

WZGC 518-15  
C88

# CRAC CUM

Thursday March 8th.  
Issue no.2



**An American vision**

# EDITORIAL COMMENT

# LETTERS

## WOMEN'S DAY

Although the Employers' Federation insists that penalties must be levied against Unions striking over non-industrial matters, it appears that such a system may backfire and be contrary to the Employers' interests. Historically, in New Zealand, such penal measures have tended to induce industrial anarchy rather than foster harmonious industrial relations, and if one considers history relevant to modern times then the Employers' Federation attitude appears, at best, irrational.

The Industrial Conciliation & Arbitration Act (1894) provided the means for settling industrial disputes through industrial courts and laid down the rule that no union (registered under the Act) or employer would suspend employment while a dispute was being heard by the Arbitration or Conciliation tribunals. The courts administering the I.C.&A. Act accorded the unions favourable treatment during the initial years and this period of apparent industrial harmony was generally seen to be the result of the enlightened legislation.

After 1905, and several amendments to the Act, a storm of strikes broke out up and down the country. The amendments had included penal provisions such as: the right to strike was deprived a union if an award was in force and penalties of up to \$200, in the case of a union, and \$20, in the case of an individual, could be levied for any contravention of the Act. The subsequent enforcement of these penalties did nought to halt strikes, on the contrary, more and more strikes followed.

The Federation of Labour (Red Feds, as they were then called) encouraged unions to not register under the I.C. & A. Act, thus releasing them from the terms of the Act. The government solved that problem with the Labour Disputes Investigation Act of 1913 restricting the striking rights of non-registered unions — this legislation has never been enforced rigidly, however. The unions of that time were not acquiescent and refused to comply with the industrial legislation being handed down by the government.

When the Industrial Relations Bill was mooted in 1972, the Federation of Labour adopted a similar stance toward the penal provisions, and the proposed outlawing of so-called "political strikes". The F.O.L. stated categorically that it would not cooperate in the formulation of the Bill until these clauses were deleted. This has been the prevalent attitude of the F.O.L. and major unions to the coercive and arbitrary industrial legislation since 1970, when the I.C.&A. Act was amended to ensure that personal grievance procedures were written into Awards. However, the amendment restricted the grounds for appeals relating to procedural errors and unfair dismissals. The Stabilisation of Remuneration Act, 1972 and its subsequent regulations were also unwelcome to the Trade Union movement. It was widely felt that once again the Unions were being used as a scapegoat for the economic ills that had beset the country; especially in view of the fact that prices and profits, rents and interest rates were not restrained by legislation.

The Industrial Relations Bill, in order to be effective as either a palliative measure or a comprehensive industrial reform, must be free of penal provisions. It must be seen to take cognisance of the fact that Trade Unions are a valid and necessary part of industrial society and not an industrial pollutant.

Craccum will be published weekly during 1973, as in the past. Our deadline will be midday Thursday of the week preceding the issue in which publication is intended. We would appreciate earlier delivery, since this facilitates our editorial role. Double spaced typewritten copy without too many errors is preferred. Contributors should therefore carefully re-read their articles before submitting them to us.

Craccum intends this year to have a somewhat more academic flavour than in the past, though we would welcome material of a frivolous nature providing that it is of such a nature as to prove entertaining to a majority of University personnel. Nevertheless, we would like to see a Craccum that for the most part is of specifically university interest. One of our friends once suggested that it would be a good idea if there was a magazine

Today is International Women's Day. The Women's Liberation Movement, in New Zealand, is planning mass mobilisation of supporters throughout the country tomorrow in order to point out the plight of woman in a male-oriented society. While it is imperative that the populace realises this plight, and recognises the changing role of woman in society as being more than just a housekeeper and mother, it is also imperative that Women's Liberation maintains a credible stance on the issues involved. There is a huge gap between protesting obvious injustices and cases of exploitation, and the mere clutching at straws. Unfortunately, the issue of a stripper performing at a student function is a case of the latter. Stripping, like prostitution, is not a case of male exploitation of female sexuality, but more a case of female exploitation of her own sexuality for momentary profit, a play on the sexual instinct of the frustrated male, and an extremely decadent form of entertainment.

Stripping is indicative not of the exploitation of woman, but the exploitation of sex and for this reason the proposed act should be stopped. Stripping in no way epitomises the male attitude to woman but the attitude of some men, and, more importantly, the attitude of our whole society to sex. It is symptomatic of a basic problem which puritanism has done, and will do, nothing to alleviate. It is time we attacked the deeper problem of sexual exploitation and adopted a more open attitude to this basic and beautiful human function.

Puritanism will do nothing to strengthen either the role of woman in society or the Liberation Movement as a political force. The Movement's fight for equality must be fought in the factories and shops, the streets and universities, in Parliament and anywhere inequality is to be found. Taking the fight to the strip club and brothel is simply diverting the emphasis from one problem to another, creating a "them and us" feeling which will be detrimental to the credibility of the Liberation Movement.



### STAFF

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..... Stephen Ballantyne  
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devoted to publishing those works of scholarship which are unlikely to be published anywhere else, such as essays and short papers. We would be quite happy to steal the kernel of this idea, since it seems unlikely at present that anyone else will do anything to explore this field, which though small represents an important part of any degree course at this institution. Anyone who feels particularly proud of any work he has done either as part of his degree course or as a private project should therefore know that his efforts will be welcomed by Craccum, providing, of course, that they meet the criteria mentioned in the preceding paragraph and in the note on contributions published below the list of Craccum staff in last week's issue.

THE EDITORS

## ONE

Sir,

In view of the forthcoming S.G.M. on the issue of whether or not there should be a stripper in attendance at one of the associations impending socials, perhaps we might all pause to examine the issues involved. I, as a male am possibly not in a position to examine the question from a totally unbiased point of view, yet I would like to say this: some of the arguments put forward as reasons for not having a stripper at the social are not merely spurious, they are downright dangerous. For instance, it is claimed that to treat a woman, any woman, as a sexual object first and foremost, leaving the possibility of only later getting to know her as a person is wrong and should not be allowed. This is appallingly authoritarian. The whole idea of ruling out an entire field of interpersonal relationships that are not actually dangerous to life or limb, and which may be extremely pleasant for both parties strikes me as being one of the worst forms of interference with the private life of the individual, even if the individuals concerned are a bunch of lecherous student drunks and an avaricious exhibitionist. Would woman's Lib pass a law against group sex if it were in a position to do so? And would it send out squads of thought police to enforce its law? How does this interest in the repression of a group of individuals sexual wants square with the movements stand on Gay Lib?

I am sure that everyone agrees that economic discrimination against women is totally wrong, but I believe that there are areas of life that only a crypto-fascist would suggest interference with. I suggest, therefore, in view of some of the writings of Wilhelm Reich, that anyone with fascist inclinations no matter how slight, should examine their own sexual persona very closely. Does the thought of a woman performing a sex-based act in public make you feel inadequate? Have you ever wanted to exert your own sexuality and believed yourself to have failed? Would you feel happier without any sex at all?

Raymond Wilson

## TWO

Sir,

It is horrifying to see that the likes of Walter Pollard, writer of the preface to "Glove Box", who sees clearly through the education system, has been completely brainwashed into believing that money is something real, something of value. This view is alarmingly prevalent. He complains of the "millions of dollars shot into Outer Space". When he sees a rocket lifting off, he, like millions of others, sees so many millions of dollars burning up. This is crap. What is before your eyes is quite plain, its just a rocket. The hospital you see is a bloody hospital! A clean drinking water system is just that! The Chilean economist who is quoted as saying the erection of a modern hospital can militate against National Health because the sum of money available, if it had been spent in bringing clean drinking water to villages would have saved many more lives, is really telling us that we have to choose between the hospital and the drinking water system because we don't have enough toilet paper (dollars) to go around. What garbage. The hospital and the drinking water system are made from different materials. Surely we can build both if the manpower is available. What is needed to straighten out the world is straightforward vision to see that material things are not here by the Grace of Money.

W. Brough

## THREE

Dear Sir,

I just looked at your newspaper and thought I should tell you that it is a big bore! I mean really boring. I thought that university students were interesting and had a lot going on but I see now I was wrong. School was better than this.

R. Cox

# NEW PHOTOGRAPHY USA

FROM THE MUSEUM OF MODERN ART, NEW YORK

BY STEPHEN BALLANTYNE

## New Photography USA

Exhibition Auckland City Art Gallery

Organised by the Museum of Modern Art, New York

Selected by John Szarkowski

At long last the touring exhibition New Photography U.S.A. has arrived in Auckland against all the odds, and waits only on public adulation which it well deserves, to make it one of the most successful shows ever staged at the City Art Gallery. Sad to say, though, those spare white halls remain conspicuously unpacked, unpacked by comparison with the crowds that rolled up for the Surrealists or the French Mediaeval show, that is. Strange, that; anyone would have thought that photography, being one art form that virtually everybody practices, would speak a lot more directly than, for example, the works of a bunch of artisans dead six hundred years, to the New Zealand public. This is obviously not the case, which perhaps proves only that great art, and some of this exhibition is classically great, need not have anything to do with communication, or anything like that. Great art is, to coin an old cliché, and need not waste any time on appealing to the cloddies. Actually, the reason why much photography, especially, I think, in the United States, is such great art is probably that photography still has to convince the masses that it is indeed an art form. Only the other day I was glancing through one of those ghastly European photographic how-to-do-it magazines when I came across yet another article entitled "Is Photography Art?" perhaps one of the most redundant questions ever framed by the mind of man. The last paragraph decided that the answer was 'not always, but some photographers are artists', a silly answer to a silly question, since the same can be said about any other art form, too. Of course all photography is not art, whatever that is (I know it when I see it), but nor is all painting, all music, all sculpture, and so on.

The distance photography still has to go in public acceptance can perhaps be seen by the reaction of one local critic to the show, Hamish Keith writing in the Auckland Star three weeks ago. Judging from his comments about the show, I would say that Keith is a man who has not fully come to grips with the possibilities that photography presents. This is shown by his rhapsodic crooning over the works of Diane Arbus, which is perfectly justifiable considering the genius that Miss Arbus possessed, but not when it means the almost complete exclusion of the remainder of the artists exhibiting from ones' appreciation. I almost thought that Keith had raved so effusively over Arbus because she happened to be displayed nearest the door, and was thus the first Keith had come across...

This is not so, of course; Hamish Keith happens to be something of an authority on painting and sculpture, but his experience of photography is perhaps less intense. Perhaps, also, he has not run across Szarkowski's book *The Photographers Eye*, which spends brief holidays on the shelves of the central Public Library, and which in many respects performs similar functions to Szarkowski's exhibition.

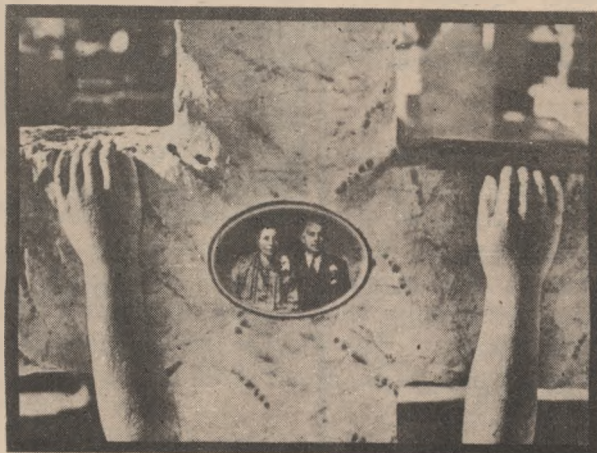
Szarkowski's aim in *The Photographers Eye* was to present slices through the body of photography, which he loosely classified into various sections — the thing itself, the detail, the frame, time, viewpoint — and which he regarded as being in no way comprehensive, but merely interesting facets of the things that photography does. The New Photographers U.S.A. show is a presentation of things that photographers do, and thus can be viewed as both an extension of the principles that governed his choice of pictures for his book, and as a narrowing of his field of view.

Diane Arbus certainly represented a very important aspect of the things that photography does, but she was by no means the be-all and end-all of photography, and it seems a pity that anyone should take her as such.

Paul Caponigro, for instance, whom Keith found a bore, seemed to me to be anything but; as Szarkowski says in his foreword to the catalogue, "the Steiglitz and Weston tradition, with its direct photography, its fondness for the sheer physical delight in vision and its feeling for visual metaphor, is present in Caponigro's and Krause's work — and by an unexpected reversal, in Meyerowitz's work as well". Elsewhere he includes Friedlander as an artist whose work is in the Weston tradition but backwards, but more about that later. Looking at pictures such as number 14, *Ancient stone*, Avebury Circle England 1967, with its perfectly detailed tree and boulder, its pastoral sheep, and its astonishing



LEE FRIEDLANDER  
Minnesota, 1964



George Krause  
Untitled, San Francisco n.d.  
(from series 'Qui Reposa')

fading into misty distance in the background, or at his pictures of cracked ice (no.12) or a rock wall no.13), one is struck forcefully with the awareness that this is something that photography does really well, that there really is joy in seeing such things — such as a perfectly produced print of this calibre, that is.

Caponigro's prints exhibited the flawless texture of large format photography, although his prints are in 4 by 6 ratio, rather than 4 by 5 — this can't possibly mean that he works in 35mm, can it? No, absolutely impossible, but perhaps someone can give me further information on his printing techniques. While on the subject of technicalities, I do think it would be helpful if museum catalogues included a little more information on how the pictures were made — Bruce Davidson's Harlem series, for instance, represent even more of an accomplishment when one knows that they are none of them simply 35mm grab shots, but were all taken with a large format camera, with all that that implies with regard to the relationship between the photographer and his subjects. I would also have liked to see the pictures hung a little higher up the walls, but then I am above average height. Theoretically, I remember reading somewhere, the ideal viewing distance for a two-dimensional picture is approximately equal to the length of the picture diagonal, which is obviously another one of those take-it-or-leave-it rules; I found myself being drawn closer and closer in towards pictures like no.20, *Stonehenge 1*, a large print from a large negative, which revealed detail that became finer and finer the closer one looked, rather than breaking up; I felt this with many of the more finely produced pictures, and I also felt something of a pain in my back from too much bending and stooping. Not that any of this really has very much to do with the pictures, I suppose.

Bruce Davidson is a Magnum photographer, and thus provides, like Arbus and Winogrand, a view of some very American facets of life. The photos, as I mentioned before, were all taken with a large format camera, and the degree of confidence built up between photographer and subject must have been something extraordinary.

These pictures and many others from the same series have all been published in a large coffee table book *East 100th St.* which has enjoyed no small degree of success, although I personally found it a little hard to attune myself to his style. The pictures are rather reminiscent of the sort of thing one can imagine being taken by the expedition photographer of a Victorian exploration team in darkest Africa sometime in the last century. I suppose that for this reason they constitute yet another form of the celebration of the ordinary that is one of photography's touchstones.

Lee Friedlander (pictures 31-40) I can say virtually nothing about. See what he has done, and decide what you think yourself. Many of the people passing through the gallery obviously found it difficult to appreciate his work, and I even heard someone ask what one of his pictures was supposed to mean, even though he takes pictures only of ordinary street scenes. Pictures 32 and 35 are self portraits, of which he has published a book. I liked them for what they are, although less than some of the other material on show.

Personally, I preferred Joel Meyerowitz' stuff, which though in some ways similar, nevertheless seemed more human, though possibly less profound. Like Friedlander, he has his eyes open to little incongruities, but unlike Friedlander he seems to have something of a sense of humour. He even repeats the old bald head and water melons joke, for Gods sake! Pictures 63, 66, 67, and 68 all include aeroplanes, which are probably one of the best examples of man's extended hegemony over the rest of the world, that also make a strong visual metaphor, and are pretty widely distributed. I would think Meyerowitz to be one of the most approachable artists exhibiting here.

This whole business of creating new relationships between features of the world, is perhaps most obvious at a level anyone can appreciate in the works of those photographers who use combination printing techniques — specifically Ray Metzker (51-60) and Jerry Uelsmann (91-100). Their handling is very different, however: Metzker juxtaposes the ordinary with the ordinary, while Uelsmann works with images that remind me more of dreams than of anything I had seen with my eyes. One of them no.92, had more of that extraordinary mixture of the perfectly realistic, the perfectly tangible with impossibility than anything I had ever seen in a photograph before. Whether the extension of photography to include the manufacture of overtly dream-like images is of itself a worthwhile thing I don't really know, but certainly Uelsmann has expanded the possibilities of the medium by making his combinations more eerily perfect and more psychologically accurate than any produced previously. The effect is something like Edward Weston in *Wonderland*, as far as the physical appearance of his pictures goes.

Naomi Savage takes a photograph, then uses it to etch a metal plate which is then pressed against wet paper until the paper takes on the image in relief. She chooses as her starting point for this manipulation photographs of heads, hands, and torsos, and the end result is possibly one of the simplest evidences of human existence yet produced in any medium. Less is more, as Mies Van Der Rohe used to say.

Art Sinsabaugh chooses to be just as concerned with images of America as Davidson or Arbus, but less with the Americans themselves than with the world that they inhabit and its larger features. His landscapes of huge crystalline buildings and wide expanses of country are as totally a product of the United States as the work of any of the social commentators. While some of the photographers are American only because of the nature of their vision and because of their birth, Arbus, Davidson and Sinsabaugh are here exhibiting material that makes it difficult to imagine them ever taking photographs anywhere else. I know of a photographer who feels that some of his best work he produced in his own street.

Garry Winogrand, the last by catalogue number, brings us back to the human scene, and by a geographical coincidence, back to the door and to the Diane Arbus section. Picture no.110, the last in the exhibition, shows the archetypal castrating woman, carrying off her trophy, laughing while her victim stands headless behind her in a store front. Reflected dimly in the window is the photographer himself, and if all that doesn't add up to some kind of metaphor about one kind of photography, then I don't know what would.

# EDEN PARK 24 hour vigil

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Members may or may not be aware that for some time Eden Park has been under constant watch to prevent any wilful damage. This duty has been carried out by Rugby and Cricket personnel, both players and officials, and because of their own commitments to their respective codes we may have difficulty in finding sufficient numbers for certain nights. We are determined to maintain our security but it seems we may need some additional assistance.

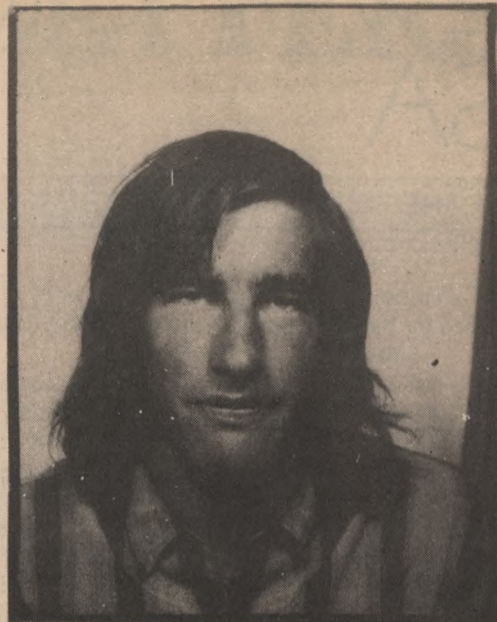
From time to time quite a number of our members and supporters have offered their help in this direction, and we felt it would ease the burden if we had available a list of people willing to give us a night or two until the necessity for maintaining this vigil is over. While the duty can be time consuming it is not onerous as the pickets have a watching brief only in a viewing room from the stand, notifying the Police immediately of any intruders or unusual happenings on the Park. The Police are on the alert and their answer to any calls in the past has been swift and effective.

If you feel you can put in a night for us please telephone 364.090 giving us your contact, and if possible information on what nights you would be available in the future.

In the interests of our own security the information in this circular is not available for publication, and I feel sure you will appreciate our reasons for that.

L.F. WARREN,  
SECRETARY..

## it's time for...



By Tom Ryan

Though McCarthyism, as a political force, died in the early 1950's, its ghost remains lurking in many spheres. It has been preserved to a remarkable degree here in New Zealand, due mainly to the monotonous continuity of conservative governments since the peak of the McCarthy era.

Foremost among the more recent propagandists of McCarthyite views was a certain dimpled little man, one Muldoon. His delight was to find enemies of the state, be they local or by they external, for they provided a ready scapegoat for problems the government failed to solve ... or even those the government sometimes purposefully created.

Naturally, the universities were one such scapegoat (as they were in Nazi Germany). Especially prone were the arts faculties for here, the critics charged, was an obvious haven for dissenters and a source of great economic waste. Attacks were particularly venomous against subjects such as Political Studies ... until a certain lawyer, one Marshall, who incidentally also had an Arts degree in Politics, took control of the government - then the attacks ceased.

Unfortunately, such sustained pressure for almost a quarter of a century has left a severe traumatic impression on the universities of N.Z. Look at the persons who compose our Councils and Senates - even the National Party could not more thoroughly reflect the interests of the upper socioeconomic groups. Admittedly some of them are elected, thus theoretically free of political placement, but then the electors are of the same narrow class of people.

Because of the innate conservatism of these governing bodies, the universities have clung lovingly to the past. It is as if they are battling for a spurious form of respectability they fear they may lose each time a politician takes up the rant against university subversives.

However, they must accept that they will never gain this respectability, nor should they aspire to it. A university is, almost by definition, the perfect scapegoat for innumerable social or political woes. To the accusers it is irrelevant whether what they scathe as being radical, is in fact radical.

This is the irony of the whole present situation. I believe that because we are, by popular account, supposed to be a radical institution, then so we must be; or if not genuinely radical, at least progressive.

But this is not the case. The Arts faculty, generally viewed as the centre of all activism, retains all that is aged and discredited. The immensely wasteful and unjust systems of units, end-of-year chunder sessions (oft-times called exams), pre-requisites and lack of alternatives ... all are preserved and venerated in their most complete and insidious forms.

In contrast, the "respectable" schools of Law, Engineering, and Sciences have enacted mildly progressive reforms, such as the paper system, semesters, and assignments in place of examinations.

So we emerge with the double-barrelled paradox of first, the university trying to be something it will never be recognised as ... i.e. respectable; and second, the Arts faculty playing the role of university conservative while being branded the "university radical". It is time the university authorities, departments and staff thereof, and students realised that change within the university must be pursued, regardless of implied threats, or real use of, political or economic sanctions against them. And most importantly, this change must be immediately forthcoming where it is needed most, that is in the Arts faculty. Direct student action would instantly lose the university what small reserve of respectability it may have cultivated in the past two decades. But then it might also provide those long overdue changes.

## Nazis Support Tour

A petition expressing support for the Springbok tour was circulated in Queen Street on the night of Friday the 16th of February. Unbeknown to the vast majority of those people who signed the petition, the sponsors of the said petition was none other than the New Zealand Nazi Party under the leadership of its friendly fuhrer, Colin King-Ansell. A news release stated that more than 200 persons signed the petition to be handed to Parliament. The Nazi Party were also seen brandishing placards bearing such slogans as "Don't let HART and CARE run this country", on the following Friday night, also in Queen Street. These people, plainly dubious about the reception that they would meet, even from fanatical rugby supporters, were obviously at pains to conceal the fact that they were Nazis.

## Kirk foils HART

While rumours abound that the Prime Minister, Mr Kirk, is attempting to manoeuvre the Vorster Government into a position favourable to mixed trials, the various anti-tour and pro-tour groups are beginning final preparations for the Boks' arrival. Although it is commonly assumed that the tour will be halted by the N.Z. Govt., reliable sources indicate that Kirk is negotiating a compromise with HART and CARE.

Contrary to the implications of Trevor Richards' statement of three weeks ago, it will not be HART keeping the country on guard twenty-four hours a day but the pro and anti-tour extremists whose intention it is to provoke violent confrontations. It appears that the pro-tour extremists will finally decide the issue as their antics will in no way be conducive to the maintenance of law and order, or to the playing of rugby.

Indications are the extremists favour the tour happening if only for the sake of the confrontation.

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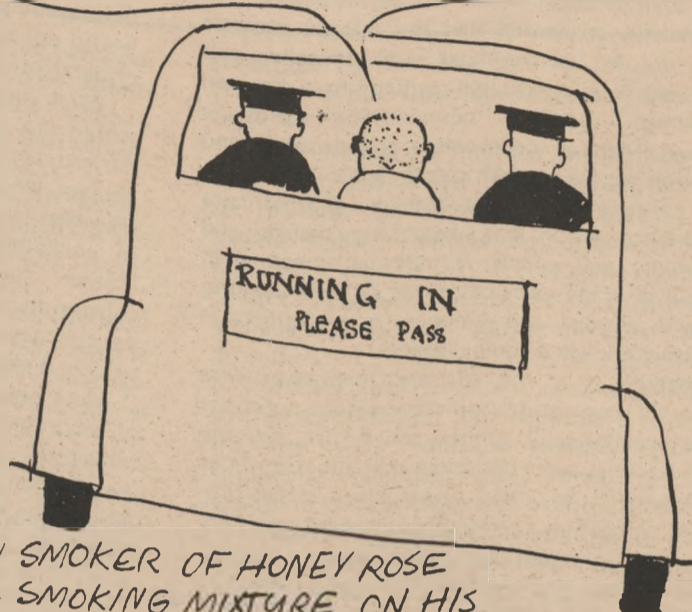
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## SRC. STUDENT REPRESENTATIVE COUNCIL

by Neil Newman  
Administrative Vice President

The Student Representative Council (SRC) has long been the Cinderella of A.U.S.A. politics. Castrated at birth, it has collapsed from boredom just about every year that it has been in operation, due to successive Presidential attempts to force it into a rubber-stamp role, and successive Presidential hopefuls have attempted to force political crisis by smashing it. Every Admin. Vice-President for years has been given the job of making SRC "work", but without any issues or any worthwhile decision making with which to feed it. The normal SRC member is usually a moderately intelligent, thoughtful liberal, and as such is subject to scorn and abuse from all sides of the power structure.

One way by which the S.R.C. is to be given some balls in 1973 is the S.R.C. study to be carried out by the Constitutional Review Committee, which will be reporting by the middle of the year. It is hoped that the representative system will prove worthy of a large number of powers at present held only by General Meetings of the student body, but along with these powers goes a pretty heavy responsibility on the members to exercise them intelligently, and to inform themselves fully about all aspects of the current power scene.

I have obtained from the President what amounts to an almost free reign in order to provide the 1973 S.R.C. with ample opportunity to prove the worth or otherwise of the representative system. The first term of operation of the S.R.C. is going to be under intense scrutiny by the Executive, by the Constitutional Review Committee, and by General Meetings. The policy-making process within the Association must be streamlined, and S.R.C.

should be the body to achieve this given the opportunity to make intelligent, informed decisions about all aspects of student affairs. As you will realise, there is a move afoot by a number of political aspirants to gain themselves capital by smashing the S.R.C. Apart from the illogicality of smashing a system solely for the sake of making a noise, loss of all student control over the weekly affairs of the Association would result in a dangerous amount of political power being put, almost uncontrolled, in the hands of the Executive, at a time when that body should be shedding itself of much of the power it abuses, and adopting a more wholly administrative role.

### PLANS FOR S.R.C. IN 1973

The Executive and its officers are going to be put under considerable pressure to shed a large amount of their policy decision power, especially in critical political areas where it is hoped to block all decision-making without reference to S.R.C. and to encourage students to publicly question Executive members (individually and collectively) wherever S.R.C. decisions are not implemented. Although constitutionally limited in its powers, the S.R.C. is fully capable of making decisions and harrying and blocking the Executive until their decisions are executed satisfactorily. With the weight of most decision-making resting on the S.R.C., and with the Executive powers strictly controlled by the S.R.C., this should provide an ideal opportunity for all students to assess the suitability of the representatives in this role, and by the beginning of Term 2 a General Meeting

should be able to make up its mind on the issue of cutting back Executive power and vesting the basic day-to-day policy decisions in S.R.C., with power to force action, thus the General Meeting series will be able to keep control over both bodies, will be less bogged down with trivia, and better informed by their representatives about the major issues reserved for General Meetings.

However, if S.R.C. is not made up of intelligent, aware students who have a genuine interest in the welfare of all people, and who are willing to act as representatives, S.R.C. will die finally, and this is what the political aspirants amongst us most desire. If your \$26 causes you so little pain that you are willing to let it fall totally under the control of two or three power-crazy idiots, that is your affair; but if you want a decent return for your compulsory levy, intelligent decisions made in your name, and further improvements to your student environment, it is a duty to consider S.R.C. intelligently and constructively. Don't bitch to the papers about fees — get in where the decisions are made and work towards holding them. Don't grizzle about cafe food — go to where you can hassle and Union Management Committee delegates and hassle them until they get things done. Don't put up with pious crap like this for the rest of your life, hassle me, the Executive and the S.R.C. hopefuls until you can make up your own mind about how the place should run, and then vote intelligently for the person you want to be your representative. (If you don't like the candidates — bloody-well stand yourself. You've got a better chance to have things your way).

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# THE BLACK NAVE. CORRUPTION IN AFRICA

It was apparent to me upon reading an article in the English "Observer", on African affairs that the writer thought of corruption as purely an African phenomenon. He cited examples of corruption in Nigeria during the Biafran crisis, in the Congo, in Algeria and even in Tanzania. It seemed that this was the obstacle preventing future development economically and socially. In fact from my general reading I have gathered that the average "intelligent" commentator regards the black African rulers as incompetent and decadent and that corruption has become Africa's endemic disease.

Perhaps the first thing to get straight is that Africans did not invent corruption. It is a world wide malady, and however rapidly and widely it may be spreading in Africa, it will be many years before we can ever begin to catch up with Europe and America, where bribery is almost an accepted way of doing business.

Unfortunately, it is the Africans themselves who expose cases of corruption and remonstrate upon the matter most vociferously. Unlike the British and the New Zealanders they have not taken that aphorism "Let Sleeping Dogs lie" to their hearts. But rather use exposures of corruption to rid themselves of ministers who are proving an embarrassment or who are in their way of advancement. Invariably when a government is overthrown or when a group is attempting to overthrow the incumbents, claims of corruption are bandied around.

Recently, a minister was dismissed by president Kaunda, only to be recalled after the charge of corruption was dropped. The publicity from this further imprinted the belief that there are no men of principle peopling the political ranks of African states.

What we must ask here is whether corruption is purely an African concept? Terry Southern's book "The Magic Christian" would have us believe otherwise, even the British bobbies are corruptible. The theme of the book being that every man has his price. On June 2nd 1950 the influential "London Times" said of corruption, "when we talk about incentives — a habit which seems to be growing on us — there is one which we never mention. We speak of the profit of motive, of the competitive spirit, of esprit de corps, of nest eggs and rainy days, of the carrot and (reluctantly) of the stick. But we never talk of bribes ... to the foreign connoisseur of British hypocrisy it will come as no surprise to learn that there is no Briton (over the age of 2 and a half) who has not been bribed."

With little effort we can recall western examples of

corruption; the embarrassing revelation that the heroin haul from "The French Connection" has been stolen by a member of the police force, or that police officers attached to Scotland Yard's obscene publications department are being systematically bribed by dealers in pornography. (Perhaps even in NZ there is bribery, but it would not be very subtle of me to list examples, the law of defamation being what it is.)

What surprises me is that we all know of corruption within our own society yet still balk when we read of African corruption. It must be a matter of definition, perhaps what is called corruption in Africa is regarded elsewhere as "giving gifts to customers for the purpose of encouraging trade." Also, we must consider the motives for slandering someone with the cry of corruption, and finally in Africa the recipient of this slander may have no channel of communication open to redeem himself.

More important though in this discussion is the effect of accusations of bribery and corruption on the nation concerned. When politicians, civil servants and businessmen are described as self-seeking and corrupt it debases the confidence of the people, and what is most needed in Africa today is Ujamaa—brotherhood—and unity of purpose. People will not be prepared to work together, with application, if they feel that the results of their efforts will be embezzled.

Africa needs to view the political arena with more realism and cynicism as the more developed nations have been doing for centuries.

This is not to imply that corruption should be allowed to proliferate, but rather that it should not be ferreted out with such obsessive enthusiasm. More consideration should be given to the long term effects of such revelations, such as losing eminent Africans who do not want their names sullied by association with black African corruption attracting the wrong people into politics because of the common belief of politicians being a "dirty game" and finally the debasement of the concept of Ujamaa, a concept so fundamental to Africa's growth.

I realize that it is false logic to rationalize corruption with the justification that it is a universal practice, but I believe that in the African situation it is better to exist in an illusion of stability and unity than to be living in a self doubt of suspicion. It is this illusion of integrity in the western nations that keeps the economy expanding and the labour force working.

Hazel Armstrong

# THIS WEEK IN BRITAIN



Hello there!

Happy New Year!

How did the holidays go? The first issue of Craccum is unique because its always read from cover to cover. Later in the year they start piling up and you never get round to reading them, its nice to write something knowing its actually going to be read!

In case you're wondering what I'm doing here, let me introduce myself. My name is Dave Neumegen, I left this university at the end of 1971 with a law degree comprised mainly of C- and D- grades.

Believe it or not, I'm writing this article in "The Gold Room" the dining room of my ritzy flat in sunny Fulham, London (just down the road from Stamford Bridge Stadium, home of the Chelsea Football Club).

"That's all very well," I hear you say, "but why should this non-student prick, who's not even living in NZ write for "Craccum"? What can he contribute that's worthwhile?

The answer is simple: I used to flat with Bob and Steve (they're the editors). They know I have nothing to say, but I figured they'd print this and if they have theres nothing much you can do about it!

This year I'm going to attempt something I've already proved I'm incapable of — write a regular column. I've tried doing it for the last couple of years and each time the standard dwindled away so much I was forced to stop scraping and give up.

This time its going to be different, I promise. I've always had a guilty conscience at the number of disappointed readers who flicked through the paper as soon as they got it to read my column, only to find it wasn't there. I realize how frustrating it must have been and I'll do my best to keep my promise this year. If by some situation beyond my control or Act of God this column doesn't appear in a particular issue, please don't lose your confidence in me — after all I'm only human. In such a situation you might try reading some of the other peoples articles instead, some of them are quite safe!

Actually, I've always sympathized with you "Craccum" readers (being one myself for 7 years) I know how boring it is pretending to read great big four page essays by pseudo-quasi intellectuals (I never understand the long words they use!). My writings very simple, my vocab not too hot, so all you have to do is to turn to this column every week, run your eyes over the print, and then you can tell your friends you've read Craccum. Besides, its very good for you to read some good honest shit now and again. Its so easy! I don't put much effort into it, you don't have to put much effort into it. Tremendous, a perfect relationship.

This weeks column, if you hadn't noticed is really just a filler. By next week I will have found something to write about. Theres plenty going on over here — lots of news, things to review, and interesting people I can interview. I can hardly wait for next week already!

By the way, if any of you readers wish to know anything about London, or would like me to cover anything, drop me a line sometime. I'm very slack, but I'd love hearing from you all the same, 'cause apart from my mother (hi mum and dad if you're reading this!) and the old grudging letter from my brothers, I don't get much mail at all. Its such a drag when all my flatmates get millions of letters every week!

Well, that's this weeks article completed. At this rate I'll have no trouble filling them all up. Right now I'm going to hop in the bath and do some serious thinking about the column. So until next week.

Goodbye.

**THE CONFORMIST STANDS ALONE AS THE BEST INTERNATIONAL MOVIE OF THIS YEAR** FAST MOVING, UNBEARABLY EXCITING. "SUPERIOR FILM" (New York Times) AN EMOTIONALLY CHARGED EXPERIENCE TRINTIGNANT SUPERB AGAIN TECHNICOLOR.

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**the conformist**  
Directed by  
**BERNARDO BERTOLUCCI**  
with **GASTONE MOSCHIN DOMINIQUE SANDA**  
**PIERRE CLEMENTI** Associate Producer: GIOVANNI BERTOLUCCI Produced by MAURIZIO LODI-DE  
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# ALTERNATIVE CINEMA

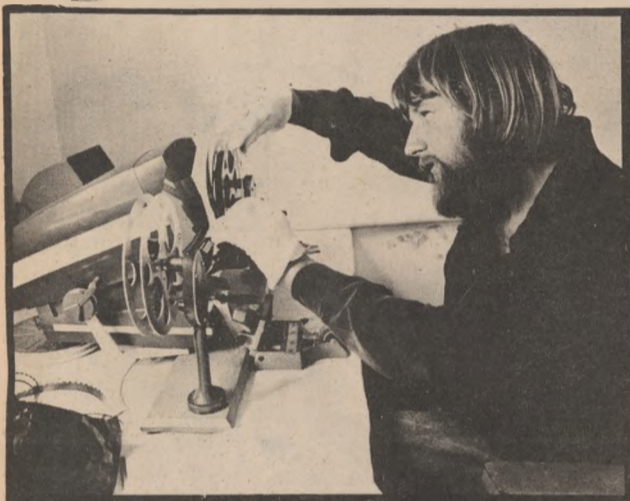
HOWARD WILLIS

... no wonder they call me  
the National Film Eunuch ...



Facilitated by the development of smaller gauge equipment, the so-called 'underground' film has shown itself to be a viable instrument of experimentation and creativity for people making personal cinematic statements. Without debating the merits or demerits of the term 'underground', it is sufficient to say that alternative means of production, distribution and exhibition have evolved. Means which make the polarity between amateur and professional a rather outdated concept.

In New Zealand there is now a sizeable fraternity of people interested in this kind of filmmaking, for in this country there is no film industry of the type spawned by Hollywood. The rigid divisions of Director, Producer, Cameraman, Actor etc., are not feasible here, the economics of such an arrangement are prohibitive, so with good ol' Kiwi ingenuity the filmmaker does a bit of everything. The fallout of this is that the 'underground' method is picked up as our most practicable way of working.



Geoff Steven, cameraman on 'The Magic Turtle' working in the editing room at Huia.

Because of this situation the filmmakers co-op has adopted the name alternative cinema. The purposes of the co-op are to help overcome the problems of distribution and exhibition, and to bring people of diverse talents together. The goals alternative cinema has set itself are not easy ones to attain. A nation-wide distribution service linked with other co-ops overseas, the publication of a specifically New Zealand film journal, and a permanent film centre where equipment is available at reasonable rates to the filmmaker. A few Government M.P's have expressed sympathy for these aims.

Several members of the co-op are at present making films. The co-op hopes to help in distribution when these films are completed.

The largest undertaking is the Hinge Productions film being shot at Huia. Scripted and directed by Dennis Taylor, it is being done in 16mm and will be of feature length. Colour and B&W film are being used. Several members of the Co-op are working full-time on the project without pay. Geoff Steven (President of Alternative Cinema) is cameraman, Philip Dadson is sound recordist, Peter King and Carin Svenssen are also helping on the film. Dennis and Geoff managed to get several hundred dollars out of the Arts Council, but when your budget runs well over the \$10,000 mark ... The working title of the film is "The Magic Turtle", shooting should be finished within the next two months and editing will occupy the rest of the year.

Geoff Steven has already completed one short film of his own, a 16mm 20min. piece on the daily doings of a couple of drop-outs roaming Auckland, it's called "But, Then ...". Philip Dadson has also made a film on 16mm, its 12 mins long and called "Earthworks". Philip used film and sound material recorded simultaneously in the U.S., N.Z., the Antarctic, Sweden, the Cook Islands, and Europe. We will see this one within the next few months.

working on Super 8, Richard Turner is about half-way through a half-hour satire scripted by Murray Edmunds. It's called "The Great Maori Revolt", and takes a look at what would happen if the Maoris simply disappeared. Richard says the film is not intended to solve the mystery, it simply attempts to examine the

attitudes of the Pakehas left behind. There are two sides to the film. One is set in a T.V. studio where various experts mumble away with their considered opinions, and on the other hand the film goes out to the ordinary citizens to hear and see what they think about it.

This film is particularly harassed by lack of money, Richard needs about \$300 to see him through, he has made application to the Arts Council, but won't know anything from them for about another month.

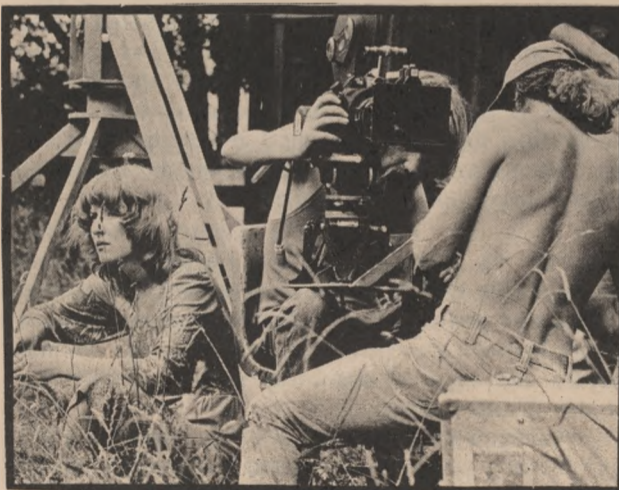
Also filming with Super 8 is John Reynolds. His latest production is basically a Western spoof, being filmed at Mokai and on locations in Henderson. John has made several films in the past using children from the school at which he teaches.

This is by no means a complete list of what is happening around Auckland, and takes no account of the situation elsewhere in the country, but it will give you an idea of how many are actually making films and the extent of their involvements.

The problem facing most of these filmmakers, (particularly those using the smaller gauge, Super 8) is distribution. Quite competent films such as Andy McAlpine's "Beautiful Day" will not get a wide distribution because the cinemas are not yet equipped for 16mm. Only a few suburban cinemas can handle the gauge, and these are keen to get local products. The Manager of the Hollywood has expressed interest in the catalogue being prepared by Alternative cinema. Federated Film Societies has also approached the co-op to assemble a programme for their screenings.

This catalogue will be sent to overseas co-ops and it's hoped they will be as interested in New Zealand films as we are in theirs. It seems very unlikely the kind of films that are presently being made and will be made, can ever get around the country much less out of it without some sort of central agency such as Alternative Cinema. We are talking now of small personal films by indigenous artists. This sort of thing must, in any society, of any self-awareness be made, distributed and exhibited, the bad with the good, because audiences must be given a chance to evaluate what is truly relevant to them.

And so to another sore point, the attitude of the general movie going public. It still seems to be quite fashionable to denigrate any local film regardless of any merit it may or may not have. There are of course many really rotten things made, but one wonders if in the prevailing mood anyone would be able to pick a good one from the bad. The converse attitude of seizing on something just because it's local and seeing nothing not sunshine in it is just as bad and just as harmful to development. We are going to have to sit down and look at many trivial, stupid films before we can really judge, and until local filmmakers get this basic respect, taken for granted in most other films, they will not be able to feel at ease in their own environment. Audiences as well as makers have to learn.



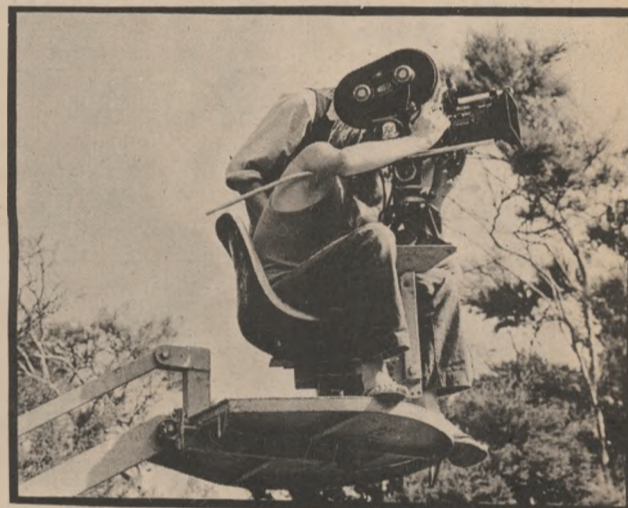
Lee Feltham, Geoff Steven and P.C. Chapman on location at Huia.

To help speed this process, Alternative Cinema has taken to publishing. The first issue of the journal appeared late last year. It dealt with the Q.E.II Arts Council report on filmmaking in N.Z., and set out the aims and ambitions of the co-op. The second issue will be on sale within the month at the University bookshop, it will carry articles on the proposed changes to the national T.V. network and also on the role of film in

education. The first issue sold for 10c, but the next one will have to be a little more expensive to cover printing costs.

Anyone making a film, has one preoccupation, their little baby, and all else pales before it. But filmmakers are realising the importance and urgency of banding together. Apart from the obvious benefit of communal knowledge, there is that of communal equipment. If the co-op can purchase some of the more expensive items of equipment such as editing benches, sound sync, projectors, etc., and keep them on a premises accessible to members, then those who need such things can save themselves money (if they could have afforded them in the first place which is unlikely). Some sort of communal equipment pool, owned by the co-op, is central to the whole concept of Alternative Cinema.

Those who wish to know more about local films will get the chance when a two hour programme is screened at this university sometime this year. If you wish to know more about ALTERNATIVE CINEMA, or join us or something, wrote to P.O. Box 6756, Wellesly St., P.O.



One member of the co-op, Alister Barry, will be aboard a protest boat sailing into the French test area. He will be making a film of the trip any anything that may occur once he is in the test zone. Alister has a camera and quite a bit of film, but he is short of several items. He needs a taperecorder to take on the journey, every care will be taken to package the instrument to avoid corrosion. He would also like to hire from anyone possessing or capable of using sound-sync equipment to film interviews of the crew and others before they leave New Zealand. If you would like to contribute towards buying more film stock, this would be more than welcomed, the more film that's taken the better the chances of catching something really interesting. Those who do contribute will be reimbursed from any profits made from the film, the rest of the profits will go to Peace Media Research. ALTERNATIVE CINEMA is co-ordinating from this end, tentative links with anti-bomb organisations in Paris and London and hopefully these people will provide extra film for Alister and a market for the finished product. Any person who is capable of assisting in the editing of the film would also be of assistance. All enquires or offers should be directed to the ALTERNATIVE CINEMA, Box no., or ring Alister Barry at 584-450. Please get in touch as soon as possible as the boat is sailing soon.



# EASTER ISLAND, THE PACIFIC AMERIKA.

## Social rot in a primitive mega- culture

The Seven Moai — restored in 1960 by Mulloy and locals using the most primitive methods — each of these statues weighs approx. 25 tons.

Dr William Mulloy (left) discussing a skull found under a statue during excavations: note fish carving on skull.



PHOTOGRAPHS by BASIL WILLIAMS



BASIL WILLIAMS: Free-lance photo-journalist, contributor to LIFE, and other overseas magazines.

The Story of Easter Island is one based largely on conjecture. Little remains of the Social and cultural structure of the classic period and this lack sags even further in the wake of popular belief being based almost solely on the works of Thor Heyerdahl and Eric von Daniken. The success of the Heyerdahl and Daniken theories is due primarily to their sensational nature rather than their anthropological authenticity, and for this reason have tended to upstage the more accurate conclusions of their contemporaries.

It is the work of one of Heyerdahl's former colleagues, Dr William Mulloy, that this article is centred around and particularly the parallels he draws between events in the Later period of Easter Island's cultural history and some of the social problems bedevilling modern Western society.

Heyerdahl's theory arises out of his famed "Kontiki Expedition", where he discovered that the Humboldt current bore light sea craft from the west coast of South America to the centre of the Polynesian Pacific region. He compared artifacts discovered in parts of Peru with those excavated on Easter Is. and other parts of Polynesia and concluded that the original settlers migrated from South American regions. From there followed a period of cultural degeneration, then replacement after the arrival of a second migratory expedition — this cultural replacement, according to the theory, gave way to total societal disruption ending in cultural extinction.

Linguistic and archaeological evidence have rendered the Heyerdahl thesis untenable and point to the

Marquesas as the original set-off point for the Polynesian settlers. Original settlement dates are very much in dispute still but Mulloy contends that Easter Island settlers arrived sometime around the third or fourth centuries A.D. This assumption is based on evidence indicating that the earliest ahu (raised platform, a sacred area) was built around 590 A.D. and was preceded by at least two centuries of cultural and social development.

In this, the early stage, the statues were smaller and more crudely built than those more popularly associated with Easter Island (the latter were erected in the middle and later stages). Heyerdahl considered that the early statues were the result of cultural degeneration subsequent to the arrival of the South American migrants. However, Mulloy favours the theory of cultural continuity which accepts the view that these early statues were the beginnings of a continuous cultural process. The Mulloy thesis is the one adhered to by the majority of Pacific anthropologists. The argument does not concern this article particularly and so I will ignore it.

From this early stage through the middle and later stages of Easter Island history is, according to Mulloy, is process of continuous social and cultural development. The society became structured on a two tier basis, but horizontal, not heirarchical. We have then, those who were engaged in food gathering and those who worked in the various phases of statue erection. The increasing sophistication and greater size of the statues necessitated the employment of larger numbers of the population in this field. More workers were needed for every stage of statue construction. During the middle and later stages

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- 2 Orongo. Bas-relief depicts tangata manu and other motifs. Annual manutara ceremonies held here. Petroglyphs show birdman, tangata manu, who gained the title by finding the first egg from the sooty tern, swam with it from Motu Nui through heavy seas and scaled the 800 foot cliff to Orongo.
- 3 Smashed statues a result of the revolution.
- 4 A moai restored by Mulloy; these statues are from an earlier period and lack the size and sophistication of those of the Sever Moai.
- 5 The volcanic quarry; note the unfinished statue (centre), 300 of these remain in this and other quarries on the island.



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conditions of the island were ideal for the large scale cultivation of food crops and archaeological excavation has revealed that sugar cane, bananas, kumaras and other vegetation (edible) grew in copious quantity. Pigs and chickens are also known to have inhabited the island and so there was certainly no food shortage. The island was capable of supporting a sizeable population (at one fifth of an acre per head, far in excess of twenty thousand — an estimate by Prof. R.C. Green of Auckland University).

Mulloy puts the peak population figure at around twenty thousand adding that the growth was large and steady during the middle and later periods. An inordinately large proportion of this populace engaged itself in cultural occupations and only a small number in food gathering. As Professor Green has pointed out, this imbalance matters little so long as the food plenty lasts, but in the event of a famine or other catastrophe the position could be critical. Mulloy says that famines did occur causing social stress, however, the major factor contributing to the later breakdown of the society was not famine but the problem created by trying to maintain a cultural momentum that the society could not support. Not only were the statues being built bigger but they were assuming huge proportions. For example, the largest statue moved out of the quarry was 84 tons and moved about 13 kilometres, the largest uncompleted statue is about 22 metres long and weighs about 400 tons, it remains in the quarry and was never moved. This amply illustrates, along with the fact that there are more than 300 such uncompleted statues laying in the quarry, the importance which was attached to the building of

statues on Easter Island.

The rapid rise in population, while stimulating the cultural output caused greater stress to bear on the food gatherers, more bushland was cleared both for the purposes of cultivation and to give easier access to the quarry. Moving the statues also required the construction of roadways which also demanded the use of considerable areas of land. The most fertile soil being inland and near the quarry was thus not utilised to its fullest potential as food producing land. These factors combined to produce cracks in the social framework thus weakening the whole societal structure and rendering it vulnerable to the slightest upset. As this process continued to develop it became increasingly difficult for the island to support the population especially in the face of deployment of people from food production to cultural occupations. It is probable that the islanders found it impossible to move the larger statues leading to extreme cultural frustration. The island and its society could no longer support the cultural industry, resulting in redundancy and in turn frustration and dissatisfaction.

Mulloy postulates the thesis that these social problems were root causes of a subsequent revolutionary situation which manifested itself in the polarisation of frustrated groups into warring factions, redundant in their former occupations, with little means of support and nothing to do. The result was chaos, fighting among the factions (possibly territorial disputes, food disputes etc.) a total repudiation of the cultural and social system that could no longer provide for the needs of the society and finally violent revolution. Statues were tipped up

and broken, crops burned, and probably mass slaughter of animals and people. Archaeological excavation has revealed some of the results of this civil war, the burned crops, skeletons under buried statues, animal remains.

Mulloy sees this revolutionary process as being particularly relevant to modern Western social conditions. He has drawn parallels between the events on Easter Island and certain social trends and problems besetting contemporary Western society. He lists as examples the population crisis, redundancy in industry, to which could be added the failure of the "American Dream", the failure of the \$ philosophy, the environmental problems caused by pollution and the failure of religion to soothe the spiritual needs of the masses. These problems in Western society have produced such results as dissent, rejection of traditional values, ideas, and solutions; the repudiation of traditional culture and the quest for a new system, new concepts of justice, religion, and authority. These are features of our modern society that Mulloy sees as being disquietingly similar to those of Easter Island at its most advanced — and most unstable.

Mulloy has stayed on Easter Island for many periods of about six months since his first visit, with Heyerdahl, in 1955. He has done a considerable amount of research, excavation, and repair work (restoration of the statues) in that time. For those readers who may be tempted to accept the populist theories of Erik von Daniken (on Easter Island) as gospel I would like to recommend an article by Dr William Mulloy in "Archaeology & Physical Anthropology in Oceania" Vol.V.No.1 — April 1970, called. Speculative Reconstruction — Easter Island.

# CRACCUM ARTS

## THE CONFORMIST

A FILM BY  
BERNARDO BERTOLUCCI  
105 Minutes R16 Cert. at the Lido

One could be excused for thinking that "The conformist" might be the latest of a series of bad cinematic, political jokes. Having never read about the film prior to viewing it I entertained such a preconceived notion — how wrong could I have been? On leaving the theatre subsequent to the screening I wished only that I might see it again before I wrote this review — unfortunately I could not.

"The Conformist" is apparently the third Bertolucci film to touch on the problem of conformity — the previous two being "Prima della rivoluzione" (1964) and "Partner" (1968) they adopted conformity as only secondary themes. This 1970 production will be welcomed by all cinemaniacs and justly hailed as a cinematic great.

The plot, if one could call it that, centres around brilliant, bourgeois Marcello (Jean Louis Trintignant) who has become a Fascist (in Italy) because it is the "done" thing. His political destiny, to murder his former college professor (Enzo Tarascio) an anti-fascist exiled in France, is already etched out for him. His mission is completed in spectacular fashion reminiscent of Shakespeare's assassination of Caesar, minus "Et tu Brute".

Mainly a film featuring flashback incidents, it is highly dramatic though lacking tension — not detracting from the drama, oddly enough. The action therefore remains pertinent to the character rather than the plot.



Photo taken at the main subject of Bernardo Bertolucci's 'The Conformist'

Conformity is analysed in terms of sex and politics — Trintignant relating his existential conformist dilemma to a young chauffeur's attempt to seduce him as an impressionable lad. This scene ends with the "never was" murder of the chauffeur who ironically reappears in the final scene, thus exploding the Trintignant dilemma. Trintignant's plight (the conformist plight) is thereby illustrated in its dynamic form through his marriage and sexual entanglement with the professor's wife (Dominique Sanda), and also in Dominique Sanda's seduction of Trintignant's wife (Stefania Sandrelli). The static form of the conformist's plight is expressed in Trintignant's political affiliation. This comes through strongly in the ballroom scene where the two women dance together, to the delight of the crowd and Trintignant's embarrassment. He attempts to escape this by crossing the floor to seek refuge with his political conspirator only to be completely encircled, midfloor, by a centrifuge of dancers.

Bertolucci's approach is low-key and objective, moralism being included only in the form of an over eager, confessional priest (why didn't you confess earlier). Storato's photography is superb and understates rather than overstates the drama — the subject matter could easily have melodramatised the film but the restrained approach to the screenplay, direction and photography kept this in check. Trintignant's performance was masterful and Dominique Sanda's performance creditable. On the whole an "A" grade film, subtle and illustrative of the finest of contemporary European cinema.

## THE FLYING FISH

THE FLYING FISH . . . LAURENCE CLARKE

Reviewed by Michael Swinberg

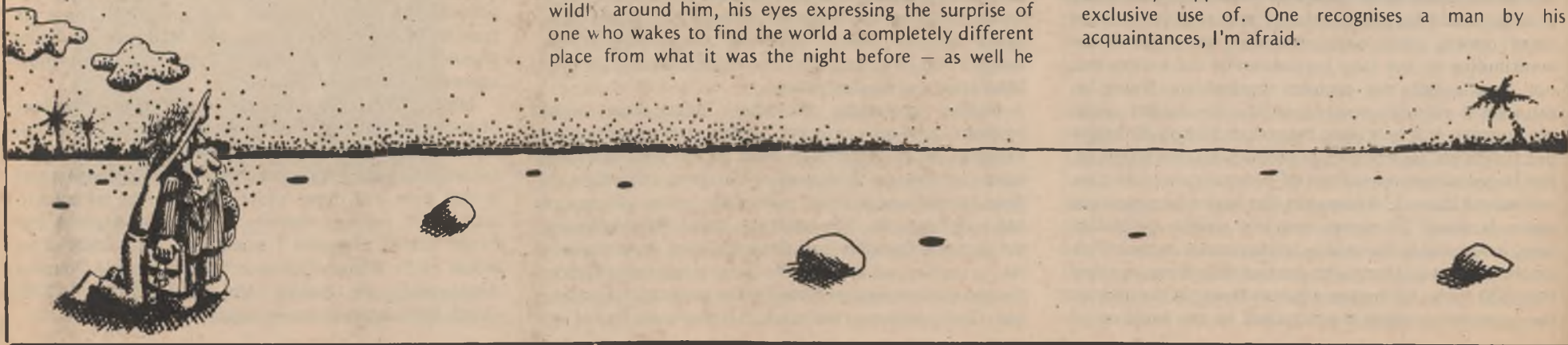
Extravagantly claimed by its various producers to be a cartoon novel, Laurence Clarke's Flying Fish left this reviewer marvelling at how far the definition of the novel has been taken by the Newspeak of our troubled day. Whatever one might have come to expect the novel to be, the Flying Fish is not; it contains few words, the characters involved, inasmuch as they have any personality at all, are thoroughly stereotyped, and the plot is minimal to the point of being downright vanishing. Not that these things alone make a novel, of course, but one might expect at least a slight nod in their direction from a work that starts off with so little resemblance to its claimed form in the first place.

So much for semantics. What, we hear a distant voice enquiring, does the thing itself consist of? Alas, the mixture as before. A luridly orange cover — cast coated board 10 point, we read in a brief publicity notice from the publisher — behind which we find the usual freaky parable. Opening to the title page, we are met by Clarke's cast of characters, to wit: one humming motorist, one cross-eyed clown, one shirtless freak, one tall god-figure, a squat little man with a briefcase and a chisel, and another even squatter little man pushing a lawn mower. In the sky float most of the words of the title; Adventures of the Flying Fish, plus a couple of stars and a Saturn-ringed planet. Clarke's style of drawing is, to be honest, quite winning, and so it is a disappointment to turn to the first page of his narrative and find the usual heads' landscape of cloudy spheres, distant tree-like shapes and blank plains, set off by our first character, the skinny, shirtless, pop-eyed freak. Starting from sleep one day he looks wildly around him, his eyes expressing the surprise of one who wakes to find the world a completely different place from what it was the night before — as well he

might, considering the world Clarke and a whole generation of comic book artists have constructed for him. He looks around, and questions: "WHO?" At this point the religious element of the thing appears. I suspect that Clarke may be some kind of a deist, or possibly another woolly-minded pantheist, for his first character, the one who is to be Everyman in this little morality, doesn't confront his existential dilemma with "HOW?", or "WHY?", but instead immediately looks for some intelligence behind his situation. The fish is of obvious Christian significance, of course, and a fish-in-the-air, like a flying fish, even more so. I realise that this is obvious, but if I don't mention it then probably my public will think me obtuse. Illumination comes swiftly in the form of another fuzzy sphere which falls along a well dotted trajectory from the sky, intersecting with our main characters' skull. After a few hassles with the little man with the briefcase, the sphere is source of a mystical transport to another plane of activity, and so forth.

Frankly, this reviewer feels an excess of déjà-vue; that Rick Griffin fellow, the American, said most of this before some time ago, and I didn't care for it much then either. I believe there are some who would probably sidle up to me and tell me something along the lines of "You've got to read it when you're stoned, baby", or some such. This sort of thing offends my rational soul, and my aesthetic sensibilities as well. I don't believe that there is any work of art that is genuinely improved by intoxication and that can also be of a truly universal nature.

Not that I imagine that Clarke would necessarily claim to be writing mere trip fodder — but he has chosen to work in a particular style and a particular medium, and they happen to be ones which he does not have exclusive use of. One recognises a man by his acquaintances, I'm afraid.



# CRACCUM ARTS



## EARTHQUAKE WEATHER

Earthquake Weather  
Kendrik Smithyman  
Auckl/Oxford University Press  
1972  
\$2.25

the earthquake never happens. Minor occurrences, overworked analyses. the poems are well-written, so well written they carry you over the void of what they have to say. Voice of a man with a twinge of t.s. eliot. who is marooned in new zealand/land without a presence' 'Here, echo only dies'

sob  
sob  
sob

where is he beginning? mr pound, ezra pound, said an artist is always beginning. of course mr smithyman is in the english department. he is perhaps ending

sob  
sob  
sob

when 'literature (is) a pointless remarking'  
when 'the books are for ageing'  
when 'we should be

brokenhearted we have only  
reminiscences'

what is the use.

"A good first volume of poetry must show first of all a strong and integral 'surface tension', which is that consistence of voice and intention which carries us over weaknesses of execution. It must have an animating idea,

of motivation, that is worked out through the collection as a whole" — Peter Crisp, The Listener.

smithyman is hardly beginning but it's interesting to see what's expected of new poets, in light of the old. pretty obviously the emphasis on new poets is 'voice': consistency of voice, the animating idea; "surface tension". with a new poet one expects the 'weakness of execution of craft over a period of time smooths out the wrinkles, burrs, wobbles, jars. the problem is to make sure it doesn't smooth out everything else along with it.

Earthquake Weather resembles a house with nothing inside it; each poem is a structure well erected, corners at right angles, flat floors, even well-designed. it is possible to admire each of the poems in smithyman's book purely on the grounds of their construction; and that in this day and age a contractor has the nerve to elevate a bungalow more fitting to auden and the thirties. new poets are excused weaknesses of execution because they have a voice: are old poets to be excused lack of voice because they can execute poems.

The book is called earthquake weather. well, if an earthquake is going on, this is the voice of a man who  
'poor as any mean-  
spirited churchmouse  
scampers back  
to refuge in my craft'.  
scampers back to refuge in my craft.

B.O.

## THEATER FOLLIES ACT 1 SC.2

Introduction of sub-plot  
(ENTER JOHN BAILEY,

student rep on Theater Committee)

John Bailey Now what exactly are you worried about? From what I can understand you are worried that the management of the theatre will be too much in the hands of the University authorities in the form of the English Department. You object that since the Students' Association is paying half of the cost of the new theatre, it should have control of the bookings. You want the University to work around the Students Association rather than the other way around. You say that the Committee which has been suggested to be formed, by the present Kenneth Maidment Theatre Committee, is too dominated by theatre people. Am I correct?

Let me mention a few additional facts that you forgot to mention. The theatre has been designed as a theatre. This design has been carefully worked out over the years by many people competent in theatre and by one of New Zealand's leading architects, Mr Miles Warren (the same person who designed the new town hall and theatre complex down in Christchurch, a complex much praised). So what we are talking about here is an extremely complex and specialised building, specially designed for the theatre and costing a great deal of money. It would be pointless to waste all the time, planning and money that has gone into this building by merely using it as a public or student hall, putting on functions that are unsuited to the building (films could not readily be shown effectively here as the distance from the projection box to the screen is too small to give a large enough picture for really effective viewing) such functions should, and, in truth, must be put on in the theatre, but theatrical performances must come as the first priority. You needn't much worry about there being such a large number of theatrical performances that the theatre would be unavailable for other uses. After all only a full-time professional company can approach such an achievement.

Now to set your minds at rest about the suggested theatre planning committee of the new theatre. This committee must consist of "theatre people" simply because its sole function is to plan the theatrical productions that are to go on in the new theatre. They have no power to plan any other activities outside of theatre, and they must go through the union management committee as everyone else must, to book the two theatres. This limitation of powers was thought necessary by the Kenneth Maidment Theatre Committee, and on careful reading of the proposed paper on the management of the theatre you can see it in black and white. The necessity of such a committee is obvious when you consider the complexity of the building, and look at the AAS centre to see what happens when you don't have such an active committee. It will exist merely as a group of people both students and staff, who will work amicably together in planning a years theatrical activity so that two people are not trying to put on productions in the same theatre at the same time. Like the Kenneth Maidment Committee, it will be a committee which has no political affectations merely a common bond of interest in the theatre.

If you object to the Union management committee having complete control of the custodial and booking matters of the theatre then you had better change the concept of that committee as soon as possible, since they have the same powers over the whole student union complex. We have to appoint a technician to look after the very expensive and complicated sound and lighting equipment simply because there is no one else competent to work such equipment. He must be under the control of the drama producer as the equipment will generally be used for theatrical performances.

So, personally, I don't see what the problem is, can you?

## THEATER WORKSHOP

THE GOOD PERSON OF SZECHWAN by Bertolt Brecht

This is to be the next Production of Theatre Workshop

Practically everyone has heard of Bertolt Brecht and of his theory of Alienation. But how many have actually read the development of his theories as he gre in the knowledge of the theatre? I believe it is far more important to understand what he was trying to achieve by the alienation effect and re-interpret his plays in terms of the modern condition of theatre and society in New Zealand rather than blending stocking all the alienation effects you can think of in the space of a play. So in producing The Good Person of Szechwan I am merely trying to bring the intellect back into the realm of theatre instead of relying on emotional outpourings.

This will mean I will require a large number of intelligent people who can move on a stage with ease and without embarrassment. You don't need classical training in the theatre, as the style of acting which will be necessary to make this play work will have to be different from the normal style. We will attempt to work such a style out in rehearsals.

I also require composers and musicians. A very important effect in the play is music. This has to work in with the total style of the production, so we require daring young men composers and musicians who are willing to experiment.

I also need a Costume Designer and Stage Designer who have some knowledge of their fields and who are flexible enough to work with me in creating a unity of production. With these people I also need people who would be willing to work with the designers in building the sets and making the costumes.

In fact I require anyone of energy who would be interested in working to bring the play onto the stage and present it to the public at large. I especially need someone with a knowledge of advertising or who has enough energy and ideas to let the prospective audience know that the play is on and to convince them that the play will be a very interesting and enjoyable night out.

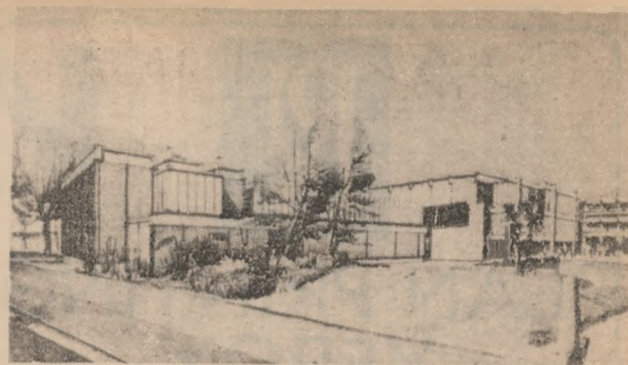
If there is any person interested in stage lighting and would like to try his hand at designing a lighting plot and operating the lights once the play starts you would be made extremely welcome, as will anyone who is willing to help.

FACTS: 1) The play will be performed during the last week of the May Holidays and the first week of the Second Term. (i.e. Sat 19 May to Sat 2 June inclusive, excluding Sundays).

2) Rehearsals will all day Sunday, with a break for Easter for all the cast and on days of the week for individual actors or groups of actors if it is thought necessary.

3) Auditions are on tonight Thursday 8 March at 6pm, tomorrow night Friday 9 March at 6pm and on Saturday 10 March at 1pm. Come whenever you are free at any time between the hours mentioned above and three hours after they start. They will be held in the university hall (I would be grateful if anyone willing to help would also come to the auditions so we can meet one another and have a chat).

If you unable to come during the above hours could you please get in contact with me John Bailey Phone 887-879, or with the Productions Manager (Cora Baillie, the House Committee Chairman in the House Committee Room 1st Floor Student Building, above the Societies' notice boards.





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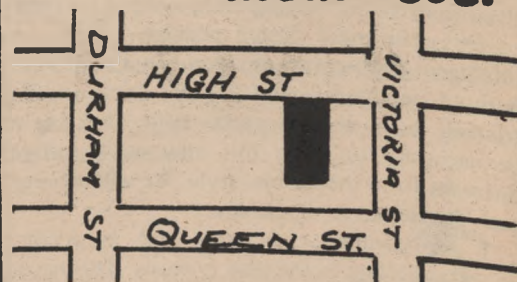
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# ABORTION

Norman Mailer's "Cess and Riddance to the days of honest abortion when the finger-nails of the surgeon were filthy and the heart of a woman went screaming through a cave as steel scraped at the place where she touched the beyond", reflects the brutal attitudes toward women and sex that are ingrained in this society.

In the United States abortion has been declared a woman's constitutional right up to the 24th week of pregnancy. The present laws have been declared illegal, since they compromise what the court defined as the constitutional guarantee of a right to privacy. Though this does not mean total repeal of the abortion laws, this decision concurs with the concept of woman's right to choose, the concept that feminists are fighting to establish. The feminist movement took the abortion issue out of the realm of population control and made it a question of woman's right to control their own reproductive lives. The court denied the anti-abortion argument that the foetus has a "right to life", saying that the word 'person', as used in the Fourteenth Amendment, does not include the unborn."

For years women have been under constant pressure to have children. Our culture teaches us that we are not complete women unless we have children. Our husbands and boyfriends encourage us to bear children as proof of their masculinity. Contraception is almost always our responsibility. Contraceptives that are known to be effective are not always safe; contraceptives that are known to be safe are not always effective. Abortion is illegal, and women who get abortions often risk their lives.

The arguments against women's right to control their own bodies could be listed in three main categories:

1. Abortion is murder;
2. Legalising abortion would encourage sex, which is sinful, especially for women;
3. Abortion would take away men's power over women to make them pregnant.

These objections stem from some of the most fundamental ideological underpinnings of class society — such false concepts as the necessity for the repression of sexuality, the belief that women are naturally inferior and ought to be submissive to men, and the concept that fulfilment for a woman must come primarily from motherhood.

A foetus is no more a human being than an acorn is an oak tree. In order to be consistent, anyone who contends that abortion is murder must also oppose any method of contraception which kills a fertilised egg, because that would also involve killing a "potential human being." And what about killing the egg or the sperm? Furthermore, recent biological research has found that the fertilised egg is not the only cell which

can develop into a human being. According to Roy U. Shenk, an American scientist who is involved in studies of the ability of cells to develop into complete animals, "increasing evidence is accumulating that almost any cell of an organism is totipotent — that is, capable of producing another complete, genetically identical organism."

Under the second category, sex is only admissible when it results in reproduction, and that in order to keep them faithful to their husbands and to keep unmarried women from having sex. Pregnant high school students are swept under the rug, out of sight, and denied their right to an equal education. The desired result of this practice is to hush up any talk or thoughts of sex and to stigmatize women who assert their right to have sex without signing a marriage contract. Male students, on the other hand, can have sex with no similar action taken against them.

In some areas of the United States, the hierarchy of the Catholic Church has used Sunday masses to try to convince their members to oppose abortion, even passing out petitions against abortion repeal to the congregation and stipulating that no one could leave without signing the petition. Both the Church and common law have been completely inconsistent in their judgments on abortion. British common law in the thirteenth century set "ensoulment" of the foetus at the time of quickening (approximately five months) and abortion before quickening was either completely legal or widely tolerated, both in England and in the U.S. until 1803. In 1588, Pope Sixtus issued a papal decree that all abortions were murder, but in 1591 Pope Gregory who succeeded Sixtus, reversed this ruling. In 1803 British common law was changed, outlawing abortion before or after quickening. In the 1820s, the U.S. began to enact its first abortion laws, and by the late 1860s abortion before or after quickening was outlawed except to save the life of a pregnant woman.

Obviously, whatever the specific reasons for changing their minds, the churches and the ruling classes of Europe and the U.S. have ruled on whether or not women have the right to abortion on the basis of expedience — not on the basis of any "higher moral law." The history of abortion laws shows that the judgement that "abortion is murder" does not come from any god, but from men, who have changed their minds on the basis of such things as the desire to increase the birth rate in order to have more workers for industry or more cannon fodder for armies.

The movement for these elementary democratic rights has nothing to do with population control. The independent women's movement must lead the battle against the abortion laws and not leave this fight to the

population alarmists who have their own axe to grind. To walk away from this confrontation is to turn it over to those who want to use contraception, abortion, and sterilisation as another form of control over women's lives and bodies. The demands that ensure our right to decide are those to legalise abortion and prohibit forced sterilisation. The women's movement will have to be in the forefront of the fight.

Population control has nothing to do with the interests of women; in fact population control is contradictory to women achieving the right to control their own bodies. It is a theory of the ruling class, designed to deflect attention from the real causes of the evils of the capitalist system. The problem is not that there are too many children, but the fact that, because of private property, the great wealth of this world is not available to, or controlled by, the people who produce that wealth, but it owned privately by a small number of rich families. At the bottom of population-control theories there often lies racism and an attempt to lay the blame for racial oppression and poverty on poor people themselves. The victim is made into the criminal.

We cannot count on the government to "give" us legal abortions because they know too well what is at stake. They know that they will be losing one of their most powerful and barbaric means of controlling us and keeping us in our place, and they can sense the dynamic potential of our struggle when we begin to mobilise in our own interest. We can't rely on anyone else to give us our freedom. We must organise ourselves and fight for ourselves.

The Labour government's Minister of Justice, Martyn Findlay, stated December 26 last year that "he would not be averse" to Private Members' Bills recommending liberalisation of the abortion laws, though the party itself would not take a stand. With the US precedent set, based as it is on women's rights, it will be harder for the government to get away with a moderate reform measure, to provide just a few wider grounds for abortion.

Tens of thousands of women today are ready and willing to fight. We can and must build a large and powerful national movement that will force this government to recognise the most fundamental right of women without which we can never achieve liberation.

Actions are planned in solidarity with the International Abortion Conference to be held in the US on March 9. The Abortion Action Committee meets every Thursday, 7.00 p.m. in the Women's Common Room. I urge all women who desire the right to control their own bodies, to attend these meetings and unite with us in action on March 9.

Cathy J. Carroll

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## GLENVALE



Every Thursday, various devoted people run the Food Coop. From the outside, it might look like 10,000 Kiwis trying to get a last drop before Prohibition, or an assorted collection of fanciers heckling over the Vestal Virgins, BUT IN FACT what is happening is that fruit and vegetables are being sold at market prices, with a small profit to cover the price of paper bags. The food from the Coop is usually quite a bit cheaper than in the cafe or else (we hope), its better. Anyway, the point we would like to make is that COOP is short for Cooperative which means that we need, and would be glad to see a whole lot more people to come and cooperate with us in giving Students a good deal. YOU can come down to the markets on Thursday morning at about 8.30, in which case you just truck around and move cases and sacks; or if you come to the crossing outside the Union at about 10.30 to 11 o'clock, we could use help in moving the fruit and veges in from the truck and arrange it ready for selling OR then again you can get a job at the front selling. all you have to do here is to put fruit and veges in bags, weigh them (approximately) and take the people's money off them. This happens between about 11 and 1.30.

So you see, what we would be really happy to see is plenty of people putting in an hour or so at different times during the day which will take some of the work off those who usually spend most of their Thursdays on the coop. If you would like to hlhelp, come along to the coop today (next door to the Association office), or come along to the Coop meeting next Monday in the Student Liasion Office, on the first floor over the Exec. Council Room. It's held at 1 o'clock.

### SPECIAL GENERAL MEETING

A special general meeting has been called for Friday, 9th March, 1973, at 1pm in B28.

The motion to be discussed is:

THAT the female striptease artist be removed from the Orientation programme.

Margery Macky,  
ASSOCIATION SECRETARY

STOPPRESSSTOPPRESSSTOPPRESSSTOPPRESS  
STOPPRESSSTOPPRESSSTOPPRESSSTOPPRESS

MAN AND HIS ENVIRONMENT  
Lectures in B28

Monday March 12 - Destruction of the  
environment-water and air  
Dr.J.M.A. Brown & Dr L.R.B.Mann

Wednesday March 14 - Population  
growth in the next fifty years  
Professor E. Young

These are part of a series of lect-  
ures on the environment, being given  
in 1973 - Full details of future  
lectures will appear in CRACCUM.

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Grades for 1973 Season		
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Junior	—	—
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5th grade	11.10	under 18 yrs
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# Argentina:

## Regime represses opposition

Unlike the situation today with Brazil, most know little of the practice of civil liberties under the Lanusse regime in Argentina. Over the past year, civil liberties for those who disagree with government policies have been severely restricted. There have been many cases reported of persons being kidnapped by the political police, disappearing without any trace. Dissidents are frequently held without trial. Their lawyers have little success assuring fair treatment for them: torture is general procedure, prison conditions are inhuman. A list recently released by the Argentine government indicates that there are 399 political prisoners being held.

### Abductions and Assassinations

An Associated Press dispatch from Buenos Aires reported three abductions on Sept. 24, 1971. Of the three, only Luis Enrique Pujals, a twenty-nine year old law student, has been identified. He has since been reported killed, but his body has not been returned to his family.

Prof. Richard A. Frondizi, brother of the former president of Argentina, has appealed to the Bertrand Russell Peace Foundation for help in bringing justice to political prisoners. In his letter, he gives examples of the political murders and mysterious "disappearances" that occur. Here are a few cases:

Carlos Rodriguez Fontan, 17, and Luis Seijo, 15, both students, were killed by secret police agents. The three assassins got off with eleven year sentences.

### What you can do

## MEETING

HEAR SPEAKERS ON REPRESSION IN

ARGENTINA: Mike Moore, Russell Bartlett,  
Mike Treen.

TOP COMMON ROOM - STUDENT UNION

FRIDAY MARCH 9 - 8 pm.

RELEASE ALL POLITICAL PRISONERS!

Emilio Jauregui, student and writer, was murdered in Buenos Aires by six members of the political police because he had testified about police crimes.

March 8, 1971, political police murdered three students on their way to a barbeque party: Diego Frondizi (the author's son), a student honorably discharged from the army; Manuel Belloni, a student of philosophy; and a third youth, name unlisted.

At first the police claimed the deaths resulted from a quarrel. When the former president of Argentina, Dr. Arturo Frondizi, protested vehemently, the police admitted the youths were killed because of a "fatal and lamentable mistake."

### Torture

The following summarizes part of a statement from a recent issue of the Buenos Aires monthly *Cristianismo y Revolucion*:

On June 16, two days after escaping from the Central Police Headquarters, Emilio Enrique Arquiola gave a detailed account of the torture for political prisoners. After being beaten and forced to stand upright two days and nights without food, Arquiola was put through the "Martini Olive" treatment. They stripped him and immersed him in water with ice cubes floating in it—all the while beating him in the stomach and chest and over the liver and kidneys. Alternating questions with blows, they dunked him constantly. Then they took him out, beat him, and waited until he was dry and warmer and then repeated the process.

### Prison Conditions

The conditions in which political prisoners must live are a part of their on-going torture. Recently, four prominent political prisoners were joined by their lawyers and 100 other prisoners in a hunger strike protesting their confinement in 3 by 3 basement cells lacking fresh air and sunlight and the denial of even the most essential medical attention.

The United States Committee for Justice to Latin American Political Prisoners (USLA) has launched a campaign to get information on the repression in Argentina out to the American people and to civil libertarians around the world.

We call on you to help publicize these facts and to demand that Lanusse:

*Stop the abduction and torture of dissidents.  
Free all political prisoners.*

- ☐ I endorse the campaign to stop abductions and torture of dissidents and to free all Argentine political prisoners.
- ☐ Enclosed find my contribution of \$\_\_\_\_\_ to help publicize the Argentine campaign.
- ☐ I would like a subscription to the *USLA Reporter*, the bi-monthly magazine of the USLA Justice Committee. Enclosed is \$2.00/10 issues.
- ☐ Send me \_\_\_\_\_ copies of this fact sheet at \$1.50/100. I enclose \$\_\_\_\_\_ to cover the costs.

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