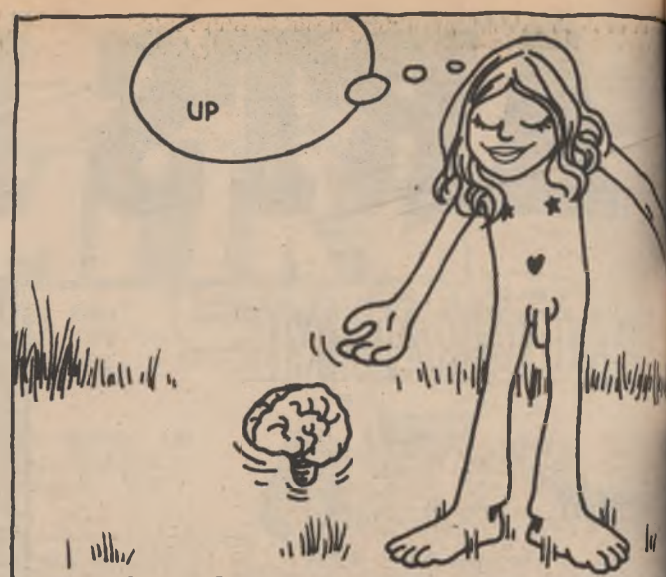
- 2pm DRAMA — 'Spoiled' (Canterbury), St Andrews Hall
- 2pm DANCE — NZ Ballet Ensemble, Mercury Theatre
- 2pm-4pm BLUES/ROCK — Jam/Workshop, Cafeteria
- 2.30-1am FILM FESTIVAL, B28/State Theatre
- 3-4pm SENSORY AWARENESS, Upper Common Room
- 5pm-6pm JAZZ — Discussion on Avant Garde & New Directions in Jazz, Music Conservatorium
- 6pm-8pm CHESS & BRIDGE — Wine & Cheese Cocktail Party, Executive Lounge
- 6pm MODERN LANGUAGE — 'Die Kleinbürgerkolonzeit' (Canterbury), University Hall
- 7pm LAW—MOCK TRIALS — Auck. v Canterbury, Algie Lecture Theatre
- 7.30pm FOLK — "Biggish Concert"
- 8pm-2am JAZZ — Concert & Films, John's Place
- 8pm-12 BLUES/ROCK — Concert
- 8.15 SEXUS/ KERZWELLEN — Jack Body, Maori Community Centre
- 8.15 THE GREAT LEARNING — Paragraph III Philip Dadson, St Matthews
- 8.15 DRAMA — 'Dr Faustus' (Otago), Central Theatre
- 8.15 DRAMA — 'Spoiled' (Canterbury), St Andrews Hall
- 8.15 THEATRE — Living Theatre Troupe, Arts Centre
- 9pm SOCIAL — Medieval Banquet Admission charge at door. Cafeteria

THURSDAY

- THURSDAY 24 AUGUST
- All day MEDIA WORKSHOP — All welcome, Craccum Office
- 9am-5pm MEDITATION, Rm 035 Old Arts Building
- 9am-5pm DANCE — John Casserley Workshop: with NZ Ballet Ensemble, Dance Academy Studio
- 9.30am-4.30pm WORKSHOP — The Theatre of Brecht, Mercury Theatre
- 10am-5pm "ENVIRONMENT" — Dave Mealing, Elam Lecture Theatre
- 10am-6pm PHOTOGRAPHY — Exhibition of Contemporary Photographers, Architecture Studios
- 10am-5pm FINE ARTS — Exhibition — AIR NEW ZEALAND Fine Arts Award, Student Counselling House
- 11am FOLK — Workshop — Panel discussion "Why Folk and Where" from Here, Lecture Theatre G14
- 11am-4pm CHESS — Intervarsities Tournament and Swiss Tournament, Geography Stg 1 Lab
- 11am DRAMA — The American Dream (Wellington T.C.), University Hall
- 11am DRAMA — After Magritte (Dunedin T.C.), St Andrews Hall
- 12-2pm BLUES/ROCK — Acoustic Concert
- 1pm-3pm Intersivity Dirty Limerick Competition, University Cafeteria
- 1pm DRAMA — A Slight Accident (Palmerston T.C.), Central Theatre
- 1.10pm-1.50pm WORKSHOP — Poet's Theatre, Art Gallery
- 2pm-4pm JAZZ — Seminar/Workshop on arranging — Russ Garcia, Music Conservatorium
- 2pm DRAMA — The Erpingham Camp (Palmerston T.C.), Central Theatre
- 2pm DANCE — Australian Dance Theatre, Training College
- 2pm-4pm BLUES/ROCK — Jam/Workshop, Cafeteria
- 2.30pm-1am FILM FESTIVAL — Chile, B28/State Theatre
- 3pm DEBATING — First round "That Happy Days are Here Again", Stone Moot Court, Law School
- 3pm-4pm Sensory Awareness, Upper Common Room
- 5pm-6pm JAZZ — Discussion on Avante Garde and new directions in Jazz Record Appreciation, Music Conservatorium
- 6pm DRAMA — The American Dream (Wellington T.C.), University Hall
- 6pm DRAMA — Anthologies (Otago), Arts Centre
- 7pm-12pm JAZZ/DANCE/POETRY — Workshop — improving music dance and reading, Ellen Melville Hall
- 7pm LAW — MOCK TRIAL — Final, Algie Lecture Theatre
- 7.30pm RELIGIOUS MUSIC FESTIVAL — 'Twisted Discarded Image', Holy Trinity Cathedral
- 8pm-3am BLUES/ROCK — Dance
- 8.15pm SEXUS/KERZWELLEN — Jack Body, Maori Community Centre
- 8.15pm DRAMA — Saved 1 (Canterbury), Central Theatre
- 8.15pm DANCE — Asian, Pacific and Modern, University Hall
- 8.15pm Taitamariki Society "Ko Te Ora" St Andrews Hall
- 8.15pm THE GREAT LEARNING — Paragraph IV Philip Dadson, St Pauls
- 9pm — SOCIAL — Entrance by admission "Greatest Show on Earth", Cafeteria
- 11pm DRAMA — "after Magritte" (Dunedin T.C.), St Andrews Hall
- 11pm DRAMA — "Anthologies (Otago), Arts Centre
- 12.30pm MIDNIGHT POETRY, Albert Park Bandstand

ARTS FESTIVAL NEEDS YOU

People are needed to staff the festival H.Q., particularly on Sunday 20th & Monday 21st August. If you can give a few hours of your time, drop a line at the Festival Office.



FRIDAY

- FRIDAY 25 AUGUST
- All day MEDIA WORKSHOP — All welcome, Craccum Office
- 9am-5pm MEDITATION — Room 035 Old Arts Building
- 9.30am-4.30pm THEATRE WORKSHOP — Street Theatre, Arts Centre
- 10am-5pm ENVIRONMENT — Dave Mealing, Elam Lecture Theatre
- 10am-6pm PHOTOGRAPHY — Exhibition of Contemporary Photographers Architecture Studio
- 10am-5pm FINE ARTS — Exhibition — AIR NEW ZEALAND Fine Arts Award, Student Counselling House
- 11am-4pm CHESS — Intervarsities Tournament & Swiss Tournament, Geography Stge 1 Lab
- 11am DRAMA — After Magritte (Dunedin T.C.), St Andrews Hall
- 11am-3.30pm BLUES/ROCK — Concert, Town Hall
- 12.00 SERIOUS MUSIC — Lunchtime Concert, University Hall
- 1pm DRAMA — The Erpingham Camp (Palmerston T.C.), Central Theatre
- 1pm "The Bombing of Auckland" and Max Wallace, Arts Centre
- 1.10pm-1.50pm CHAMBER MUSIC, Art Gallery
- 2pm-4pm JAZZ — Seminar / Workshop on arranging Russ Garcia, Music Conservatorium
- 2pm DRAMA — Slight Accident (Palmerston T.C.), Central Theatre
- 2pm-5pm DANCE — Jennifer Shennan Workshop, Knox Hall
- 2.30pm-2am FILM PROGRAMME, B28/State Theatre
- 3pm-4pm Sensory Awareness, Upper Common Room
- 5pm-6pm JAZZ — Discussion on Avante Garde and new directions in jazz record appreciation, Music Conservatorium
- 6pm "The bombing of Auckland" and Max Wallace and "Anthologies", Arts Centre

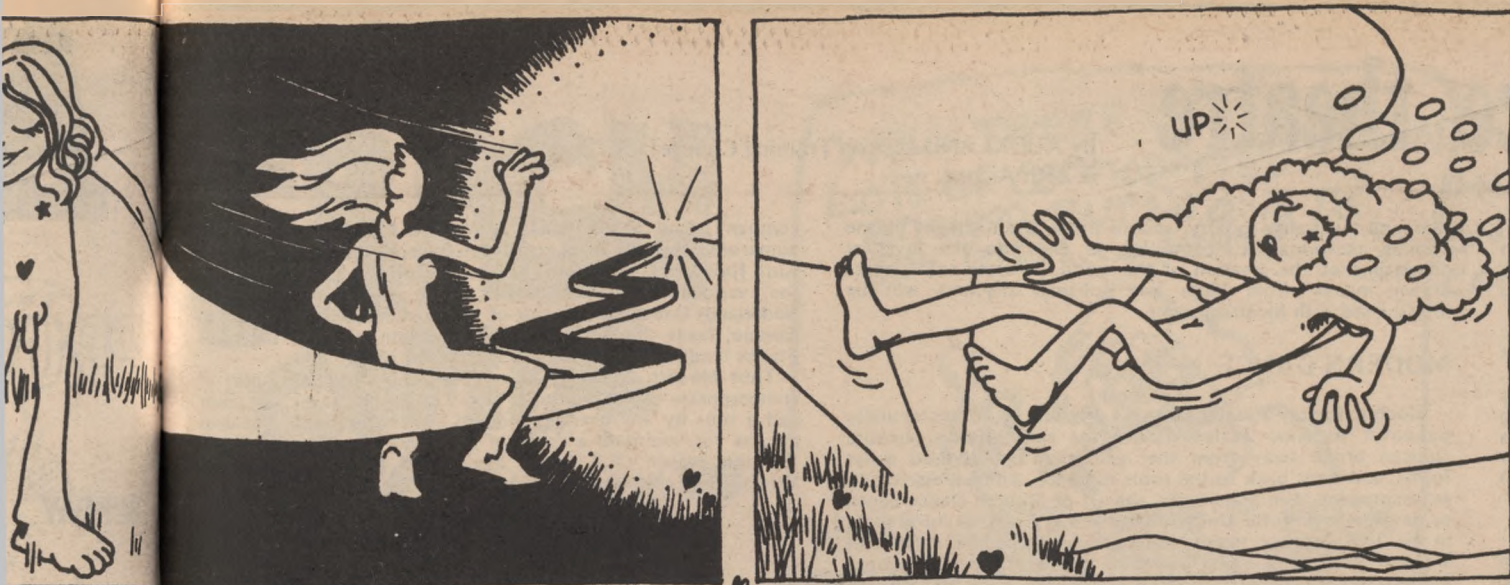
- 7.30pm RELIGIOUS MUSIC FESTIVAL — 'Twisted Discarded Image', Holy Trinity Cathedral
- 8pm FOLK — 'Concert to End All Concerts', Town Hall
- 8.15pm THE GREAT LEARNING, Paragraph V Philip Dadson, Rugby Football Shed
- 8.15pm DRAMA — Saved (Canterbury), Central Theatre
- 8.15pm Taitamariki Society Ko Te Ora, St Andrews Hall
- 8.15pm Collage II — Living Theatre Troupe & Bombing of Auckland & Max Wallace, Arts Centre
- 10pm SOCIAL — Entrance by admission Rock groups and grog, Cafeteria
- 11pm Collage II — Living Theatre Troupe and Bombing of Auckland & Max Wallace, Arts Centre

SATURDAY

- SATURDAY 26 AUGUST
- 10am-5pm ENVIRONMENT — Dave Mealing, Elam Lecture Theatre
- 10am-4pm Street Fair, Alfred Street
- 10am-6pm PHOTOGRAPHY — Exhibition of Contemporary Photographers, Architecture Studio
- 10am-5pm FINE ARTS 1 — Exhibition — AIR NEW ZEALAND Fine Arts Award, Student Counselling House
- 2.30pm-2am FILM FESTIVAL — State Theatre/B28
- 6pm BLUES/ROCK/JAZZ — Combined Concert
- 8pm ERNESTO BITETTI — Concert — Admission Outside Registration, Town Hall
- 8pm JAZZ / ROCK — Finale Concert/Jam, Y.M.C.A.
- 8.15pm THE GREAT LEARNING — Paragraph VI & VII Philip Dadson, St Matthews
- 10pm SOCIAL — Entrance by admission Square Dance & Grog, Cafeteria

Registration all the ab charge for outside th that the alcoholic e

WE MIGH CONTEMP PROGRAM REGISTEI REGISTRU



(c) Despite (b), bombast, travesty, hadibiastic couplets, bucolic eclogues, epithalamia and encuniastic decadence will be frowned, nay heavily shat, upon by the Judges.

(d) Conceits may abound, sparingly. These may either be petrarchan or metaphysical in character provided their extent is not Homeric and that they do not contain dead metaphors, except insofar as the foregoing are also emotive, referential and didactic in tone and inscribed with a sharp quill on duodecimo vellum (1st grade, A4).

(e) It is quite permissible, and indeed will fill the judges with senile glee, for further unstressed syllables to be added after the third (3rd) stressed syllable in the first, second and fifth lines (1st, 2nd and 5th); or, for the matter of that, after the second syllable in the third and fourth (3rd and 4th) lines, provided that, in this case, these unstressed syllables and the last syllable should all rhyme: e.g.

There was a young lady from Norway,
Who hung by her heels in the doorway,
etcetera.

In this example, the astute mind will note that not only the last syllables ("way" and "way") rhyme, but also the penultimate syllables—which bear the third stress—rhyme ("Nor-" and "door-")

* Insofar as this is seemed to be a DIRTY limerick contest it is thought proper; nay, meet, right and our bounden duty, to enscribe a definition of dirty. This would convey an area of reference roughly contiguous with those areas of human life pertained to by the following words listed hereinafter: grubby, filthy, lewd, bawdy, prurient, lascivious, licentious, depraved, naughty, rude, sexy, coarse, squalid, carnal, scabious, vernereal.

The topics covered by the aforementioned word shall be deemed to include:

The organs of generation and elimination, their several constituent parts, their surprisingly divers uses, viz: defecation, mitoration, masturbion, copulation, onarism, coitus interniptus, cunni lingus, fellatio, bestiality, sodomy, pederasty, necrophilia, succubi and incubi, soixante-neuf, menstruation, birth (esp. after), defloration, tribadism, assorted rapes, indecent exposures, flagellation, sadism, masochism and assorted fetishes.

The varied uses of artificial stimuli e.g. dildoes, vibrators, textures condoms etc.

RULES

1. One 3-man team from each University.
 2. Recite limericks in rotation.
 3. (a) Any team-member who cracks up for more than 5 seconds is eliminated (due to opposition reciting).
(b) Any member who repeats a limerick used before in the same match is out.
(c) Any member who cracks up reciting a limerick is out.
(d) Anyone who fails to come up with a limerick within 30 seconds of being nominated is out.
 4. During each contest no communication between team-members with the exception as in Rule (6).
 5. Clean limericks result in disqualification.
 6. In the event of both teams defaulting, teams have 3 minutes to consult each other and come up with a new limerick (1 per team). Judges decide on the merits of these to decide the winner of the contest.
 7. Contest must end on a limerick, i.e. if one team is eliminated the other team must produce another limerick to win. Otherwise rule (6) applies.
 8. Contestants must be attired in University colours.
 9. Contests limited to 1 hour, at conclusion of which rule (6) applies.
 10. Draw to determine heats, seedings etc. Competition to proceed in a "knockout" fashion.
 11. Judges to be appointed by Arts Festival controllers. Their decisions are final and binding.
 12. No physical contact between opposing teams and judges permitted.
 13. All contestants must hear all limericks (i.e. no ear-plugs, hands over ears etc.)
 14. All limericks to be in modern-day English—no foreign language limericks permitted.
- * For the purposes of this contest "dirty" and "limerick" shall be deemed to be those which are defined on the following pages.

REGISTRATION



Registration for Arts Festival entitles you to be admitted to all the above activities, excepting those specified. There is a charge for social activities because they are considered to be outside the scope of the Festival programme. The rationale is that the other 5000 registrees should not subsidize your alcoholic excesses.

WE MIGHT NOTE THAT AT THIS STAGE IT IS NOT CONTEMPLATED OPENING ANY ASPECT OF THE PROGRAMME TO NON-REGISTREES. YOU MUST REGISTER IF YOU WISH TO ATTEND ANY ACTIVITY.

REGISTRATION: STUDENTS \$8.00
PUBLIC \$10.00

BRUCE KIRKLAND
BILL SPRING
ARTS FESTIVAL CONTROLLERS

INTER-VARSITY DIRTY LIMERICK CONTEST

EXTRACT FROM THE LITERARY RELIQUES OF S. KEMP (GENT)

There was a young lady named Starkey
Who had an affair with a darkie
The result of his sins
Was quadruplets not twins
One white, one black and two khakii.

* The Limerick: is and shall be for the purposes of this contest be deemed to consist in a verse form not less than and not exceeding (5) lines (hereinafter referred to as "limes"), following a basically Anapaestic metre. There shall be three (3) anapaes in each of the first two (2) "lines" and the fifth (5th) "line"; there shall be two (2) anapaes in both the third and fourth (3rd & 4th) "lines". The basic rime (rhyme) scheme (scheme) "aabba" shall be employed.

Notwithstanding the Foregoing,
(a) Local variations in rhythm shall be permitted, nay positively encouraged provided that the following shall at all times be observed;

(i) In many classical limericks, the first few lines are wont to be iambic; this custom thus, as it follows the usage of the ancients, will not be frowned on.
(ii) The serious limerickist should on no account fall into Caesura. b) The following elements of good style may be found: chiasmas, zeugma, assonance, synecdoche, metonymy, paranomasia and incremental repetition.

"BOOBS-BELLY-BUM-DRAWERS
BUGGER-BUGGER-SHIT-BUM"

DO YOU IDENTIFY WITH THESE WORDS?

Eliminations will be held on Sunday 13th August at 2.30 p.m. at 95 Grafton Road to select the AUCKLAND TEAM for the INTER-VARSITY DIRTY LIMERICK contest to be held at the forthcoming (cuming) ARSE FROTTER. Only those with

- (a) indescribably filthily and depraved minds
- (b) a rude knowledge of verse forms
- (c) a tendency to wear long overcoats and bare legs.
- (d) big tits (you may not make the team but we'll have lots of fun)

need apply.
P.S. A case history of V.C. will be an advantage although not a prerequisite.

If you can't make it on Sunday—bad luck—but leave your name and underpants with Spring & Kirkland at Arse Frotter H.Q. by Friday (11th).

THE AIR WAR IN ASIA
(Slide Show)
Womens Common Room
Hourly, 11am to 2pm.

Australian dance theatre

IN AUCKLAND (Epson Training College) on 22nd, 23rd & 24th August.

Australian Dance Theatre is a fully indigenous Company, whose artistic Director Elizabeth Dalman has derived inspiration for her repertoire, from the modern dance heritage of Europe and America to modern Australian poetry, composition and to art.

Central to the work of the Company, however is the inspiration gained from the mythology and art of the Aborigine characterised by the stories of creation from the dreamtime. ADT in all its works interprets contemporary issues of the day drawing on modern rock culture and heavy multi-media lighting including colour wheels not seen in New Zealand to express these issues in the idiom of today. ADT is an incredible total event combining a zonking visual, sound and emotional experience.

"Limousine for Janis" presents a stark eulogistic study of Janis Joplin, Jimmi Hendrex and all the other superstars who have died of an overdose of life. This schizophrenic nightmare choreographed for the company by black American choreographer Eleo Pomare is set to Joplins own music and that of Yoko Ono. 'Leaving' is more lyrical work, based on a Buddhist poem set to Bach, which depicts in five sections the various emotions, motives and relationships involved in the poem. The background music is plucked on Japanese instruments. This work was choreographed as a result of the ADT Asian Tour in 1971. A major work of the company, choreographed by Elizabeth Dalman set to the Electric Prungs examines religion, civil war, brutality and unjust 'trials of justice' in each sequence of the ballet.

Prominent among other works will be three major indigenous ballets inspired by the mythology of the Aborigine, 'Sun and Moon', 'Creation' and Corroboree' set to the music of modern Australian composers. These works, which make more use of



electronic and

ELECTRONIC MUSIC: A COMPOSITE PROGRAMME BY NEW ZEALAND COMPOSERS. Professor Douglas Lilburn will present works in electronic music composed by New Zealanders. All works were recorded in the Electronic Music Studio at Victoria University.

The programme is as follows:

Lilburn — The Return (poem by Alistair, Campbell)
Rimmer — Composition 2 (wind instrument and tape)
Rimmer — A Sengair Question
Body — Silence and Me
Body — Love Poem
Lilburn — Summer Voices
Harris — Poem
McDonald — Kea Country (TV sequence)
Cousins — So Nobody Is
Lilburn — Poem in Time of War

folk music

The following persons and groups will be included in the folk programme for Arts Festival:

Paul Marks	Martin Pike
Pitt Ramsay	Graeme Nesbitt
John Hayday	Dennis Leong
John Caldwell	Lindsay Marks
Tamburlaine	Paul Tremewan and Greg Shaw
Robbie Laven	"1953 Society Memorial
Helen Collinson	„Rock 'n' Roll Band"
Paul Whinray and Raynor Asher	
Robert Taylor	

Windy City Strugglers

and probably Pene Evison, Alister Hullet, Toll Puddle

Dave Calder, Graeme Brasier, Brent Parlaine

—the list is endless

—and these are only the ones we know about!

—folk will be so much better . . .

film and Australian poetry, should prove the highlight of the evening performances, conveying as they do the mystical dreamtime of the creation of the world. Selected solo dances drawn mainly from blues and spiritual rhythms will be interspersed with the programme.

MODERN DANCE

Modern Dance, a major overseas art form, is as yet virtually unknown to New Zealanders. In the early 1920's, Isadora Duncan broke away from the restrictive and stylised ballet forms, and went back to the roots of dance, which is essentially self-expression. Simultaneously, the art of Modern Dance began to develop in both the United States and in Germany, until now, in the 20th Century, major Modern Dance companies exist in all Western countries. Ballet has also tended to become more modern but the essential differences between Ballet and Modern Dance, lie in the freedom of movement, theme and music in the latter. Modern Dance is danced in bare feet, and does not involve any of the stulised brilliance which is associated with ballet. Experimental choreographers of Modern Dance employ all the exciting techniques of modern Theatre. Costumes, for example, are no longer conventional or representational, and may, in some cases completely conceal the body of a dancer, so that through his dancing he can produce incredible shapes and forms. Lighting and film are also employed extensively with Modern Dance, and recent choreographers have even had their dancers speaking on stage. A Modern Dancer is at all times encouraged in self-expression and creativeness, and choreographers often encourage their dancers to evolve their own sequences.

Modern Dance is capable of reflecting, through the medium of dance, the themes and issues of the present day, unlike Ballet, which traditionally tends towards a more Romantic theme or story. Thus it is more relevant to a society of constant change. Its ability to experiment and inter-act with other contemporary art forms, can only add stimulus to art in general.

Because of each choreographer's individuality through self-expression, Modern Dance can vary enormously in style. In the United States, much of it is based on the techniques of Martha Graham, one of the greatest exponents of Modern Dance in our time. However the companies of Alvin Ailey (an all-Negro Company) Alwin Nikolai (an experimental dance-drama



'twisted discarded image'

Holy Trinity Cathedral — Parnell Road
August — Thursday & Friday — 24th & 25th
from 7.30 p.m. for approx. 2 hours

A new look at agony and joy, a view of despair and hope, an appreciation of life and death, an experience of love and hate, a vision of conflict and harmony.

It may be all of these, it may become only some of these for anyone who experiences this presentation.

Centred on the paradox of Christian concepts of life in death this production draws on conflicting themes in music, poetry and drama to convey its ideas.

A dominant technique is the use of a musical dialogue based on recent developments in European drama. This dialogue moulds the central ideas around the theme of the Death of God in mans experience.

Begins:

- Benjamin Britten versus Ten Years After.
- Dialogue in contrast (based on Jethro Tull's introduction to Aqualung).
- Thomas Hardy speaks on futility.
- Negro words of hope and optimism.
- Words on death and suffering.
- Organ
- Thomas Hardy speaks on separation.
- The judge appears.
- E.E. Cummings talks about the burial of God.
- Innocent cries and shouts of hate.
- The words of meaning from the past — for the present.
- Song of death.
- David Gascoyne speaks about man's inhumanity to man.
- Stephen Crane sheds some light.
- Hollow Music.
- Jethro Tull presents Hymn 43.
- T.S. Eliot versus Enda St. Vincent Millay versus Betty Atkins Fukuyama.
- Poem thrown in by Grant Gillette.
- Dirge.
- Choral Antiphony.
- Explosion. Triumph.

ends

Coffee served afterwards
Produced by Gillette

Aided by, Bradbury, Johnstone, Hill & Muse.

company) Paul Taylor (a classic Modern Dance Company) and numerous other, all differ greatly. In Europe Rudolph Laban and Kurt Joos laid foundations, but once again the styles of each of the various companies reflect their choreographers. The Nederlands Dance Theatre one of the most exciting companies in Europe, leads the field in experimentation. Maurice Bejart of France tends a more lavish and spectacular production.

Thus Modern Dance is an accepted and stimulating part of contemporary overseas culture. New Zealand, however, has never had a tour by any overseas Modern Dance Company, and does not, as yet, maintain a corps of fully trained modern dancers. For this reason, N.Z.U.A.C. has invited Australia's foremost Modern Dance Company, the Australian Dance Theatre.



environment project

"ENVIRONMENT" PROJECT.....DAVID MEALING

title: Breath

site: Elam Lecture Hall

dates: 20-27 August

collective: art auction group

David Mealing, Keir Volkerling, Peter Loveridge, Andrew Gough, Geoff Haven

purpose; the main concepts of participation utilised in this elemental/environmental situation is that people are part of the structure-making it whole. Both energy activates the space the fans and heaters are tools relating the body to wind gusts and changes in the temperature within the physical environment, and also, people to people. Mental valency-connecting the event with people's minds and lives. Practicality — the experiences can be easily created and repeated — the situation responds to human scale.

The use of the air, water and solar energy as structured parts of our environment is essential if we are to extend our relationship to nature. The following list of processes are employed as a means of encouraging public creativity and receptivity to the total environment — wind energy and power, lighting movement, and sequences, hot/cold temperatures, light/dark created sound effects, the timespan of wind gusts...and more.

These features are exhibited in concentrated and experimental form in one place as a continuous cyclic al process in an environment where these processes are taking place all the time in the larger less concentrated manner of everyday life.

The function of putting it into this concentrated form is to illuminate the concepts and phenomena of the physical and social environment, so that people will be stimulated to be aware of control and change these phenomena in their everyday social and physical environment. It is therefore possible to exhibit in concentrated form socio-political phenomena which relate in the same way to the whole of socio-political behaviour. The air and atmosphere parts of the environment are particularly crucial, because of their revolutionary potential, at this time for social change. Seen in this context art is an unnecessary activity.

CRASH COMIX "A DEPRESSION"

WELL THERE YOU ARE FOLKS
LOTS OF COMMODITIES
AROUND, BUT NO ONE TO
BUY THEM..... WHY?



WELL LETS HAVE A PEEK
AT A LITTLE THING MY
FRIEND AND I HAVE DISCOVERED
THE "LABOUR THEORY OF
VALUE"

HERE IS FRED PROLETARIAT
HIS FRIENDS CALL HIM FRED,
ON THE LINE, TURNING OUT
COMMODITIES



IN ONE DAY HE MAKES
TWO OF THEM, FOR WHICH
HE SELLS HIS LABOUR AT
X DOLLARS (HIS PAY)

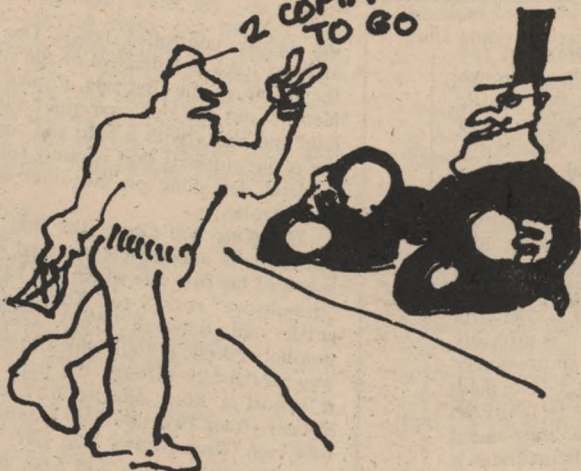
ON ARRIVING HOME...

FRED, COULD YOU
PICK UP 2 COMMODITIES
AT THE STORE



SO WITH HIS X DOLLARS
HE TRUCKS INTO THE STORE

2 COMMODITIES
TO GO

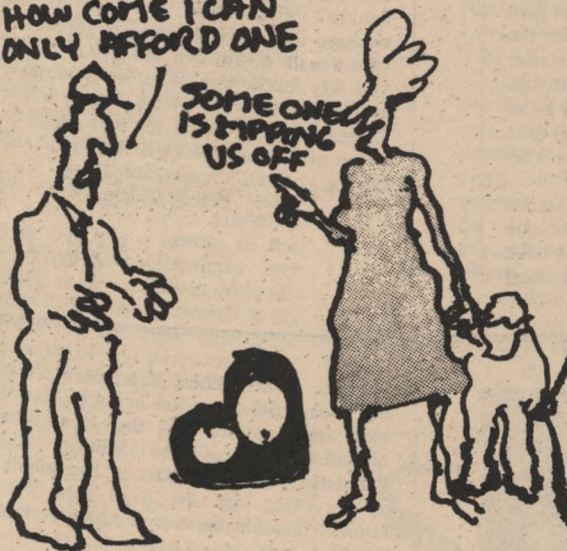


THATS ONLY X
DOLLARS BUDDY, I WANT 2X

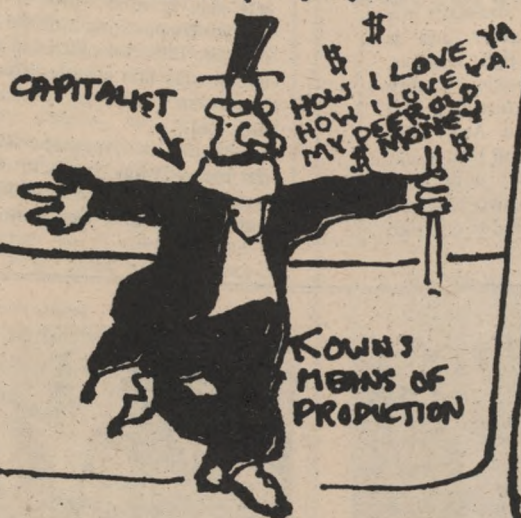


IF I MAKE TWO COMMODITIES
HOW COME I CAN
ONLY AFFORD ONE

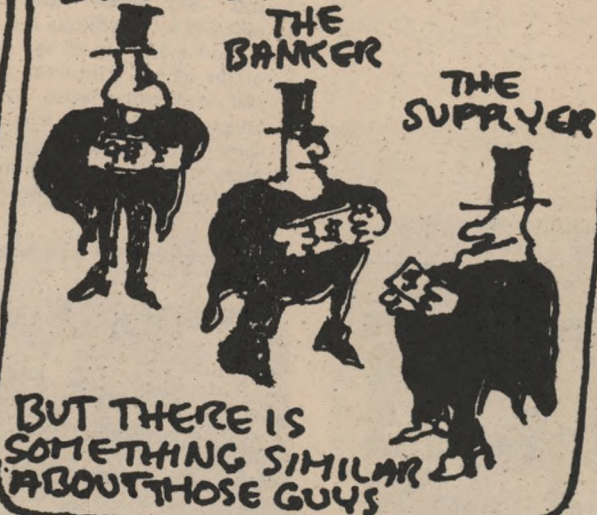
SOMEONE
IS SWAMPING
US OFF



AND THAT SOMEONE
IS... DAH DAH



OF COURSE HE HAS
EXPENSES TO MEET....
THE LANDLORD
THE BANKER
THE SUPPLIER



BUT THERE IS
SOMETHING SIMILAR
ABOUT THOSE GUYS

SO ITS THE WORKER
WHOSE LABOUR PRODUCES
VALUE

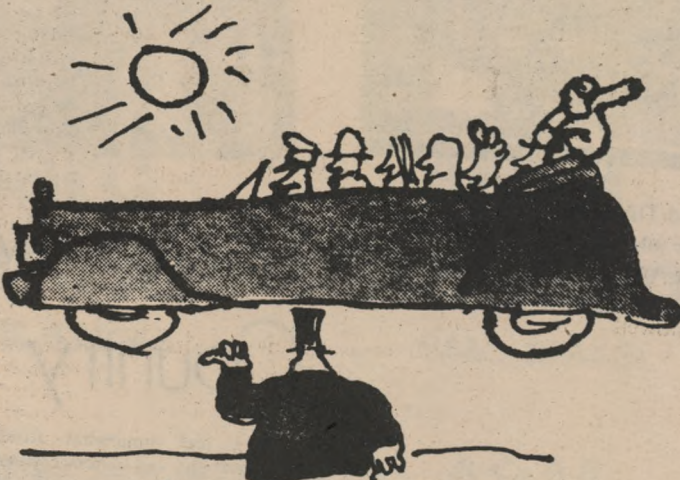


AND ITS AN ECONOMIC
SYSTEM CALLED
CAPITALISM THAT
APPROPRIATES PART OF IT

SO YOU HAVE ONE
CLASS OF EXPLOITERS
ENJOYING THE FINER
THINGS



AND ANOTHER CLASS
THAT JUST GETS BY ON
MORTGAGES, RENTS AND
SUCH.



THERE'S A SOLUTION
IN REVOLUTION.....
BUT YOU'VE GOT TO KNOW
ALL THE ENGELS

records, films, books, theatre.

MARC BENNO



Marc Benno
Marc Benno
SAML 934043

Poor old Marc Benno just can't get the popularity he deserves according to Rolling Stone. And there should be no reason for this as I personally consider him one of the finest, progressive country blues guitarists and composers on the music scene today. His first album released here, Minnows, was actually the second released in the States and the album in review here was released first. But both albums are of a superior quality and if you've heard Marc before you're bound to want to hear him again.

His music is living evidence of the quality of the musicians he has played with in the past. Leon Russell, J.J. Cale and many more have helped to formulate his style, and he, theirs, in all likelihood. On his first album here, Minnows, he was accompanied by a variety of well-known names, including Leon and on this album he is accompanied by no lesser a prestigious group. Booker T. Jones, Ry Cooder and Rita and Priscilla Collidge to name but a few.

All his familiar styles of song are there too. On *Goodyear* and *Try It Just Once More* his

competent blues style is apparent. Benno's blues picking guitar could easily be attributed to Cale on its technical artistry alone, and the funky piano of Booker T. keeps both tracks moving at a fast pace. Often his compositions seem to have come from the pen of someone like Carole King and lean towards a country folk sound. *Family Full Of Soul* is one of these; a gentle flowing sound with the soft voices of the two Coolidges fitting in as well as they do on *Nice Feelin'*, which, in contrast, features a gospel sound which largely comes from Booker T's organ work.

There are two tracks on the album that surpass all the others, make this album one of the finest albums I've heard this year. *I'm alone I'm Afraid* has a piano much in the style of Russell, a funky blues that provides an excellent framework for Marcs' subtle blues guitar. And *Teach It To The Children* is in much the same style but with more emphasis on a guitar that drops into a long blues jam with Cooder on second guitar before picking back up the vocal: "Let your children be/let your children be free/keep yourself alive/let

yourself survive/teach it to the children."

Which is perhaps one of the winning phases of Marcs' music. It's an aspect of his work that isn't immediately apparent on the first playings, but he has an almost unique ability in capturing a feeling in a phrase. For example on *Second Story Window*, not the Hendrix track of the same name, he sings; "And you know who your friends are/by looking in their eyes". Combine this ability with his plaintive singing and his inspired work on lead guitar and there is no reason why Marc shouldn't be making it. If that's not enough get hold of a copy and play *Hard Road*. On this track Marc and Ry Cooder come together to create an expert blues liason with bass, lead and bottleneck guitar that not even Russell or Cale could emulate. A fine album from a man whose records are bound to become collectors items.

Sidewinder



Argus
Wishbone Ash
MAPS 6007

Wishbone Ash are possibly not too well known here in "Godzone", although there is no real reason for this a little background on the group will possibly help give a clearer picture in this review. The group are English, and as well as enjoying success on their own ground, including an appearance at the Liverpool Festival, they have just completed their third U.S. tour. Briefly the group consists of Martin Turner, bass, Steve Upton, drums, Andy Powell and Ted Turner both on lead guitars. All of which is probably totally useless in conveying an opinion of this album, although the fact that there are two lead guitars will have tweaked the curiosity of some of you long-haired weirdos out there whose misfortune it is to be attending this Godforsaken place.

No hum, back to the record. Yes, well, the music is somewhat in the style of Yes, especially in the vocal work, though the instrumentation and composition would appear to original if a trifle uninspired. The first track, *Time Was*, (gotcha, its not the old Canned Heat classic), is a long track that starts off in a folk vein which fades away and is replaced by a typically fast tight number, a good indication of the musical quality of the album, with some interesting riffs and lead guitar work from Andy. *On Sometime World*, the bass and lead guitar show an incredible rapport with both Andy and Ted coming in on two passages, one fading in as the other fades out into

the tightly controlled lyrics. The third and last track is indicative of the style of the whole of the first side. *Blowin' Free* incorporates the slow and quiet with the loud and rocky with a tight and compact use of instruments that is rarely found in England, let alone on the other side of the Atlantic.

The King Will Come, the first track, side two, is a complete contrast to the sound of the first side which was basically "progressive" rock & roll. The use of lead guitar and wah-wah (Ted), create an unusual rhythmic pattern which threads its way electrically through the track giving it almost a third dimension. *Leaf and Stream* (track two side one) is more in a folk vein. Here Andys' lead rides softly behind acoustic guitar and bass, allowing the vocal to shine out.

The next two tracks seem to sum up the impression the cover gives of spanning time. The cover? Well its like this, a fold out with, in the right hand side in monolithic grey, a large figure in the garb of some Tolkien-like soldier, and on the left side in mist white, a flying saucer almost disappearing into the fog that rolls over the hills. An anachronistic *deja vu* of two worlds that never existed in this time continuum, although perhaps we wish they had.

Of the two, perhaps *Warrior* stands out more. It has the rocky sound of side one in the beginning, but this fades back leaving us with a well harmonised vocal

and lyrics of a mediaveal nature: Tomorrow the plow becomes the sword/to make us stronger in our danger," and, "I'd like to be a warrior... a soldier and a conqueror/fighting to be free." The track ends with excellent guitar work that flows of into the supposed sound of a flying saucer. *Throw Down the Sword* on the other hand, has lyrics of almost an opposite nature; "Throw down the sword/the fight is over/neither lost nor won... to cast away the fury of battle/and turn my eyes for home." And all this with a backing that could have come from Tull, harmony and lead guitar fading in from the silence, drums and bass coming in behind the vocal.

And there you have it. Wishbones melodic style on side two offers a soft rebuff to the 4/4 time rockers on side one, but either side is a good representation of the style of music that has made them so successful. If you couldn't make head nor tail of the message this review is trying to get across, take a walk downtown and give it a listen you lazy hippie you. What are you doing at university anyway? If all you do is read Craccum and sit round the cafe you'd be better off joining a Rock & Roll band and earning yourself a respectable living.

Peter Jackson.



The Life and Times of
Country Joe and the Fish
from Haight-Ashbury to Woodstock
Country Joe and the Fish
VSD27/28



Down Memory Lane with Country Joe and the Fish

I feel somewhat nostalgic it not downright sad when I play this record. Not entirely because of the memories y'understand. Oh, sure the first mindfood I ever imbibed, orwhatever, was almost certainly to the sound of CJ and the F and consequently affected my whole mental makeup, but that's an advertisement surely not an indictment. And it was surely a time of indictments when CJ and the F first came out and I plugged them into my ever-expanding mind. A time of LBJ's and LSD, STP, THC not to mention paranoia and the

brain police. Sure it all happened and you can't live in the past they tell me, but that's not my reason for being sad. I think of all the young people who will never buy or even listen to CJ and the F, simply on the grounds that there is so much "good" music these days and CJ and the F are... well... outdated. N'thats what makes me sad 'cause I realize I'm growing old.

But for all you old fogeys out there who did know them when they were in there their grassday, this record contains all that was good in CJ and the F and just to keep you back in 72", the odd

bummer as well. These bummers arn't by any means the worst I've heard on record and are confined to the two sides recorded live, at the Fillmore and Woodstock. The fault lies in the quality of recording not the band, but who knows? it could be that Joe likes reality like that.

The old tracks are all there and it would just be crass to fill this review with a load of avant-garde adjectives to describe a kind of music that is largely as intangible in sound as it would be to describe the feeling of a certain stage in time. CJ and the F were in the same era as many of the better known San Francisco outfits such as the Grateful Dead, Quicksilver Messenger Service and of course the Jefferson Airplane. But somehow they were very different. Quicksilver in retrospect weren't that good. The *Happy Trials* album was about the best thing they ever did and even then *Mona* was the only really together track on the whole thing! And the Grateful Dead... well, they were obviously there, but somehow the only album I bought was *Workingmans Dead*, which, years from now, will probably still stand out as a classic in that era. Which brings us to the Jefferson Airplane. Yes, but... commercial - the Airplane are still a valid musical force and CJ and the F have long gone their separate ways. A bit like comparing Lennie Bruce with Bob Hope, I guess.

The thing that CJ and the F never did was compromise musically and here on this double album, is a musical zeite-geist that shouldn't be left out of the collection of anyone over 25 and a damn sight more of us over 30.

I.N. Cognito (name withheld for reasons that should be obvious)

at an old-Fas

Williams

AML 934431

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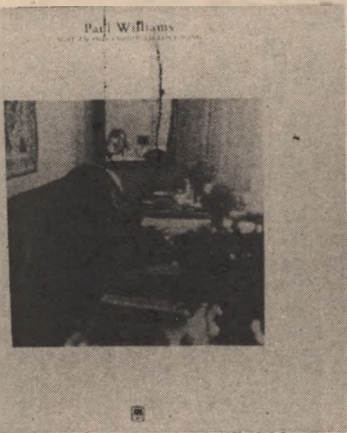
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Paul campbell

The return of music



at an old-Fashioned Love Song

Sidewinder

Paul Williams
AML 934431

"You'll swear you've heard it before, it slowly rambles on and on", and you are you'll be right. It could have been the Carpenters or Three Dog Night, or Paul Williams, Tiny Tim or David Bowie. Scores of songs, many of which have been commercial hits, have flowed from the prolific pens of Paul Williams and partners like Biff Rose and John Nichols. This album is no exception to the well established rule of most preceeding Williams, Nichols material. It incorporates several of his gold record scorers, like *Let Be the One, We've Only Just Begun*, both recorded by the Carpenters) and *An Old Fashioned Love Song*, that was cut by the Three Dog Night.

As a self confessed 'romantic' Williams often obsessively fragile and vulnerable his renditions of pieces like *Waking Up* in which he evokes his relationship with yet another record scorer, like *Let Be the One*, a past punctuated with loves won and lost, and a childhood which, he admits, just makes him tired to think about. *I Never Had It So Good*, is almost a summation of this ingrained melancholia; never won a race/My jokes don't end funny/And I've had doors slammed in my face."

The backings are well controlled and then rising with perfect timing from soft like chord progressions enforced on piano to a rolling, beatty, ragtime thing, as often as not falling again into the soft, melodic, bluesy, 'vehicule' for a morphous, floating, lyrics at the moment.

Williams, a five foot, round faced scrub of a man who once played a thirteen year old boy scientist in the movie *The Loved One* (remember that credible kid), is an outspoken critic of what he often falls prey to himself in his occupation for nostalgia and those sentimental memories of last years lovers. He said in an interview, "I don't think the sullen sexuality of todays heroes makes you a good singer, any more than manners make you a good ball", and according to Rolling Stone, number 104, V.24 . . .), and yet sometimes he seems to have engineered a overly inoffensive nonsexuality that would doubtless not prohibit the widest possible exposure in lucrative but sensitive middle class markets.

"Some sleepless night/if you should find yourself alone . . .", Mr Williams is singing "to set things right . . .", with love and understanding". If you should find a bit of a tumble or perhaps a good fall (which one is tempted to recommend at least half a dozen cases) you had better cast around in other waters. The "dearable romanticism" is not however always unpleasant, and the presentation is both clever and appealing musically and verbally with no lack of eloquence. *Old Fashioned Love Song* is a much more memorable track in his own hands than the Three Dog Night version, as is often the case with covers and originals.

In eleven out of eleven cases Paul Williams scores a bullseye on his chosen target, and doubtless Herb Alpert's A&M label is pleased to present this album, hopefully to help satisfy a fast growing public demand for sentimental love songs; of course with nostalgia as the cornerstone of his success, Paul Williams has aboard his 1935 Buggati roadster roars off into the sunset and his Hollywood Hills hideaway home (vintage 1944). We leave him to compose a myriad of those good old fashioned know-whats.

Paul campbell and/or Norm Deploom

POETRY

OVER THE HORIZON

Poems: Arthur Baysting
Published by Hurricane House
July 1972-62pp-\$1.80

Arthur Baysting is a young Auckland poet with a considerable reputation derived from public readings and regular publication in literary magazines. This is his first book and it's a good start. Baysting's voice is distinctive. He has found a style of his own and his poetry is remarkably free of the pretentiousness and intellectual posturing which often mar the work of younger writers. The book itself is attractively produced; the type was handset by the poet in 14pt Garamond which makes for very pleasant and easy reading, and the layout is clear and simple.

About a third of the fifty poems in the book are personal, the others didactic in tone—a kind of modern morality tale with elements of both fable and parable, narrative rather than lyrical. In fact, the poet seems to be deliberately cultivating the non-lyrical, which is ideally suited to his anti-romantic view of life.

Irony is the keynote of his vision, a literal, surface irony that is immediately accessible. The objects of his satire make quite a catalogue: sex, love, romanticism, society's attitudes to the abnormal, art, censorship, pollution, committed action, conservation, science, suburban paranoia, parties, Time magazine, statues, the absurd value we put on objects like Napoleon's balls, etc., etc. It cuts both ways—nothing turns out for the best: there are angry fables against interference with the ecology but if you do anything about it you're bound to crap out. The poet can always see the other side and it's always dark.

Baysting whimsically satirises our chief folly—our hopes and dreams. The man in The Bar sits

*still staring
at his beer
vainly waiting for the moon
to pull the liquid
up the side of the glass.*

The bachelor girl ends up marrying
*a bus driver who made love
like a mechanic . . .*

and of course the cycle continues

*. . . the kids
want to drive buses.
Today's the annual picnic.*

The poet tries to prevent a man from exposing himself to a child—the child tells him to piss off. In The Book the wonders cease until there are only blank pages left. And so it goes on. Poor Albert. And the American millionaire. Even the moon, ancient romantic symbol that it is, has a poem devoted to its deromanticising.

The upshot of all this is a wry acceptance of the world as it is. Try and change the world if you want to (Baysting's trying, in his unassuming way, by writing didactic verse) but don't expect any results, not good ones anyway. On the other hand, always be prepared for the worst, both the expected and the unexpected. Don't be surprised if you're an atheist and have a religious/sexual experience in the middle of Queen St., it could happen to anybody. Expect things to get worse, expect to die, to go through

*. . . the thin crack where
The stairway disappeared forever.*



And don't be surprised if you meet Trotsky's murderer at a party, or run into a member of the Dracula Club. The bizarre is always with us. And if you're an artist, well . . .

*No one believed the artist
When he calmed to touch the stars.*

You can search Over the Horizon in vain for any celebration of life. In a poem like Breaker Bay, which, like so many N.Z. poems, is about fucking amongst the lupins in one's youth, the last line shatters any romantic memories or illusions with the prosaic phrase 'do it'. The poet unlike one of his characters is not

*. . . overcome
with epiphanous love*

though it occasionally catches him unawares, as in Auckland, April, Gene Sketching and How to Explain It.

Be like The Last Moa or the postman in Message Home. Accept your destiny. It won't be over the horizon, it's bound to be in the mud. No, no one's fooling Arthur, not even 'that old con man/the moon'.

If I haven't talked much about the formal aspects of the poems it is mainly because they don't demand that sort of response. The verse is spare and unadorned, with short lines and little use of poetic devices; the tone is deliberately flat, light and whimsical—a perfect vehicle for

the poet's terse narratives and satire of understatement and bathos. This is not to say that all of the poems are well-written; there are several that could have been left out, for example Party which fails to create any atmosphere at all; You and I Lie in Bed, which remain as unrealised ideas for poems; Pot Luck which is corny, and Crisis, which is merely inane. And a handful of others.

Over The Horizon is an entertaining book. On the whole, Baysting can write well. But his very virtues—his wry vision, his unpretentiousness, his unassuming caution—could in the end prove to be severe limitations. These things have their negative side in that they tend to result in a lack of poetic vitality. So far Baysting has revealed himself only as a lightweight poet; the tragic sense has been subordinated to a comic irony that leads to stoical acceptance. And the stoic is never tragic; rather the fulminating clown. Never mind —

It'll be better tomorrow night
I promise.

H. Hingley

Reply to URS

Sir,

Like U.R.S. we, too, would have liked a longer film festival. Two reasons, unfortunately, always work against it. The first is the rule governing international film festivals which limits audiences to not more than 2,000 for any one film. The second, the need to return to producers as quickly as possible what could well be the only print in existence of a movie for which a distributor or exhibitor is sought.

Be thankful, too, that there were usually at least a couple of chances to see each festival film. In festivals overseas one screening in a cinema smaller than the Regent is almost invariably the rule, and membership of a festival with a long waiting list a pre-requisite for viewing.

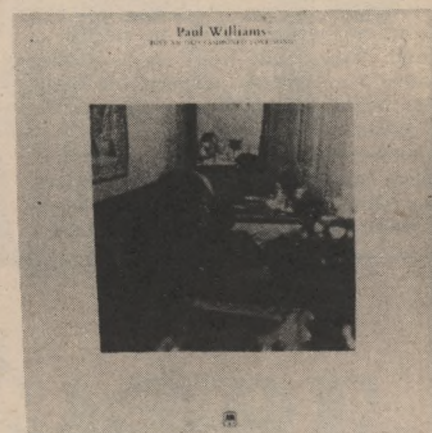
Yours etc.,
Wynne Colgan,
Chairman,
Auckland International Film Festival.

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Marc Benno

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Paul Williams

SAML 934431

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Film; Peckinpah's Straw Dogs

Howard Willis

Heaven and earth are ruthless, and treat the myriad creatures as straw dogs; the sage is ruthless and treats the people as straw dogs.

Lao Tzu.

"... straw dogs were treated with the greatest deference before they were used as an offering, only to be discarded and trampled upon as soon as they had served their purpose."

Just who or what are meant to be the straw dogs eluded me. Possibly the scholars' disposition to step around threats to his "manhood", may be he himself is a straw dog to the villagers. It is also plausible that both of these conditions give the title its plurality. If you wish to involve yourself in a bit of repartee over the title you're welcome, but I doubt if many viewers will bother. To most people STRAW DOGS will be a cathartical experience of no mean proportions.

David, the young American mathematician working on his book while living in his English wife's Devon home, comes into conflict with the locals. His continual stepping aside of their mockery (often he doesn't realize that it is mockery), aimed more and more at directly him, disenchant his sexy wife. Finally he takes a stand to defend the weak (village idiot), his home (rented), and his wife (who after being raped/seduced the day before, unbeknown to David, no longer wants or understands his defence); the result is six men either dead or maimed. All this, and especially the final section, has been carefully designed to bring your emotional responses to the point where you begin to experience the thing as a participant.

To remain unaffected, or rather uninvolved,

while watching STRAW DOGS is virtually impossible. Everything places you squarely in David's shoes. Right from the word go Peckinpah winds up the clock so that when the denouement begins to explode you are meant to be riding on the crest of it, and its very hand not to clench the old fangs a little each time the shotgun blasts.

Sam Peckinpah's pre-occupation with the nature of violence should be well known to anyone who saw THE WILD BUNCH, especially the uncensored version. In this film he continues his exploration into the primal violence that supposedly lurks in all of us. For Peckinpah violence is an essential aspect of human make-up. Without the urge to protect our home and mate, even to the point of killing (in a kill or be killed situation), we are not fully men or women. Without having stood and said "this is mine, this is me", we have no right to expect to be left in peace. Thus spake Sam Peckinpah.

Or does he? What does David's enigmatic smile and assertion "I don't know my way home" at the very end mean? Has he come out of ignorance or plunged into it? Your answer may very well depend on your own rationalizations when you have relaxed after watching the film. One thing Peckinpah is definitely sure of; that without experiencing this violence basic to us, any reasoning will be an essentially hollow activity.

DIRECTOR: Sam Peckinpah. SCREENPLAY: Peckinpah & David Goodman. PLAYERS: Dustin Hoffman, Susan George, Peter Vaughan, David Warner. Screening at the Plaza. R 18 Color. Running time, just under two hours.

Where is that respectable lady going, furs on shoulder, tweed suit immaculate and well-tailored. Where is that school-party going, touted out in private school uniforms. Where are the office-workers going, respectable in their suits and lunch in brown paper bags. Why do they look so determined. Why do they carry prayer rugs neatly under their arms. What are they so grimly in pursuit of. They ascend the stairs, buy their entrance tickets, spend perhaps ten, perhaps twenty minutes staring down at their programmes, two or three minutes glancing up at the works on the walls; a religious silence; a religious, awe-ful silence. Is it a church, is it a temple, is it a sacred mosque. No. It is Auckland art gallery, and it is the surrealist funeral. Ladies and Gentlemen,

We are gathered here today to inter, to bury, to bid farewell ... half the works at the current surrealist funeral shouldn't even be on the walls. What is a surrealist exhibition? Is such a thing possible? The very appearance of the Art-Work is its own defeat; especially in a gallery-museum-prison, and to be treated so seriously! Now that really is a failing. According to 'museum manners' half the painters would never have made it inside the doors, let alone as far as the walls.

A good proportion of the works come from the much more exciting Dada period anyway; picabia, schwitters, arp, tzara, hoch, duchamp, ernst. Dada was an explosion, surrealism a

movement; dada has to do with the momentary, the irreverent, chance, incidence, revolt: 'finished' works, like those of Magritte were unthinkable: were in fact, to the dadaists, what they were—'finished'. Dada is art, is anti-art. Yet here they are, chance encounters almost, imprisoned on the Auckland art-gallery-prison walls, being treated with respect. ART. No wonder it is the surrealist funeral.

'The exhibitionist assumes his stance before the curtain and Pimproneella tempts him with her petticoats of scarlet. Koko the green god claps loudly in the audience—and the hoariest of old goats are roused again to lust.'

(hugo ball)

Auckland is merely aroused to simmer.

Arp's little picture, of squares of paper glued to a sheet in the pattern they accidentally

MUSEUM MANNERS To be strictly observed in this Gallery.

It is absolutely forbidden to touch
paintings and other exhibits.

Children will not be allowed to run free
and must be under strict control
AT ALL TIMES

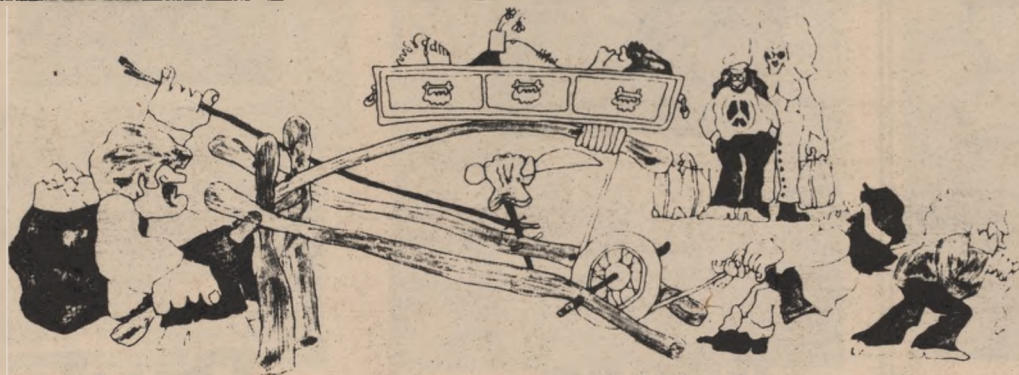
The Gallery reserves the right to evict
visitors who fail to observe these rules.

work, as compared with the curiously un-literary flavour of Duchamp's Rose Selaw.

In a strange way the exhibition is a defeat; a defeat because it is treated with so much awe most of the painters whose works are on the walls would rather you raped the attendant, buggered the guards, use the paintings as ironing boards than walk around, feeling carefully encapsulated in awe. 'Could you tell me where the Picasso is please, I want to see the mercedes benz of painting.' It is also a funeral by the very fact the works are on the walls. Do you notice how many of the pieces have had to be reconstructed; not merely once, twice, but often three times. This means alot: most of them in the deepest sense of the word are throw-offs, throw-outs, ready-mades. They are anecdotes to what Duchamp called the 'drug of art'. A lot of them were lost, destroyed, forgotten. Yet here they are, re-sanctified into society; blessed, anointed; set up like embalmed corpses in a delectable funeral parlour.

The exhibition is a funeral: the whole point has been missed. Duchamp, the star corpse, said this: "When I discovered ready-makes I thought to discourage aesthetics ... they have taken my ready-makes and found aesthetic beauty in them. I threw the bottle rack and the urinal into their faces as a challenge and now they admire them for their aesthetic beauty". Silly fools, the whole funeral is a farce, you and your religious reactions are the only exhibition, and so far they have been about the most surrealist thing in the whole dada non-event. You have been fooled.

(black orchid)



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ARCHITECTS' COMMUNITY 1971 REPORT

At first sight it looks like an architectural magazine—and it is. It is the Report arising out of the Architects' Congress at Warkworth in 1971. The REprot took a while to come out—this review even longer.

Open cover—8 pages of advertisements. Open back cover—4 pages of advertisements. Will creeping boredom hit you by then?

The only article I really liked was Owen McShane's "Industrialised Building and the Architect's Thoughtways". He has tons of good and exciting ideas and is not up his architectural arse.

Serge Chermayeff is a very sincere, very articulate man and a deep thinker. Otherwise known as 'good value' it's a pity that he did not have more public exposure.

Jim Ritchie has a piece "See me Feel me Touch me Heal me." Even the latter is not tempting.

From the minute I talked with Sim Van der Rynn I took a pathological dislike to him and what he thought he was doing especially in schools. What he is doing looks very like sugar coated authoritarianism; rather than allowing the constituents i.e. pupils and teachers to make decisions. His photos of Peoples Park are interesting though, but his manner while talking about the Park—ugh! This manner I believe is also known as "the architect as Saviour" syndrome.

The layout of the Report is dynamic, with lots of colour—advertisements apart; unfortunately Jack Body's music sheet tends to get a bit lost.

Why is it that architects are always having conferences with words like "paradox" in the title?

P.S. I really enjoyed being at the Congress itself because everybody contributed their particular talents. Next time N.Z. hosts the Conference go along.

Kathryn de

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Kathryn de Ha

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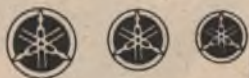
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THE PLEBEIANS REHEARSE THE UPRISING

by Gunter Grass

This month, after an absence of almost two years, University Theatre Workshop returns to tramp the boards again, presenting through the impetus and direction of Adrian Kiernander a seven day run of "The Plebeians Rehearse the Uprising" by German novelist, poet and playwright Gunter Grass, translated by Ralph Manheim. Grass is best known in New Zealand for his novel "The Tin Drum" and was featured as the cover story of "Time" magazine on the publication of "Local Anaesthetic".

A theatre company's resurrective choice of play should be one that is demanding, controversial and theatrically effective. "Plebeians" is all of these. Written in 1965 and performed in London two years ago by the

Royal Shakespeare Company, the play has been described by Martin Esselin as "undoubtedly one of the most intelligent, interesting and penetrating examinations of one of the most complex problems of our time to have appeared in the European theatre in the last decade".

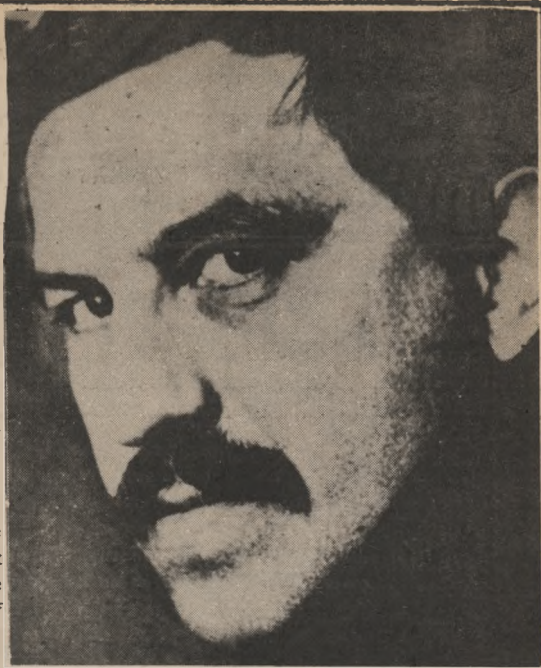
Based loosely on a portrait of the great German dramatist Berthold Brecht, the play examines Brecht's reaction to the East German workers attempted revolution of June 1953 over their raised production norms by the Central Government.

Brecht is interrupted in the middle of rehearsing his adaptation of Shakespeares Corionlanus' by the spearhead representatives of the revolution requesting support for their demands for justice and freedom.

The following portrayal of the artist shows him between his commitment to the proletariat and his commitment to his reason and detachment which tell him the revolution is doomed from the start.

Staged with a large cast, cohesed after 2 months intensive rehearsals the production will open on Saturday 4th August followed by a season from Tuesday 8th August to Saturday 12th August.

Furthermore, thanks to the enlightened generosity of your benevolent Executive, the production has been subsidised to the extent that all students can be admitted free of charge and everyone else for the insignificant sum of fifty cents.



YET MORE HORSESHIT

CORPORATE GIANT ATTEMPTS TO STIFLE "RAMPARTS"

Those of you who regularly buy the American muck-raking journal, Ramparts, will have noted the absence of the June 1972 issue from the magazine racks. The blame for this can be laid on the shoulders of the Bell Telephone system (American Telephone & Telegraph Company, AT & T).

The June issue contained an article about "phone phreaks" which described a simple contraption that they had invented to short-circuit the telephone long distance billing system. Rampart's printer leaked word to AT & T of the impending article, prior to the magazines publication. AT & T unleashed its bloodhounds who delivered to Rampart's news stand wholesalers copies of a law which makes a crime of publishing or distributing data which might be used for electronic evasion of telephone charges. Within days—faced by Bell's lawyer/negotiator with the alternative of exposing literally thousands of magazine sellers to prosecution—authorized recall of the issue from the newsstands.

Ma Bell then offered Ramparts a deal, the conditions of which reveal more than a little about America's largest monopoly. To avoid suit and a criminal complaint by AT & T to the District Attorney, Ramparts would have had to agreed to the following:

1. The surrender of the names and addresses of all their subscribers, so that AT & T could look and listen in to these people to see if they had used the article to build themselves a phone phreak box.
2. The turning over of the printing plates and the assigning to AT & T of the copyright of the offensive article so that they could prosecute any underground paper or others who might date to print the article.
3. Ramparts was to agree to no publicity, no press conferences, no explanations to enquiries about what happened to the June issue.

Needless to say Ramparts did not agree to any part of this heavy handed attempt to muzzle and suppress it. To quote from a letter sent out to all subscribers:

"Law is supposed to be enforced only by the legally constituted authorities, the District Attorneys and courts. But rather than go into court to seek a restraining order to halt distribution of the magazine, AT & T struck on its own, and strong-armed a recall under threat of criminal and civil prosecution of innocent magazine sellers. (This is a tactic that the CIB in New Zealand haven't overlooked in regards to 'Cock'.) Had AT & T tried it the legal way, it is doubtful that a court would have been quick to grant a restraining order, for prior-restraint of the press is clearly forbidden by the Constitution. The press is given widest possible latitude to publish damned near anything and to suffer the consequences of that publication only AFTER the fact. Rather than face the first amendment bar at the front door, AT & T went around back, displaying an arrogant contempt for due-process. At first glance this outrageous conduct by the world's largest corporation may seem out of character, but look a little closer and we see that AT & T has been an outlaw for a long time now, that law has been a device of its corporate use, never a restraint on its conduct. Witness the manner in which the telephone companies regulate the very regulatory agencies which are supposed to be regulating them, or the manner in which AT & T uses Western Electric, an unregulated company, to circumvent the ceiling placed on AT & T profits. The particular law AT & T used to suppress Ramparts is of course a law passed for the phone companies, it is their law and has no general application other than as part of AT & T's own security system. As we have just been reminded, with enough economic power, not only can you have your own law, you can ignore everyone else's when it suits your higher corporate purpose."

In response to the actions of AT & T Ramparts is launching a series of investigatory studies of the company and is preparing a lawsuit for punitive damages against them.

Ramparts' postal address is: 2054 University Avenue, Berkeley, California 94704, U.S.A.

Dear Sir,

In the article I wrote for your paper you mis-printed the name of the Russian City in which the illegal German Flying School was located.

The town was called Lipskt, it was located 250 miles south-west of Moscow, the school was operated from 1924 to 1931.

C.B. Anderson

WE HAVE WAYS TO DEAL WITH SUCH PEOPLE...

John Gerassi, author of "The Great Fear in Latin America", describes how a typical U.S. supported Latin American oligarchy deals with paint-ups. Some people had painted anti-government slogans on a concrete wall. The authorities reaction was to round up a couple of dozen students from a nearby university campus and place them in front of the wall before a squad of armed soldiers. The shirts were torn from their backs while two officers with long stock whips stood on either side of the group. They were ordered to scratch the paint off with their finger nails. Whether the students were involved or not in the paint up was unimportant—this was an example to others.

BEARDING THE LION Or AUSA asks Muldoon for subsidy on student housing

David Hopkinson.

The trouble with asking for appointments with Cabinet Ministers is that you're liable to get them. We got four days notice, and spent them all frantically analysing surveys, detailing costing, and trying to get together some sort of cogent case. Robyn (the Association typist) spent all day Saturday and Sunday typing them, and we still had to leave some stuff out.

Surviving such minor trials as a five-hour wait for a stand-by fight, and arriving in Wellington at night to find noone arranged the billets, we eventually got to Parliament ten minutes early for our midday appointment, still arguing amongst ourselves about some last-minute changes to the submissions. Bartlett has certainly lined this one up—we are immediately surrounded by reporters asking for him. "What exactly did we want?—do we think we had much chance?—how much money do the Association have?" A well-rehearsed blurb from Bartlett, a few copies of our submissions handed out, and we go in to Muldoon's waiting room. There is Holland, waiting too, and looking for all the world like a worried schoolboy waiting to see the head. An uneasy silence. Holland, Minister of Housing, son of late Nat P.M., is diffident, speaks uneasily, and on this occasion, not at all. He sidt studying our submissions, but we later discover that he has already heard of it from the City Council, who have telegraphed asking him to give every cooperation.

At five past Muldoon sweeps in, apologises curtly, and ushers us into his office. Large, but hardly opulent. Blonded pine and cheap vinyl; is this the stuff of kings (or cabinet ministers).

Introductions. We start. Stuttering a bit, we put our case. The Council will let us have some land in Freemans Bay, at bargain rates. We will pay for this, but we want Government to lend us 80% of the cost of building a group of low-rise flats, to accomodate 30 students. Cost per bed will be about \$4000, 3/5ths that of recent hostels. City Council approves, Registry approves, even the wily Sir Alan Danks, chairman of University Grants Committee, approves in principle, though pleading abject poverty. (Two days later it was announced that he had given a \$410,000 subsidy to Victoria for flats.) But it isn't Grants Committee money we were after this time, though we shall be applying for our share of that, when we get the right piece of land. This time, we are applying for our share of that, when we get the right piece of land. This time, we are applying under the provisions of the Urban Renewal Act 1945, which promises faster action, without prejudicing our chances of money from U.G.C. later. It also creates a very useful precedent. Holland is silent. Muldoon interrupts occasionally with a query. He's still by no means receptive. He calls in Laing, Secretary of the Treasury, to check some of our facts; asks about the Urban Renewal Act. As he realises what we want, and how he was almost had (the act contains a few handy provisions we didn't mention) he starts to grin. Suddenly we are there. Everyone smiling, we all seem to agree, and as far as Holland is concerned it's all settled. He has taken the trouble to check out the site, and roughly check the proposals. Muldoon promises to contact us, shakes our hands, shows us out. Bartlett answers some questions for T.V., we speak to some more reporters (they liked our submissions) and leave. It's only taken 45 minutes, but suddenly there's nothing to worry about anymore; no more submissions to prepare; there's nothing too do. Roll on the Licensing Commission. Student pub, next up..

HIGH SCHOOL STUDENTS' MOBILISATION

Last Friday night some 100-150 students from various high schools in the Auckland area marched in Queen Street to demand basic democratic rights in schools. Similar marches took place in Wellington, Christchurch and Napier. This is the first time that school students have demonstrated as a group by themselves in support of their own specific demands. These demands centre around the students wanting a substantial say in making the decisions that affect the running of THEIR schools with the rright to organise student meetings and effective student councils. Also the freedom to organise around political and social issues inside the school.

AN ANALYSIS OF THE ANALYSIS OF THE ELECTIONS

I am amazed that the same person who wrote the article on the fourth page (I wish you would number your pages) could have written the analysis on the front page. It seems as though it was written very much on a spur of the loss reaction.

For example, it talks of Bartlett "ticket". As an ordinary student, the only ticket I saw advertised around the university was that of Volkerling/Chan/Lack. The other candidates began their campaigning as individuals. If it had not been for the ticket, as far as I am concerned Chan and Lack would have had another vote each. Tickets smack of individual interest groups and the association does not need to run by those.

Mr Hillier talks of the "very poor political strategy in the Socialist camp." It seems to me that poor political strategy belonged to the VCL ticket — primarily because of the positions each contested. With Chan as President, Lack for Admin. and Volkerling for Welfare, it seems a definite possibility that the ticket would have won. Did they want a figurehead or did Women's Lib ideology overcome hard political facts? Even history is against Volkerling winning — I know of only one association which has had a woman as president — and it was not Auckland.

Mr Hillier says that "Rotherham, in splitting the vote, denied Ngahuia the Presidency." Really!! The difference between Vokerling and Bartlett was 374, Rotherham's votes numbered 384. I cannot see how Vokerling could have gained the 375 votes she would have needed to win.

I would like to see Mr Hillier substantiate some of the other claims he made. For example, the accusation against the counting of Bartlett's votes — note only Bartlett's; he seems to have had nothing against the counting of Lack's or Chan's. If there was any fiddling with the vote count, and Mr Hillier should know because he was there, how is it that 100 votes changed hands after a recount — in Bartlett's favour.

When one accusation is seem to crumble, the other accusations become suspect. However, the accusations are serious and, in the interests of students, Craccum has the duty to publish the evidence or retract.

It is sad that Lack and Chan saw fit to resign — sad because they are hard workers, sad because they have not kept faith with the students who wanted them in the jobs they stood for.

Mr Hillier spent 600 or so words on his analysis of the elections — I hope that my 300 gains as prominent a position in the students' paper.

G. ROSIE

Dear Sir,

What could I do to take my mind off another boring economics lecture at Canterbury University? Why, read CRACCUM of course! Let me see... Bartlett win's — who's he, for God's sake? ... second page ... article called "Direct Action," seems interesting. "There are also too many hassles in the protest movement — i.e. the fights amongst the Trots and with guys like piers Maclaren (HEY, THAT'S ME! I GOT MY NAME IN CRACCUM!) of HART who refused to march in the Mobe just because it was being run by the Trots."

I deny it all! The reason I didn't go on the march — yawn — was that I had something better to do, namely going to watch "The Helstrom chronicle" with my new-found girlfriend. No, really, the Trots run good Mobes — if you like Mobes. Can't say much for their paper though. (Hey meester, you buy, velly cheap. Socialist Action, five cents).

Mobes were pretty useless even in their heyday. There are some issues, Vietnam and South Africa are among them, for which it is necessary to change the self-interest of those with the power to remove the injustices. You must do this by DIRECT ACTION. My reasons are complex, so I have included an article I wrote for Canta on the issue. You have my permission, and the permission of Canta's Editor, to reporduce it if you so desire.

Piers Maclaren

Nominations are called for the vacancies of Administrative Vice President, Capping Controller, and Treasurer.

Those already received for the first position during the recent elections will be considered valid unless I receive notice to the contrary.

Nominations close at the beginning of the SRC meeting to be held on Thursday, 10 August, 1972, which is scheduled for 7.00 pm in B10.

Margery Machky
Association Secretary.

EVIDENCE CONTRADICTS HUTTON

Forensic tests in England have confirmed that a cartridge case found near the Crewe home came from a rifle owned by Arthur Allan Thomas.

Mr Vesey said Mr O'Keefe had told him the scientists were amazed to learn that the cartridge case had been found in the garden more than four months after the killings.

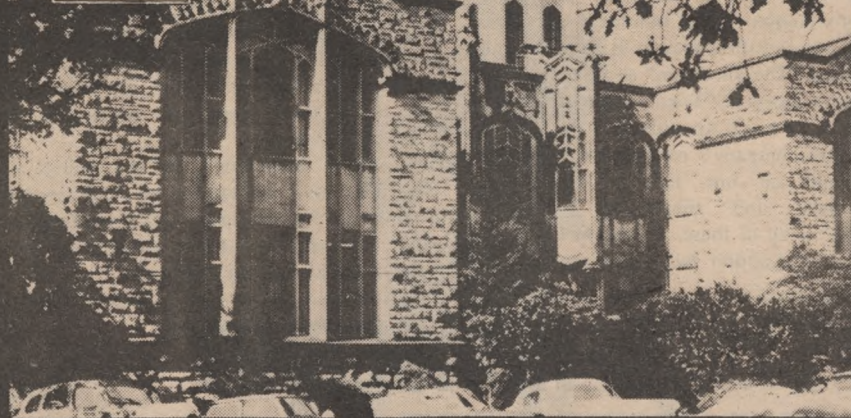
Less Corroded

The shell apparently was not as badly corroded as might have been expected after such a period.

"These results, although they virtually confirm the Crown evidence, do not weaken our case at all," he said.

Forensic tests in England have confirmed that a cartridge case found near the Crewe home came from a rifle owned by Arthur Thomas. Bullet fragments found in the murder victims could have come from Thomas' rifle but could equally have been fired from others. These points have never seriously been disputed, but in a front page item last week the "Herald" gave them major emphasis and said almost nothing about the most important part of the new tests. London scientists were amazed to learn that the cartridge case had been found in the garden more than four months after the murders. The shell was apparently not as corroded as might have been expected after such a long period.

It is this point which Detective Inspector Bruce Hutton went to great lengths to deny—he requested newspapers to public a statement that the condition of the shell WAS consistent with it having been in the ground for several months. Hutton took an independent line in the case—it is known that other senior police officers favoured a different suspect—and the contradictions regarding corrosion do nothing to lower suspicion of his conduct in the case.



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**What's
happening
over the
weekend?**



**I'm going
with some others
up to the
mountains this
weekend**



**Glad I can float...
a group of us are
going deep sea
fishing this
weekend**



**I'm helping
redecorate
this
weekend**



**I'll be waiting
in the fridge
when everyone
comes back from
the weekend**



The Three Musketeers N.Z.B.C. Production Auckland Grammar School Centennial Hall August 27th. \$2 each. Apply Contact. Proceeds go to the Friends of the University (who in turn are concerned with the well-being financial, physical, mental—of students.

Fruit & Vegetable Cooperative Thursday 12 a.m. Anyone who has a truck, or knows how to buy from the markets or knows how to buy food directly from the grocers, please see one of us on Thursday.

SKOL—THE GO ANYWHERE CANI SKOL—THE GO ANYWHERE CANI SKOL—THE GO ANYWHERE CANI SKOL—THE GO ANYWHERE CANI SKOL—THE GO ANYWHERE CANI