

SALLY, YOU CRYPTO-  
FASCIST SLUT! - SEE PAGE 6

# CRACCCUM

THE UNIVERSITY  
OF AUCKLAND  
19 APR 1973  
LIBRARY

Thursday April 19th.  
Issue no.8

I say you chaps!  
maori culture in the  
next ten years



PHOTO DOMINION MUSEUM



# EDITORIAL

Mr Kirk, in his Tour decision, has attempted to appease all interested parties in the issue and has succeeded in pleasing none. His statement was tantamount to a peace treaty, a mere stop-gap palliative the long term effects of which will be the recurrence of the same arguments over future proposed tours between South Africa and New Zealand. The aim of the anti-Apartheid movement was not only the postponement of the 1973 Tour but the halting of all sporting relations between the two nations until such time as the South African Government effects real changes to the system of Apartheid. In fact further than this many desire the severance of all ties, economic, diplomatic, and sporting, with the South African regime. The decision of the New Zealand Government in no way points to the real immorality of Apartheid so that one wonders whether the decision was based in any way at all on moral grounds.

The United States Supreme Court in the 1950's said that separate cannot mean equal. This point has been reiterated many times over by authoritative sources. Indeed, Prof. Robert Chapman has said that the problems of integration in New Zealand have not been alleviated by the legal equality extended to the Maori because the Maori race started off unequal and the road to equality necessitates more than just legal equality. It is self evident that mixed trials will not mean equal opportunity for selection due to the deprived status of the Black South Africa. What is required is the total integration of sport in South Africa — such a step would demonstrate the willingness of South Africans to ensure equal opportunity in the selection of national sporting teams. Sportsgrounds in South Africa ought also to be desegregated and the whole social and economic framework should be altered to ensure the advancement of the presently oppressed peoples of that country. We as a nation should accept no less than this and convey this opinion to the South Africans but we do have the right to decide whether we will tolerate the presence of their representatives in our country, and whether we will continue friendly relations.

## ANOTHER DIFFERENCE IN EDITORIAL OPINION

I disclaim any responsibility for the publication of the headline above the Womens Liberation article on abortion in last week's Craccum — LADIES! LOSE TEN POUNDS OF EXCESS FLESH. This is one of those little differences of opinion that can be expected in an organisation with a split leadership; in case any of you are wondering why we run things like this, life is much more exciting this way.

Robert Hillier



Craccum Vol 47 No 8 Thursday April 19 1973

### STAFF

Editors ..... Bob Hillier  
 ..... Stephen Ballantyne  
 Technical Editor ..... Bob Kerr  
 Reporter ..... John Crawford  
 Editorial Asst. .... Hendrika Hoogendyk  
 Advertising Manager ..... Graeme Easte  
 Circulation Manager ..... Max Wallace

Craccum is published by the Auckland University Students' Association (Inc) typeset by City Typesetters and printed by Wanganui Newspapers Ltd, 20 Drews Ave, Wanganui.

# LETTERS TO THE EDITOR



## ONE

Dear Sir:

My apologies to Paul (Zoo Department Technician) for not replying sooner to his sense of sorrow at my report of the Values Regional Conference, but I was away in the tourist jungle at Rotorua covering the Municipal Conference.

I don't know why Paul gets defensive about my mentioning that some of the Valuers were naked feet. Maybe that will encourage others who may have gained the impression from some Values statements that this is an organisation for the respectable prematurely aged. The bare feet of today may walk the corridors of power tomorrow.

Paul says anyone can come along and join in (even me). Surprise, Paul, I became a member of the Values Party at its foundation and intend to remain so. But I am a reporter and there is no reason why I should not report exactly on a Values meeting and I do on Labour, National or the Fundamental Rednecks (if they are not included in some of those parties already named).

Tony Simpson in "Arts & Community" describes Values as "young, urban and National" but "filching votes from Natinal". "To these folk" he wrote "poverty is an abstraction, technology is very real".

That is pretty fair assessment but there is no reason why they shouldn't come down to earth and not get hoity-toity over an objective report. And Paul, when you say "one may find the concept of ZPG abhorrent, but there is simply no viable alternative", you horrify me. For everything, there is at least one viable alternative. To suggest otherwise is to close your mind before you have finished looking.

Gordon Ingham

## TWO

Dear Sir,

Womens Lib. Movement would be well advised to adopt a "Policy of Wisdom", in its fight for acceptable recognition, as a good deal of ground already won could easily be lost.

Indisputably there are differences in the physical form and the biological function of man and woman, and the requirements stemming from these differences gives rise to the necessity for wise and just consideration. It is on the PRINCIPLE OF PROCREATIVITY whereby a common level is reached and on this Principle alone the foundation of equality must stand without fear of contradiction, for neither one can procreate with out the combined effort of the other.

This is the determining factor in the fight for survival within the Nation, and the only one that should take precedence above all others, for on this plank we must agree that both are exactly equal and must share equally their importance to mankind.

Now whether woman wants to remove herself from the status of a piece of furniture, or to get out from under the cloak of amused tolerance, or away from the hard edge of rejection (and this has been and still is the lot of many) she must use her intelligence to gain respect and consideration, and develop her maturity and wisdom to enable her to unlock all doors to her complete emancipation.

"Nan" Glen Eden

## THREE

Sir,

Your anonymous reviewer of my book Everyone wants to be fuhrer is inaccurate where he/she/it is coherent, which means I only have a couple of corrections to make:

(i) the book didn't grow out of my Nation Review column — the column grew out of the book;

(ii) most regular contributors to the Review, including me, write for that magazine weekly — because it's a weekly.

David Harcourt

## FOUR

Dear Sir,

Surely it is detrimental to the standards of Craccum, our official university paper, that two such articles as "Turning to the Desert Green with U.S. dollars" and "A letter to the President" should be stuck in, unsigned, undated and not even finished!

Presumably our editors realize that Craccum reflects and influences university opinion; therefore the fact that the above are excerpts from an old (pre-Nixon election) American leftist booklet, obviously put in here to fill up space, should have been mentioned.

Yes, the "desert" is "turning green" but by the backbreaking work of those pioneers who tried to create a new life for themselves based on socialist principles and free from the persecution to which they had always been subjected.

The proof of Israel's genuine attempt at peaceful coexistence with her neighbours is the thousands of visitors from Syria, Jordan, Egypt who annually cross the Allenby Bridge to spend the summer with their relatives in Israel! and the many who apply for permission to stay.

Should Israel apologise for surviving and actually flourishing despite continued threats by Arab leaders of being "pushed into the sea"??? ... just because we happen to live in an 'oil short' world.

E. Baker

We apologise for the article being unfinished. However I cannot apologise for its publication. I do not feel as you do that either of the abovementioned articles were at all anti-Semitic but contained many valid and important criticisms. It should also be noted that Craccum does not purport to represent university nor will it attempt to do so in the future.

R.H.

## HELP

### CRIPPLED CHILDREN PARTY SATURDAY APRIL 28th 1pm-5pm

As a part of Capping Week, 300 crippled, intellectually handicapped and orphaned children will be invited to a party to be held in the cafeteria. In order to make the thing work, the organizers would like to hear from as many people as possible who can: Bake and bring cakes, help organize food and decoration on Saturday morning (April 28th), take care of children in the afternoon, dress up in clowns suits (we would like about 10 people), give short motorbike rides to children, lend a trampoline or two. If you can help us with any of these things leave a message for Clare Ward or Robin Watts at the Contact office or at the Association office in the Contact box.



NZUSA



# STUDENT TRAVEL BUREAU CONCESSION FARES

With all the news media discussion and comment about the new concession fares you are probably very confused actually what is happening. For instance do you realise that after 15 May you can travel to and from Fiji for just \$130 if you pay in advance. STB can clarify your confusion and give you all the good news on the concession

fares.

Whilst on concession fares did you know that as from 14 May you can visit South America on your way to Europe for very little more than \$714.40 return concession fare.

Find out about this and other possibilities for using concession fares from —

STB

STB is on your campus  
with a fulltime office and staff  
— so see STB and get the facts.

## MOTORCYCLES FOR STUDENTS

**FORBES & DAVIES**

**3 BEACH RD. AUCKLAND**

**PH 378-405 — 379-033**

**DEALERS IN HONDA YAMAHA  
KAWASAKI TRIUMPH VESPA**

**WORKSHOP 117 BEACH RD PH 364-338**

### THE NUCLEAR THREAT & NEW ZEALAND'S RESPONSES

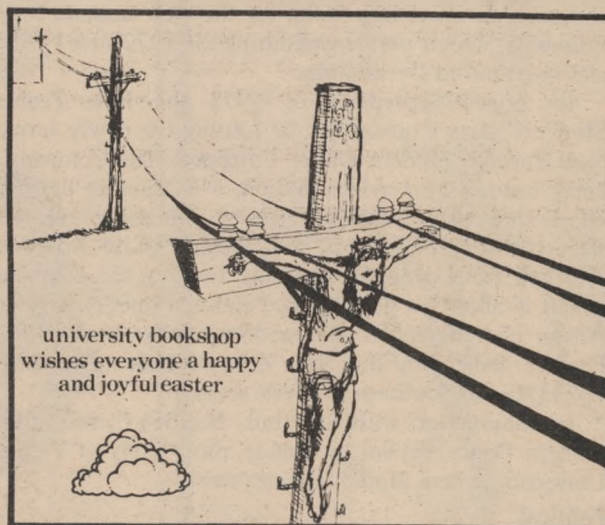
Speakers:

Dr Steve Hoadley — Nuclear Risks and Asian Politics  
Dr W.G. Wittleston — The Arms Race and its Control

In the afternoon there will be a panel and discussion on Keeping the Peace. The panel will include Roger Boshier and Richard Northey.

Saturday April 28th 10am — 4pm — Parnell Womens' Hall

**SELLCAPP  
ING BOOK**



## CHAN WRITES

This is the text of a letter sent to the Vice-Chancellor of Auckland University by Stephen Chan, President of N.Z.U.S.A. concerning South African & Rhodesian Universities at the Commonwealth Conference.

26 March 1973

Dear Dr Maiden,

I enclose for your information a copy of a circular which originated from the National Union of Students in the United Kingdom. It concerns the Conference of the Association of Commonwealth Universities to be held in Edinburgh, 11-18 August. From my collected volumes of the proceedings of these conferences, I am aware that they are regularly attended by Vice Chancellors or their nominees from Universities in New Zealand.

The National Union of Students is objecting to participation in this year's conference by South Africa and Rhodesia. This is something that NZUSA would likewise object to. I am sure that the arguments against even tacit recognition of apartheid are known to you. I think that the National Union of Students found their objection on the fact that the academic delegations from South Africa and Rhodesia will in effect be a mirror of the racially differentiated educational systems of these two countries. It would be, for instance, impossible to have a black or coloured Vice Chancellor of the University of Capetown even if a suitably qualified black or coloured applicant was available. It is such a situation which I should imagine all true academics would find at the very least disheartening, at most repugnant.

The University of Waikato's Council recently passed the following motion:

THAT this Council affirms its view that higher education should be widely available without discrimination of race, sex, religion, or personal beliefs. This view is one of the assumptions underlying the decisions made by the Council in the running of the University of Waikato. The Council considers its primary responsibility to be the organisation of a university "for the advancement of knowledge and the dissemination and maintenance thereof by teaching and research." It recognises the importance of concern for race relations. It sees its role as being one of enabling reaching and research to be carried out rather than one of partisan involvement in current controversy on questions not directly related to the University.

The University Council at Lincoln College in 1972 passed the following motion:

THAT this Council recognising that a policy of Government enforced discrimination in education based on racial and any other grounds is contrary to the principles of academic freedom and university autonomy deplores

1. the implementation of this policy by any Government, and;
2. the action taken by the South African authorities in suppressing recent demonstrations which aimed at drawing public attention to severe irregularities in South African education facilities provided for the different races.

So, two University Councils in New Zealand have taken stands against apartheid. Particularly against apartheid in education.

Since various New Zealand Universities will be represented at the Edinburgh Conference, their attendance alongside delegations from South Africa and Rhodesia would directly involve New Zealand Universities in being seen as tacit sponsors of the educational aspects of apartheid.

This is not just a matter of "good current controversy" or any other easily dismissed matter. It will be a case of association with delegations that cannot be composed of academics regardless of race.

I ask for your consideration of this question and would hope that you could at least raise the matter at your University Council meeting.

Yours sincerely,  
Stephen Chan  
President



# NEW ZEALAND STUDENTS ARTS COUNCIL



Bruce Kirkland; Director

There has existed some rudimentary organisation for the promotion of student arts and cultural awareness since 1957, when Arts Festival as we know it was established separately from Winter Sports Tournament. Since 1969 this process was accelerated by increasing awareness and participation of students in cultural activities. Over the past three years New Zealand Students' Arts Council has been established as an autonomous organisation with wide powers for promotional and educational ventures.

The objects of N.Z.S.A.C. constitution are:

1. To promote and foster culture and the Arts within the constituents
2. To main co-operation among the cultural organisation within the constituents
3. To promote, sponsor and maintain a cultural and educational programme within the constituents
4. To act as liaison between constituent cultural organisations and outside and overseas cultural organisations.

N.Z.S.A.C. was formerly known as New Zealand University Arts Council. The name was changed at a recent meeting to recognize the widening membership of the council. The constituents are now all the Universities, Training Colleges and some Technical Institutes.

The council comprises N.Z.U.S.A. representatives, the Director Chairman, Arts Festival Controllers and delegates from each constituent campus. The delegate on your campus is the Cultural Affairs Officer.

N.Z.S.A.C. meets up to four times a year in Wellington to formulate policy and decide what activities each constituent wants on its campus.

N.Z.S.A.C. is financed by a levy of 12.5 cents per head from the constituent members, from commercial sponsorship where possible, and by seeking grants from, for instance, Queen Elizabeth II Arts Council.

Last year constituents agreed to the necessity of appointing a full time Director, if Arts Council was to adequately develop or even sustain its present activities. Prior to this all the "donkey" work had been done by tremendous people in a part-time honorary capacity.

Bruce Kirkland was appointed last December as the first full-time salaried Director. Bruce is a law graduate of the University of Auckland and was, with Bill Spring, one of the Controllers of the 1972 Arts Festival. In addition he has a lengthy involvement in Student activity and edited the Law School Newspaper 'Writ'.

The Chairman of Arts Council is David Cuthbert, immediate past President of the National Student Body, N.Z.U.S.A. 1971 and 1972. David is also active in Race Relations, Youth Council, Anti-apartheid, and is Director of Student Travel; in fact he is responsible for the N.A.C. Student Standby concession.

During 1972 Arts Council held successful cultural seminars on electronic music at Victoria, and Maori Aspects at Waikato. Also a Cultural Affairs seminar at Victoria; The stimulating July tour of Ron Cobbs and Phil Ochs. Campus rock tours - Ticket, Taylor, Space Farm - Human Instinct. Australian Dance Theatre and the never to be forgotten(?) 14th Universities Arts Festival, 1972 at Auckland.

Arts Council is building a sound involvement in New Zealand Ballet and Dance. The well received public and campus tour of the Australian Dance Theatre Company in August 1972 was the first major tour undertaken in this cultural sphere. Commercial sponsorship to the value of \$700 was obtained.



Australian dance Theatre

In 1971 N.Z.U.A.C. financed the New Zealand Ballet Company to Arts Festival in Palmerston North and provided capacity audiences at all performances. Thus Arts Council was providing more support to Bryan Ashbridge and his company than many other New Zealanders did. N.Z.U.A.C. also paid \$300 toward John Casserly returning to New Zealand to dance and choreograph a modern Ballet for the New Zealand Ballet Ensemble, which performed during the 1972 Arts Festival and then toured the country.

In August/September of 1973 the New Zealand Students' Arts Council will be touring the newly formed New Zealand Modern Dance Company. The Company is being headed by Gayleen Wilson, a lecturer in dance at Otago University and John Casserly. The dancers are very talented New Zealanders, and include those who have returned from overseas especially to form the company, which is about to go into rehearsal in Dunedin. Gaylene Wilson choreographed the modern, controversial "In C" Feature Ballet for the New Zealand Ballet Company's 1973 (March) Southern Festivals season.

In conjunction with this tour, N.Z.S.A.C. will hold a Modern Dance School in August, most likely at Victoria University, where Studio facilities exist.

#### Political

Approaches have been made to the Government and

their Arts Agency, the Queen Elizabeth II Arts Council. The idea is to gain the deserved recognition for the council within the Arts spectrum. This includes agitation for representation on the National Arts bodies (as revised by the Labour Government) in the near future, and a substantial grant towards our administration costs. Due to the state of flux in the Arts world at the moment, I am confident that we will be in a very favourable position at the end of it.

#### Advisory

We have been able to supplement constituent programmes with advice and aid. This should be a major aim of the Council. Using the knowledge and contacts that the council has built up, constituents have benefited in material terms on occasion such as Orientation, etc.

Bruce Kirkland

Also this year N.Z.S. Arts Council has completed a University Campus Rock Tour. It has circulated cultural publications to University Bookshops, i.e.: Literary Year Book 1972.

Film circuits and Folk Concerts around the Southern campus. A Folk Concert featuring Tolepuddle, Brent Parlane, Lindsay Marks and Rosewood to all campus in the Auckland Regional area.

The Air New Zealand Fine Arts Exhibition from 16th-25th March 1973 in the Exhibition Foyer of the Memorial Theatre Victoria University of Wellington, was the New Zealand Students' Arts Council contribution to the Wellington Festival.

It was organised by Beverley Austin, and all works were those of Student Artists attending the various tertiary institutions in New Zealand, although predominantly from the Auckland University's Fine Arts School. The exhibition was probably the best yet collated in New Zealand of student work, and was excellently displayed. It provoked informed responsive comment from the four-six hundred people who saw it each day.

By producing this exhibition the council endeavours to bring student works to the public attention. We believe that students can contribute to the cultural welfare of society and present their ideas in a most provoking manner.

Some of the paintings, prints, photography and sculpture will be on display at Auckland soon, and you will be able to judge for yourself.

In 1974 N.Z.A.C. will collaborate with the Auckland City Art Gallery and Air New Zealand to present an exhibition of student contemporary art.

In the field of publications two are under way:

**Purple:** is a student Kultur Magazine containing all the latest info. on everything going, which, when negotiations for sponsorship are completed, will be distributed free to all students. Articles, suggestions, etc., for Purple are warmly received.

**Argot:** This will be a national literary publication. It has received financial support from all student newspapers. Local support for this is short... especially in the field of poetry, short stories, etc.

During the Second Term 1973:

#### Maori Aspects Seminar

At the moment this is sadly in need of people. People who have ideas about what they want to happen at a

Maori Aspects the activities attend. Would Remember between Pap that if enough produce an A

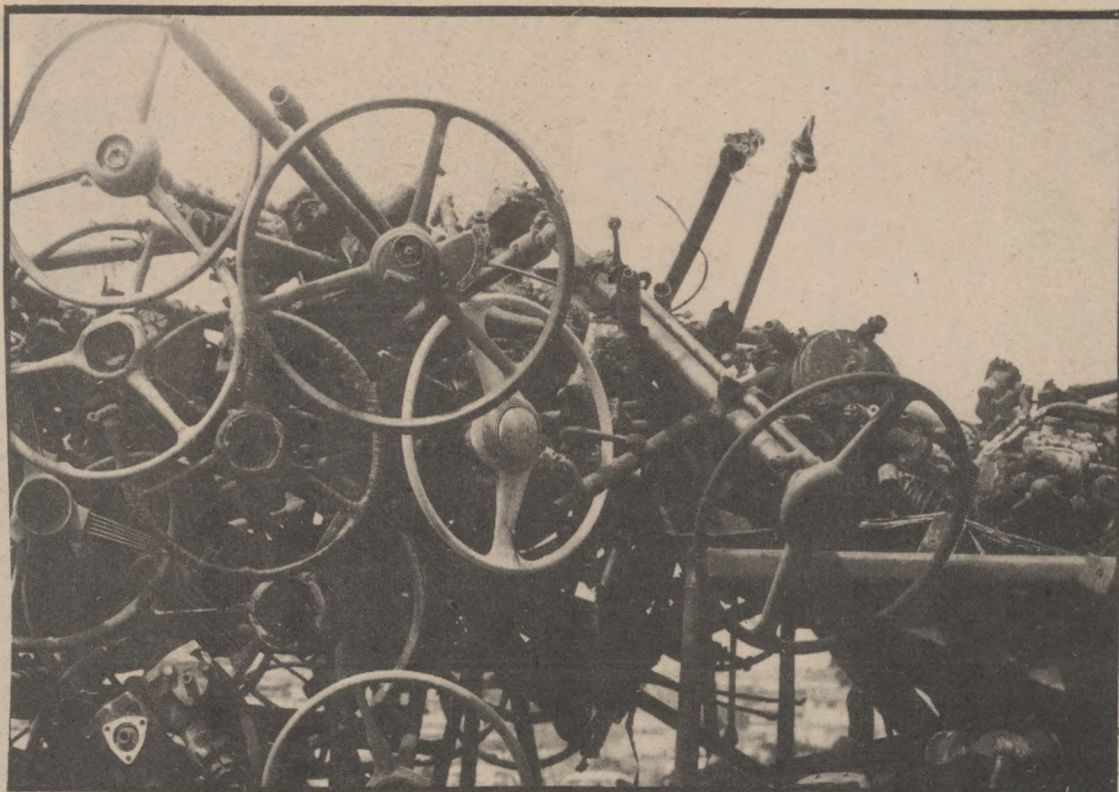
Theatre: Too possibility of Films: To sl makers are m. Photographic available.

Thursday, Corban Simp Friday, 2' B McGe Modern Danc New Zealand New Zealand September.

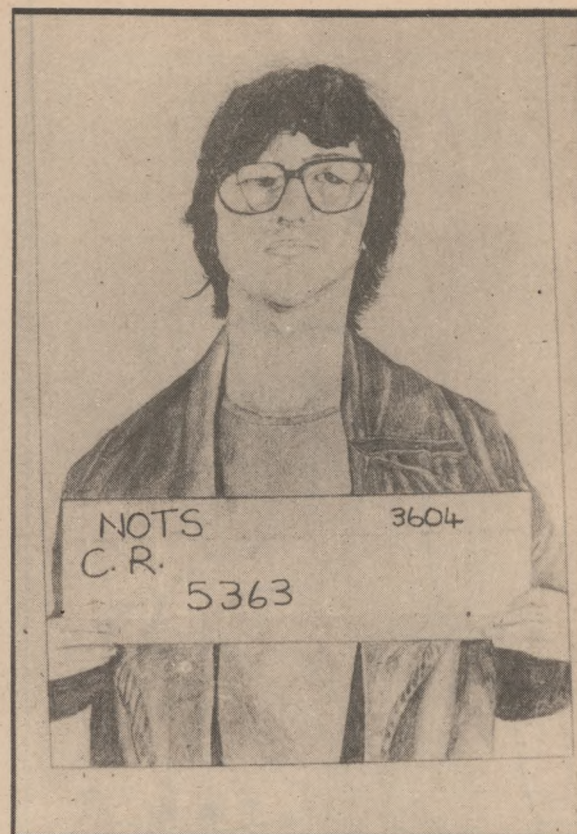
Christchurch Universities 25th August.

From its definite pattern orientated people ideas. The rest of the arts has the emphasis rather than 1





FROM THE AIR NEW ZEALAND FINE ARTS EXHIBITION.....



Jean Baysling

Maori Aspects Seminar ... the approach it should take, the activities, the speakers and the people who would attend. Would anyone, or any group, like to control it? Remember 70% of the Western Maori electorate live between Papakura and Otahuhu. There is the possibility that if enough Asian students were interested we could produce an Asian Aspects Seminar, or similar.

**Theatre:** Tour of Theatre Action and possibly others, the possibility of a Theatre Workshop.

**Films:** To show some of the films New Zealand film makers are making.

**Photographic Exhibition:** Guest cultural speakers, when available.

Thursday, 21st June: In the Cafeteria ... Tamberlaine, Corban Simpson, Sam Hunt and Mammal.

Friday, 27th July: Cafeteria ... Sonny Terry and B McGee - direct from the States.

**Modern Dance School:** To be held in conjunction with the New Zealand Students' Arts Council National tour of the New Zealand Modern Dance Company in August and September.

#### ARTS FESTIVAL 1973

Christchurch is the stage for the 15th New Zealand Universities Arts Festival to occur from 19th August to 25th August.

From its inception Arts Festival has devolved in a definite pattern. From a meagre gathering of culturally orientated persons experiencing a mutual interaction of ideas. The result of this overwhelming interest in a festival of the arts has been a departure from the original concept, the emphasis tending towards a group being entertained rather than the contributing to a creation of a cultural

environment.

The importance of the event as we see it is involvement, hence the programme is designed for mass participation and will encourage spontaneity. In the words of Paul Brown, 1973 Controller .., "there is little doubt now that the Universities Arts Festival is the time of year when Students from all over New Zealand can get together to meet each other and enjoy a week of life together".

People interested in taking Drama, Music, Dance, Film or themselves to Arts Festival should contact their Cultural Affairs Officer.

#### THE AUCKLAND REGIONAL CULTURAL AFFAIRS COMMITTEE

The A.R.C.A.C. is concerned with all aspects of Culture, the committee is designed to facilitate things happening.

It co-ordinates the New Zealand Students' Arts Council activities in the Auckland region.

It co-ordinates, promotes and exchanges local cultural activities.

Its members are the Cultural Affairs Officers of the seven Tertiary Campuses in Auckland, plus Waikato University, Hamilton Teachers' Training College. If you want to do something, or would like to perform on any of the campuses in Auckland or possibly tour New Zealand.

If your activity, group of kinda kulture needs exposure, a venue or help, come and tell a meeting of the Committee.

If you want to take something to Arts Festival or you have ideas (an invaluable commodity) come and see us. In

the first instance see your local Cultural Affairs Officer or read his notice Board, failing that the mail address is the Chairman, A.R.C.A.C., Auckland University Students' Association, Private, Bag, AUCKLAND.

On the Auckland campus we have a very under-used Arts Centre, this is largely because it is down Grafton Road. Go for a walk down there and have a look. Most Student Drama Productions are performed down there but I'd like to see more clubs, societies, and people use these facilities. Bookings can be made in the book in the Studass Office.

We also have a great absence of people who are interested in the more serious aspects of culture in any co-ordinating group.

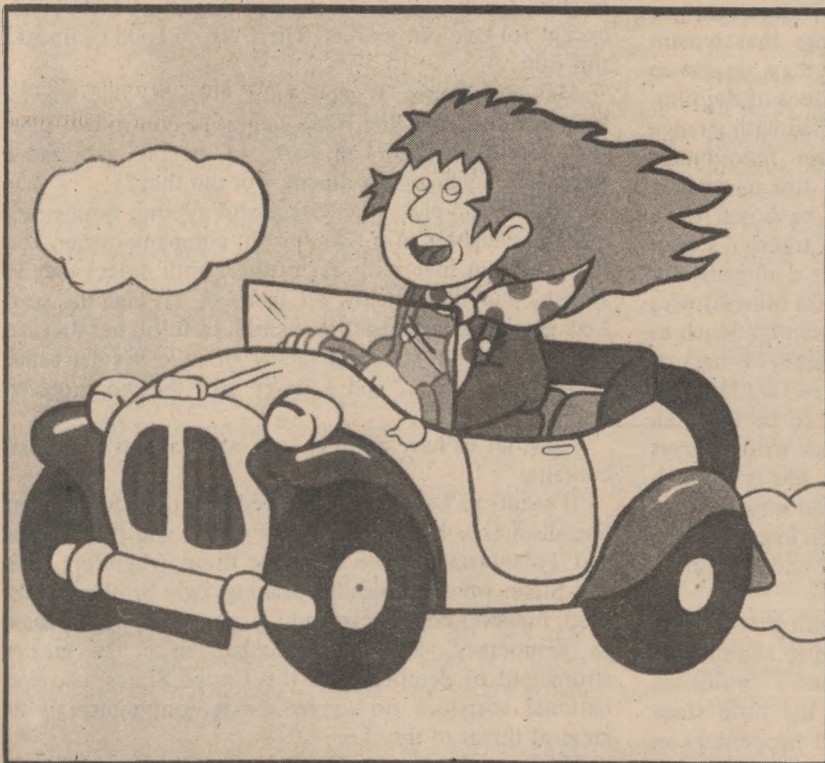
We also appreciate anyone who comes along to help at something anytime. Leave a message for the C.A.O.

I also believe that cultural activities contribute to social well-being, and thus play a valuable role in student welfare life.

Also on the Auckland campus we have a Social Controller, alias, Brent McConachy, the Wizard, etc., who runs all A.U.S.A. social activities, term dances, some lunchtime activities ... custard pie throwing etc.

We also have a Cultural Affairs Officer who is responsible for all Arts Council activities on campus and the more serious aspects of cultural life.

If anything in this article has caught your interest and you would like to know more, come and see your C.A.O., she's usually in the Studass Office between 1 to 2 p.m. daily - phone 30-789, but if she is not there, please leave a message saying where you can be contacted. Also, consult the Cultural Affairs Notice Board, *Beverly Austin Cultural Affairs Officer (C.A.O. for short)*



Paul Helet



Juliet Kac



Beverly Austin; Cultural Affairs officer





# 'CABARET'

## AND THE DILEMMA OF POLITICAL FILMS

The problem of making an anti-fascist film in America seems to pose unsurmountable problems. Firstly, because fascism, capitalism, colonialism and communism are political entities and because films dealing with them are political films. But political films are not being made too often. Films so called are generally just film — "stories" with certain political contents. Secondly, even such politicized story-films are not too often being shown in N.Z. Where — for instance — is Losey's "Assassination of Trotsky" (a sure fire box office smash with stars Alain Delon, Rommy Schneider and Richard Burton) or where is Wajda's "Wilhelm Reich" film, where are Costa-Gavras and Godard's political films with Yves Montand? Bertolucci's "Il Conformista" — if my information is correct — was not let into the country two years ago (another anti-fascist film, a fact which due to its orgiastic pictorial art and its mixed time levels remains a mystery to most, not to mention the fact that nobody will get any idea what fascism is all about). Finally — the big distribution chains. These are mainly interested in making a profit, and in view of the dangerously underdeveloped political consciousness of the masses both in N.Z. and in the U.S. they cannot be expected to find an audience interested in political films when there is no interest in politics. "The Candidate" is an interesting non-exception. At least since Vance Packard's "Pyramid Climber" (1957) and Marshall McLuhan's "The Medium is the Message" (1965) people know something about (a) the methods of advertising to make a product desirable and (b) about the dangerous brainwashing via T.V. In this respect this film is merely made up modernistically, with a Kennedyesque candidate and a few authentic-istic, albeit admirable professional gimmicks, which are supposed to make us feel that this is an immensely important and political film, designed to open our eyes and make us see. It is a good film insofar as it never deals with politics and in that it clearly states that it does not deal with politics; but it isn't a political film, because it is never unveiled, why there cannot be any dealings with politics. The same is true of "The Godfather". A superb super-production with huge cast, decorations etc. introducing us to a kind of children's book Mafia, which might actually well be stationed in Greenland, for all it matters.

So: political films are not being made and if they were they would not be distributed. Films with certain political contents are either mutilated by the censor's scissors (most of Sergio Leone's political scenes are cut out, no doubt because the focus would otherwise be too long) or not let into the country.

"Cabaret" snowed in, however, disguised as a screening of a Broadway musical. It is hardly worthwhile to tell the tiresome summer-long love-story between a clean, sober Cambridge student and a singer-dancer in a 1931 Berlin Cabaret.

The film is utterly unenjoyable, under a technically competent but artistically nondescript directorship, full of abominable music and with an obscene pornographic violence, which causes a tense uneasiness or uneasy tenseness. The sick script and slap-sticky humour do not offer any release. There are many things that remain unclear, and might rightfully assume that they are due to an imperfect analysis of the artistic intentions of the film.

The film starts out with a few cuts stuffed with strange George Cross type-people, which remain functionless decorations, however, and after a mere five minutes it becomes clear, that you are going to be bored by a director who cannot handle his task, to transfer a play into a film. Brian the main male character is immediately taken into possession by Sally Bowles (Liza Minelli) who over-acts her whirlwind-role most unpleasantly. Much as Chaplin's face is only a vignette (moustache & hat) or Hitler's is only fore-lock and moustache; so Liza Minelli's is better to be painted, drawn etc. than to be seen: an oddly unbeautiful but supposedly cute face with big eyes and bigger mouth plus boyishly short hair. She is so much made into the tough and tender, dreamy and emancipated chick that you're supposed to instantly fall in love with her. I found her utterly sick and 'Amurrican' and absolutely hateable. (This has to be said.)

The "Cabaret" is a kind of nightclub with girls dancing on a little stage, one man-woman singing abominable songs to a tired choreography and Visconti's influence ever-present. Soon we understand that the little stage performances are supposed to mirror real happenings in the real world. (While a bouncer really gets killed outside the Cabaret by the Nazis, they play it on stage.) But we

never learn if our beloved duo hears about it, and what their reaction is to it.

Two sub-plots. Number one: the aristocrat. He is a young rich moustachioed count who buys them everything and "screws" them, before he finally leaves for Argentina.

"Max" serves them champagne, even as they drive by a corpse lying out on the road, a thick stream of blood in the gutter. He says that they are paying the Nazis money to keep them under control, which is the only correct (and again wrong as we shall see later) allusion to the political background.

Also, German is spoken a lot. But in one "Hotel Waldesruh" (Hotel Quiet of The Woods) our happy trio is faced with a beautiful, and overwhelming Nazi-choir in English. Gradually all the fat and disgusting faces join in, except for one old worker. There are no good Germans in this film.

Max of course is not only corrupt, but when it becomes clear that the Nazis cannot be controlled, leaves for Argentina (later all sorts of people gathered in Argentina, Eichman, Bormann — or did they?)

Second sub-plot: the 'successful' young businessman and the daughter of a rich Jewish, company-owner. They fall madly in love with each other, both detect they are Jewish, and they finally get married. To end the story; Liza gets pregnant, aborts the child, to fulfill her dream of becoming a film star, and finally Brian leaves her behind at the station (... "and I never met the wondrous girl again.")

Now, let us have another look at "Cabaret's" political content.

It seems to be a fairly accepted equation that National Socialism (i.e. Nazism) equals Fascism and that Fascism and Totalitarianism are the same thing, wherefore Hitler and Stalin were, politically speaking, twin brothers. If this is so, however communism and fascism were both a threat to democracy, and in particular, since the greatest stronghold of democracy is the United States, and since national socialism no longer exists, communism is the greatest threat to the U.S.

Because of this view of communism it is impossible for any American film-company to ever look at communism

favourably. A which is now matter more s

If an Ame will mainly de pass a few pur

What is knowledge, it Nazi-infested it perpetuates movies about onward).

Since the many Americ formula that l

This reduc allowed a grea Jewish sufferi have a cer (Jewbilation) paying for the charity organi each year into allowed Dylan Bangladesh bu film.

Consequen film as a pr anti-German f

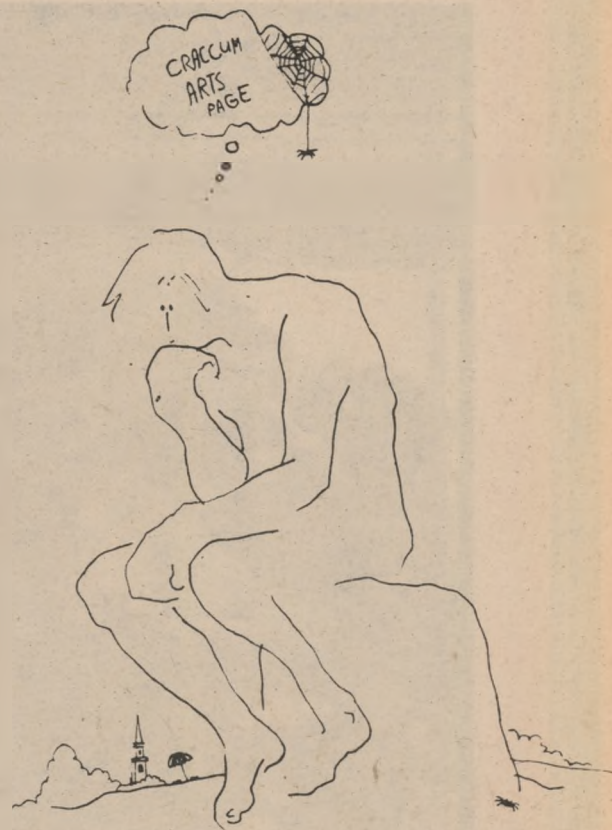
At one "Voelkische I communists a out the Germ enough, it is because the widely divergi To show wh answer is: "th see." But at failed to unde evil, and the J really very go which shows t

Such simpl thing is, of c political film.

The lowest films. One of some 30 years left for the German-Ameri Wilder and Fr Be" (starring Hitler. After commjnisim (a Propaganda: 1 propagandistic 40's and 50's. they are the ba

Political film





favourably. And because Naziism is a historical period which is now over, it is impossible to ever look into the matter more specifically.

If an American film deals with Fascism, therefore, it will mainly deal with Naziism, and at the same time try to pass a few punches at the communists.

What is novel about "Cabaret" is that to my knowledge, it is the first "musical" film that is set in a Nazi-infested environment, the Berlin of 1931. Otherwise it perpetuates the same mentality normally found in war movies about the 'Krauts', 'japs' or various 'reds' (Korea onward).

Since the crucial point in Naziism was Anti-Semitism, many American films have gladly adopted this very useful formula that Naziism=Anti-Semitism.

This reduces the problem to an irrational one, which allowed a great "human interest" angle in the narration of Jewish suffering. In fact, so many films made in America have a certain "Jewish public relations" element (Jewbilation) that it becomes unnecessary to ask who is paying for them. It is the same group of ("tax deductible charity organisations," Dylan) that pumps two billion \$US each year into Israel's defence and the same group that allowed Dylan to appear free of charge at the Concert for Bangladesh but asked \$250,000 for his appearance in the film.

Consequently "Cabaret" is not so much an anti-fascist film as a pro-Jewish film, and to a great degree an anti-German film.

At one point it is explained that according to the "Voelkische Beobachter" the "Jewish bankers and the communists are all part of an international plot to wipe out the German master-race." While this is authentic enough, it is used here for a peculiar twist of logic, because the main male character than asks how these widely diverging groups could have such a common aim. To show what nonsense anti-semitism generates the answer is: "they are trying to get us at both ends, you see." But at the same time we have never for a second failed to understand that these communists are really very evil, and the Jews, no matter whether bankers or not, are really very good, but only thrown together by the Nazis, which shows their evil intentions.

Such simplistic twists are to be found rather often. The thing is, of course, that by now it is time to define a political film.

The lowest form of political films are propagandistic films. One of the best and most enjoyable one was made some 30 years ago by Ernst Lubitsch (A German Jew who left for the U.S. and helped form the great German-American triumvirate of Ernst Lubitsch, Billy Wilder and Fritz Lang); it was called "To Be or Not To Be" (starring Greta Garbo) and was aimed at ridiculing Hitler. After the war he did the same thing against communism (and, oddly enough, that didn't come off). Propaganda: most American films, to this day have propagandistic elements, but there were very many in the 40's and 50's. The idea is simple: we are the goodies, and they are the baddies. Everything else ad lib.

Political films are films aimed at a certain public, with

intent of political liberation. Michail Romm's "Common Fascism", a documentary on Italian and German Fascism, points out some elements in these specific forms of fascism: it ridicules their pompousness and thus destroys the audience's susceptibility to it. Bertolt Brecht's "Kuhle Wampe" was a political film, pointing some very concrete and specific situations in the life of working class people. (It was promptly removed from circulation.)

Political films are, by their very nature, made in countries like Cuba, Vietnam, Cambodia, Argentina, Brazil etc - to explain certain things to the masses, so that they might be able to liberate themselves. These are agitational movies. But just simply films dealing with political and social matters, in a truthful and relevant manner are made all over the world, except it seems in America. Why?

Let us for a second concentrate again on fascism. The left wing political groups (socialists and communists) are normally characterised by their intention to introduce democracy to both the economy and the society, while the right wing groups (conservatives etc) are interested in perpetuating a status quo or even to abolish democracy where it already exists: in politics.

Accordingly, Reinhard Kuehn, one of the foremost theoreticians on fascism defined a fascist system as needing four preconditions: (a) the social function of fascism is to ascertain the functions - ability of an (at least relatively developed) capitalist state and to secure the privileges of its upper class, in a "critical" situation of that capitalist state. (b) to achieve this, all democratic, parliamentary government will have to be abolished, a terrorist rule is established, and all opposition is being wiped out. (c) a fascist group needs a massive support; accordingly the petite bourgeoisie (shopkeepers, farmers etc) and government-employed and middle class people who have developed a sense of achievement will do this. (Hoping thus to ensure their privileges). The Nazis killed all their "leftist" members in 1934, but were glad for their misguided support a year earlier, of course. (d) an ideology is needed which moves the masses in a direction indicated and wanted. This shapes the 'whole of the nation' and covers up all imperialist aims. Aggressions are diverted toward foes inside and outside - generally minority groups.

And it should be noted that Wilhelm Reich in his "Massenpsychologie des Faschismus" pointed out how crooked the race-theory was, how much it was a method of suppressing people (through their sexuality) and a method to give each supporter of the Nazis a feeling of superiority by becoming part of the movement, by becoming each one a little Hitler, by each becoming a member of the Aryan master race.

"Cabaret" by concentrating on nazistic anti-semitism alone and by disregarding all resistance to nazism not only becomes a wrong historical film but also a slander of the entire German nation, or the two German nations, whichever you prefer. Bertolucci managed to squeeze in a complete rendition of the "Communist International" and a bit of "Avanti Populo" to show the communist resistance.

There is a bit of that in "Cabaret", too, but hidden in German radio announcements, and thus lost to 98% of the audience. As for the Count's corruptness: "Der Her Graf laesst bestellen, wenn der gnaedigen Frau die Kleider nicht genehm sind, wied er ihr andere besorgen lassen." (who gets it?)

But in the main Nazism is described as a sort of sexual perversion (that is en vogue at the moment: "The Conformist" is a homosexual decadent of the Italian upper-class, too.) "Cabaret" offers bi- and homosexuality, transvestites, whiplash sadism, physical brutality - all seemingly orgiastic but really very coy, Hollywood-like. Leslie Fiedler has said all about the immaturity of American literature (thus: films) when it comes to sexuality. (Cowboys never kiss)

But especially we learn nothing about nazism nor fascism: the representatives of society are not representative of the society. And we are in no way told that fascism is still alive, that there are countries with fascist tendencies, ranging from Portugal, Greece, Spain, South Africa to - well, yes, the U.S. We do not learn that certain capitalist groups are very much interested to support powers that will guarantee their profits. We do not learn that the Jews were not alone: that the Jews of yesterday are the South African blacks or the communist Vietnamese of today.

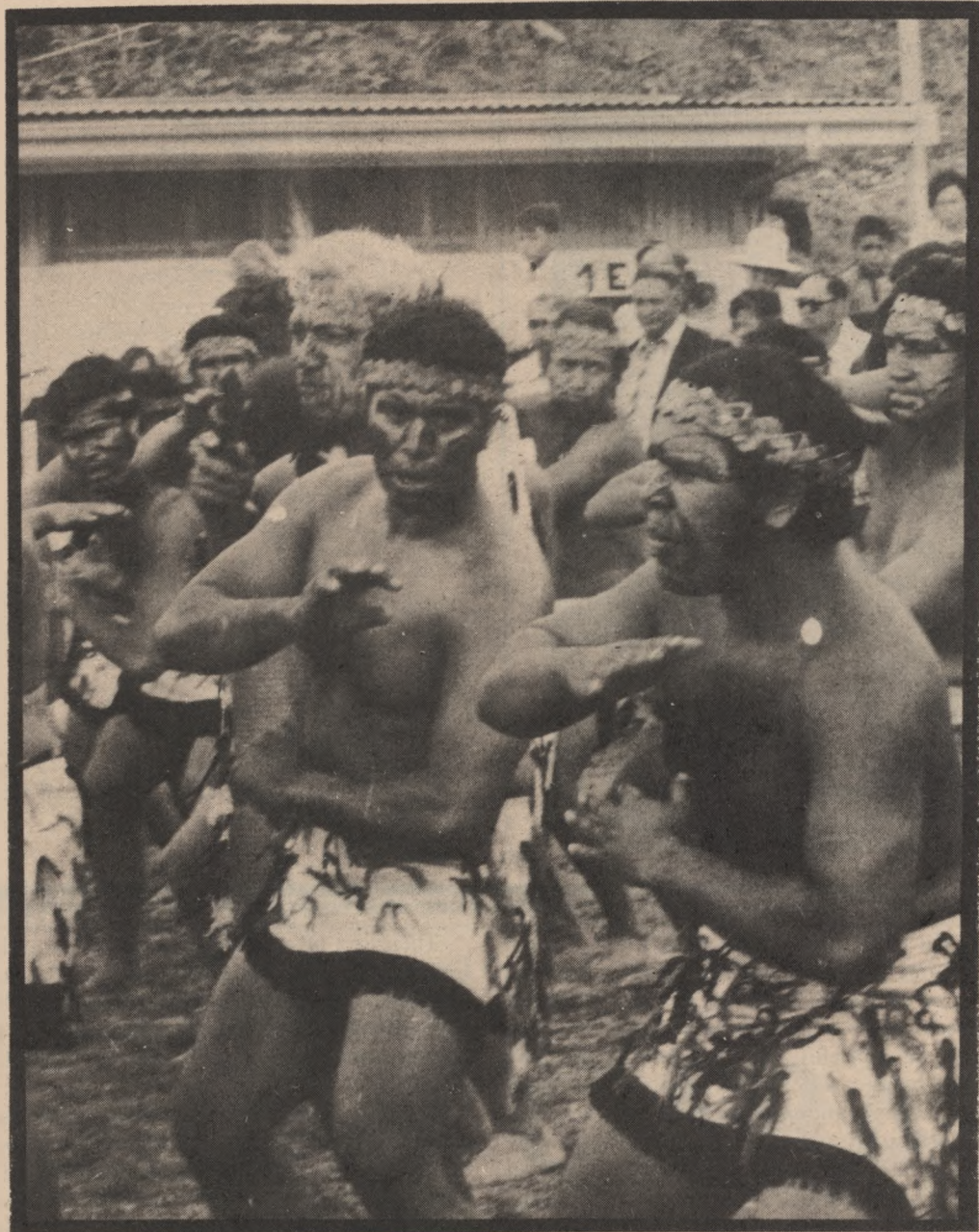
And we do not hear anything about the strong communist and democratic resistance groups and individuals in Germany, opposing Hitler. Germany still has its postfascist problems today, so does Italy. But it has today as it had in the past strong democratic groups.

The fact that this film was awarded 8 Oscars, which will double its box office appeal, makes this film a bomb as so many more people will see it, not understanding what to look for and where to look for it. The Red Baron rides forever, but fascism escapes unharmed. That is why this is a dangerous and objectively, a profascist film, disguised as an anti-nazi film. It is, accordingly, aesthetically inferior, and the function of the awards cannot be described as anything other than a conscious "marketing" and "promotional" effort, not as a premium for an artistic achievement.

Tom Appleton







# MAORI CULTURAL DEVELOPMENT in the next decade

## INTRODUCTION:

I have taken the topic given me, namely "the traditional cultural needs of minorities in an urban society" and have redefined it in the above terms for two reasons. Firstly, this conference will be focussing on Maori policy and it will be a mistake, as well as presumptuous, to look at the cultural needs of other minorities. Secondly, despite superficial differences, Maori society and culture in urban areas is developing along the same lines as in rural areas and the fundamental unity and homogeneity of Maori culture exists regardless of where the people are.

This paper has two aims firstly to summarise the current situation, to raise some implications and to set down some policy guidelines as I see them. The second aim is more important; to give all these as preliminary remarks so that this convention can examine and add to these facts, expand on or change the implications and guidelines, and lead to a refinement and strengthening of Maori Policy in the Maori culture sector.

## MAORI CULTURAL DEVELOPMENT: THE CHANGING SITUATION:

When our ancestors reached this country from the tropics they found an immense, cold, alien and uninhabited land. They settled, responding to the needs of a new environment. And the culture they shared — the origins of Maoritanga — was transplanted here, and as the people expanded in numbers, Maoritanga became the basis of stability for the new refugee settlers. Maori culture flourished, expanding in directions undreamed of by their tropical cousins. Maori art became the most ornate in Polynesia; Maori religion and houses of learning reached depths not seen elsewhere in the Pacific; other facets of culture — mana, tapu, the marae, the whaanau, iwi, hapuu, attitudes to land, people, property, the sea, food, and time, were moulded into the unity called Maoritanga. The vehicles for its sustenance were twofold — the people and the language. For almost 1000 years this culture developed in isolation. Early European explorers did not create any ripples in the cultural pattern, this occurred with later settlement. With increasing contact came adaptation and changes, and these persisted over the past two hundred years. The six generations of contact and intermarriage has not meant the end of Maori culture and

society; these have survived wars, missionaries, muskets, diseases, depopulation, the loss of land, the changes in economy, the expansion of Pakeha people and culture.

Dr Joan Metge describes the process following contact in these words:

"In the history of contact between Maori and Pakeha, the Maoris have unquestionably yielded, borrowed and changed the most. Maori acculturation has been conceptualized as an unilinear continuum proceeding from Aboriginal Maori culture through stages characterized by a progressive loss of Maori culture to Complete Assimilation to Pakeha culture. The process is, I feel, much more complex than this, involving continual interaction, reaction and development. While the Maoris abandoned some of their ancestral ways (such as cannibalism and slavery) entirely they have maintained many more by adapting them to changing circumstances, incorporating borrowed ideas into earlier patterns and where necessary developing new forms out of the old. They rarely adopt Pakeha ways without modifying them to some extent. Working from different values and experience, they perform the actions involved with 'a Maori accent', place the emphasis in different places, and subtly change form and function by re-orienting them to Maori ends. Nor is success in Pakeha terms — the achievement of wealth, advanced education and high status occupations — invariably associated with loss or rejection of Maoritanga."

Maoritanga is not replaced; it has adapted and changed, responding to a changing world. It survives because the people want it to. It survives if it is ingrained in the bodies, hearts and minds, and in the actions, attitudes, and language of its bearers. Its mana is carried in wood, stone, land and people. It will survive in the cities if it is of importance to the Maori people there and there is nothing to show that this is not the case. And just as the expansion, innovations, and efflorescence of Maoritanga happened in the years following the traditional migration from Hawaiki to Aotearoa, so too can we expect a new surge to occur now that we are settling in the cities following this modern migration. The growth of Maoritanga in the cities, however, will not result in radical innovations — the links between urban and rural are still strong, immediate, and constant. Unlike the traditional experience where the umbilical cord with Hawaiki was cut

immediately, the urban children and kinsfolk are only an hour's jet away from the nearest airport of rural grandparents, parents and relatives. Furthermore, the expertise of rural people will be used in supplying the cultural needs in cities.

There is a hint of urgency in the new resurgence of Maori culture, and we know that this spirit of optimism and urgency was almost submerged under the legislative programme and cabinet inaction of the previous government. The optimism and drive has now returned not only because of the choice of our chairman and Minister of Maori Affairs and of another executive member, Mrs Whetu Tirikatene-Sullivan, as Minister of Tourism, but also because of the clear empathy the Labour Government has shown towards the Maori sector of this country. Before the November elections, for example, the Hon. Mr Norman Kirk, Parliamentary Leader of the Labour Party, said:

"...knowledge of Maoritanga, identity, pride in culture and traditions contribute to a sense of confidence in the Maori people. It also contributes to a better understanding between New Zealanders. The opportunity of learning Maori language and traditions will be more readily available and encouraged."

This becomes the forward to the 1972 Election Manifesto of the Labour Party. That this opportunity will occur has already been demonstrated when the Minister of Education, the Hon. Mr Phil Amos, made it possible for all Teachers' Colleges to invite applicants for lectureships in Maori Studies.

Finally, to stress the urgency and to underline the empathy we can expect, the Prime Minister said at the Tiriti o Waitangi marae on Waitangi Day this year:

"These things which meant so much to the Maori people, particularly the retention of his Maoriness, in the abstract, and his remaining lands, in the material sense, must be dealt with forthwith. Time does not permit us to wait too long. They [the children] are growing, and they cannot wait..."

## THE BASIS OF MAORITANGA

Maoritanga is synonymous with Maori culture and heritage. It is not just Maori language, maraes, classical and modern waiata, carving, the wearing of piupiu and korowai on occasions, and the learning of traditions. It

total way of life in... people and to the w... of Victoria... "is a stat... conformity to ce... ng, the marae an... in ancient tin... continues to survive... me, the signific... ing maraes, of c... Maori to bo... have these as e... eptables which wil... The basis of Mao... valved is contained... lessor James Rit... ication of Ritcl... rmes aspects of ci... This was a cultu... mplatative life, in... action of oratory... the right chants at... short all ways of... tributed to a man... poreal images an... each to such a deg... ture of language... ly, and the land, w... uel system. Alo... rative performanc... identified and lin... ch a man and his... age and birth... entered this sex... gh women, child... usly — some acc... some to their... ay were linked... ip; the earth the... med by their off... ne their home. E... supernatural besic... male. There was b... en the two... Maori delight in p...



# MAORI CULTURAL DEVELOPMENT next decades



insfolk are only a total way of life involving all these as well as attitudes to the world around. "Maoritanga", says Bill Furthermore, the of Victoria University's Centre for Continuing Education, "is a state of being. The outward aspects of it conformity to certain values, to social concepts, to the

new resurgence of the marae and to some customs that have their origin in ancient times. [Maoritanga] is continuous and continues to survive despite continuous onslaught on it." To me, the significance of learning the Maori language, of the previous marae, of creating carving and waiata schools, of the previous Maori to both Maori and Pakeha children, is not our chairman have these as ends in themselves, but to create another executive marae which will perpetuate Maoritanga. an, as Minister The basis of Maoritanga is deeper. A hint of what is clear empathy the ved is contained in the the following extracts from s the Maori sector Professor James Ritchie's Introductory chapters in the ber elections, for the publication of Ritchie-Westra, Maori (Reed 1967). He Parliamentary Leader describes aspects of culture in these terms:

lenty, pride in the This was a culture which valued the active over the ense of confidence contemplative life, in which the mastery of physical skills, utes to a better action of oratory, the force of magic, the performance s. The opportunity the right chants at the right time, perfect to the word. ions will be more sport all ways of demonstrating power and status, all

ne 1972 Election tributed to a man's mana. This was a culture in which is opportunity with aporeal images and symbols repeatedly patterned en the Minister of such a degree that one may postulate a whole ade it possible for ture of language and thought in which the human ts for lectureship in, and the land, with its shapes and locations, form a

to underline the identified and linked over aeons, and the means by Minister said at the a man and his sons possess the land are through this year: age and birth. Some of the earliest missionaries ch to the Maori countered this sexual unity of man, land and tribe Maoriness, in the h women, children and generativity, and responded he material sense usly - some according to their nature as men of the s not permit us to some to their nature simply as men. Man and

growing, and they ty were linked to the land in the succession of NGA up; the earth the mother, the sky the father, were ated by their offspring and the body of the mother e their home. Everything in Nature, and much that 1 Maori cultural supernatural besides, had the qualities of being male e, marae, classical male. There was both an attraction and an opposition ring of piupiu and on the two.

of traditions. It is a delight in physical activity and expression is

pervasive. One sees it in the love for food and feasting, in the activity of warfare, in the admiration of physical beauty, in the graceful yet ecstatic dances of war and victory, in the jousting of young men in hand-to-hand encounter, or of old men in verbal combat. One sees it in the effusion of verbal allusion, the rich expressiveness of the language, ability to run along at several levels at once, weaving elaborate nets over past and present time. Beneath all this is the vitality of a physical body, the model of many things and itself the product of the corporeal act of tribal continuity.

The ideal character of a man sprang from this traditional core. He should be a man who lived fully, exultant and vigorous, aggressive and sensuous, proud, and never so proud as when he stood in opposition to man and Nature or even to the gods, had he the mana, defending his honour, his integrity, his kinsfolk, or his land.

But despite all this a man was vulnerable spiritually as well as physically, and indeed in the Maori world-view the distinction between the physical and the spiritual was not exclusive. By action and success one increased one's mana but as one did so the peril increased. For a man was tapu or sacred in direct proportion to his mana, and one could infringe the mana of another unwittingly as well as directly. To counteract this danger one needed the support of the supernatural as much as that of one's kin. Thus the expressiveness of the old tradition is curbed and balanced by religious and supernatural dread. Life was a gamble. The stakes were often life itself.

In this kind of cultural climate it might seem at first that women would be subordinate. This was by no means the case. Property and status could be inherited from the female side. Symbolically the link between women and land is very important. There is an old proverb which says: for women and for land men will die. And indeed they often did. Through women men are born; women ensure inheritance. Women had their place, usually behind the men, yet in all but pre-emptive status, they were equals in dignity, in mana, in power and influence, and sometimes somewhat more than equal.

Many things which Western European culture divides and keeps separate Maori culture put together and made, if not continuous at least contiguous. Continuity was expected rather than discontinuity. A man's influence did not cease on his death but was translated to the spiritual

sphere. The call to visitors was both a hail of greeting and a lament. Each visiting party symbolically carried their dead with them so that each might mourn over the dead of the other even at the very moment of welcome. Death and life meet when friends meet.

Time itself is not rigorously categorised in impersonal progression but becomes patterned by events and by the march of generations in succession. It is hard to tell from speech alone whether a man referred to is dead or living, whether an event occurred yesterday or six generations past. The timelessness of the old Maori use of time is not unique. Such a time conception is common where men and their lives are the significant thing to which memory should draw attention. Time was not invented by man or made by him for his own use. It exists in the clockwork of the atom and the universe, in the natural biology of living things. But on the infinity of time man can place whatever life-cycle he wishes, according to that to which he elects to attend. The old Maori chose to attend for the seasons for obvious purposes, but to the human life-cycle for the less obvious ones. He lived in a present in which the past was continuously present. When the Pakeha came the Maori regarded his new world as a challenge and never, at first, doubted his own place in it. Indeed so active was this response, so readily did the competitive mercantile, expansionist culture of the Pakeha appeal to him, so effectively did he learn to use its weapons, that conflict was inevitable. War came because the Maori knew only one way ultimately to deal with a rival and that was to destroy him or his mana by defeating him. On the other side war faced the settlers because of the insecurity of their toehold in the very land, because of "defeat them now or pay for it later" diplomacy, because outnumbered in the face of a strange enemy the settlers felt that the Maori should never be allowed to gather his forces in a national strength. Maoris throughout their history had fought other Maoris. War was a means by which the solidarity of the tribe was perennially reinforced. It was one means by which the divisions and factions of Maori society were drawn into a united tribal strength. And it was the nerve, bone, and tissue of rank and status.

Through defeat at Pakeha hands status was lost and warfare became invalid as a method of holding together

Continued on page 10





Continued from page 9

the strands of Maori social organisation. Worse still the Pakeha was immune to magic, did not accept the redistribution of goods by gift or by plunder, and had neither respect for, nor dread of tapu. Maori society lost all its means of social control in the brief space of a few decades. The lawlessness, disputation, the exploiting of Maori by Maori, migration, or retrenchment to safe but uneconomic hinterlands, disrupted and might have destroyed Maori culture for all time.

That this did not happen is clear, but why Maori culture survived is more complicated. Very probably there are differences in the survival-value of cultures and these may depend on very widespread and far-reaching principles of cultural action. Some cultures require a greater vitality than others; some are less tightly knit than others and can respond more flexibly by virtue of this; some cultures support individual optimism; some accept change not as something unwelcome but as a quality inherent in the nature of things; some cultures provide for a way out of defeat; and others do not.

The history of internecine warfare in Maori society is evidence that Maori society as a whole had long since adapted to defeat of the appt, and the Pakeha never achieved in warfare anything more than this. The period of active warfare was not even over when the first of many revitalisations of Maori culture began. These took many forms. Religious movements grew and flourished, hybridising parts of traditional culture, hints of nationalism, and slabs of Christianity. Utopian community movements were often associated with them. The early 1900s saw the development of a new political awareness in which the young elite worked to reactivate traditional culture, influence Parliament and governments, and work at reforms in health, land, and welfare at the grass-roots.

Young Maoris welcomed the chance to serve the nation in two world wars, demonstrating that the bitterness of the still recent past was gone and that Maoris had now achieved full status, that old concern, in the new world. They adapted Kipling's lines from the Song of the Dead: "If blood be the price of citizenship, Lord God we have paid in full." Their war record matched the poet's phrase.

Is it not strange that Maoris who forty years before had battled against the Pakeha volunteered to fight with them in 1914-18? Is this not inconsistent and illogical? In terms of a rationality deriving from the premises of Maori culture it is not. Many a defeated tribe in the old days found peace under the shelter of a stronger one. Many a squabble between kinsmen was dropped in the face of common danger. Many a triumphant warrior expressed his magnanimity in pardoning the defeated even if many others did not. By participating, Maoris claimed a fictional kinship with other New Zealanders and reawakened the words uttered by the representative of Queen Victoria when he made treaty with many of the chiefs at Waitangi in 1840: "We are now one people." By excelling they redressed their mana and reminded other New Zealanders that as a culture and an identity they existed still, that defeat of the spirit is difficult if not impossible where that spirit admits no defeat. This was and is a culture for visionaries who, by the act of divining a future, make it the more likely.

By the middle of this century a resurgent Maori

population had become a political and social fact of some importance and New Zealanders in general began to become aware, at first slowly, but now more rapidly, that they live alongside a people whom they vaguely understood to be different. They react variously to this understanding; some with denial, some with hostility, some with condescension, and some with respect. A decade ago most Pakehas could afford to ignore this difference, to be apathetic about Maori questions, to remain by and large ignorant of what it means for the future. Now this is becoming an unreal attitude. A decade hence it may be an impossible one.

Maoris are employed in every occupation in New Zealand from politician and statesman to street-cleaner. Because they live in rural areas or are newly migrant to towns they are not well spread in the working population. More Maoris than non-Maoris work in agriculture, fisheries, forestry, in transport and in process work or labouring. Fewer are employed in the professions, in clerical jobs, and in administration. But the distribution is changing as more young Maoris take up trades and seek further education. Entry into the army, nursing, teaching, and government trade training is higher than one would expect on a population basis, and in general, the opportunities for young Maoris are freely open.

Gradually the Maori people have overcome past handicaps of poor health and poor housing. While much remains to be done there is a determination on the part of Maori and non-Maori, privately and publicly expressed, at both government and personal level that such disadvantages as remain shall be rapidly eliminated. The official government policy is one of integration, that is, that neither by state nor private action shall any Maori be prevented from a full and free participation in any service, employment, or amusement to which as a citizen he is entitled.

More and more Maoris are migrating to towns and cities, more and more are seeking better education and vocational training. And even those who remain in rural areas are looking to a new future, entering into a fuller participation in New Zealand life, seeking greater prosperity . . . many Maoris carry into the New World a definite sense of identity, of affinity with other Maoris, a sharing of goods and experience, a will to work with and against and amongst others rather than in isolation, alienation, and loneliness, a way of life and a way of death.

#### DEMOGRAPHY

These cultural factors would be viewed against the current demographic trends relevant to the Maori people. I turn to the latest statistical breakdown and analysis drawn from the 1971 census [New Zealand Census of Population and Dwellings, 1971: Vol. I. Increase and Location of Population: page 10]

"The population at the 1971 Census included 227,414 persons of half or more N.Z. Maori ancestry. This figure represents a rise of 26,255 or 13.1 per cent in the period 1966-71 and an annual average increase of 2.5 per cent, the percent increases being almost twice those of the total population. The 1961-66 intercensal rate of growth was 20.4 per cent and the numerical increase 34,073. The high

rate of increase is derived from a high birth rate and, as the bulk of the N.Z. Maori population is young, there is also a relatively low death rate.

After declining until the end of the nineteenth century the growth rate of the N.Z. Maori population then began to move steadily upwards with the highest growth rates between 1951-56, 1956-61, and 1961-66, when the annual average increases were 3.5, 4.0, and 3.8 per cent respectively.

The majority of N.Z. Maoris live in the North Island where the population had grown by 12.1 per cent to a total of 213,577. The South Island population of 13,837 represents an increase of 3,202 or 30.1 percent. This trend of increasing N.Z. Maori migration to the South Island has been evident for several censuses.

The urban movement of the N.Z. Maori population has continued since the 1966 census but at a reduced rate. Nevertheless, urbanisation of the N.Z. Maori people has proceeded at a much higher rate than that of the total population. In urban communities growth is attributable both to migration of N.Z. Maoris from rural areas and to natural increase of already urbanised N.Z. Maoris. The N.Z. population in the 24 urban areas has risen from 87,794 to 115,216 between 1966 and 1972 to represent 50.7 per cent of the total N.Z. Maori population in 1971 compared with 43.6 per cent at the 1966 census. The 115,216 N.Z. Maoris however, represent only 6.0 per cent of the total population of the 24 urban areas and this figure should be noted when evaluating the very large growth rates of some urban areas. Although the 31.2 per cent intercensal rate of growth in the 24 urban areas is three times that of the total population in urban areas (10.4 per cent) the numerical increase of 27,422 is less than that of 35,217 recorded for the 1961-66 period.

When N.Z. Maoris located in towns of 1,000 population and over are added to those in the 24 urban areas . . . the 1971 census shows that 70 per cent of Maoris are now urban-domiciled in the widest usage of the term 'urban'.

Four aspects are significant in the urban growth of the N.Z. Maori population; the large concentration within the statistical division of Auckland, substantial growth in urban areas and also in North Island towns of less than 10,000 population (even where the total population shows a decrease), and finally the growth in the South Island population.

The largest concentration of N.Z. Maoris is in the Auckland Statistical Division with a population of 50,958, of which over 20,000 reside in the Southern Auckland urban area, and 16,000 in Central Auckland urban area. Wellington Statistical Division (now 16,144) has the highest growth rate, 45.6 per cent, with Porirua, Wellington and Lower Hutt Valley urban areas each having over 4,000 N.Z. Maoris.

Substantial growth rates still characterise the secondary urban areas. In all but two of the urban areas — viz. Rotorua and Tauranga — the rates are greater than those of the total Maori population. Examples of rapid intercensal growth in urban areas include Invercargill 58.1 per cent, Napier 4.5 per cent, Hastings 41.3 per cent, Hamilton and New Plymouth over 30 per cent, and Gisborne and Palmerston North over 20 per cent.

North  
20,000 to  
N.Z. Ma  
Kawerau  
Tokoroa  
those wit  
with high  
Havelock  
Stratfor  
Woodvill  
Growth  
communi  
settlement  
rural area  
the Maori  
towns in  
incentive  
migration  
migration  
towns lo  
counties  
decreases  
administr  
(Taurang  
by 2,320  
boroughs  
cent. Th  
Otamatea  
Whangare  
districts  
Waiapu,  
Maoris b  
Otorohar  
counties  
neighbou  
populatio  
Maoris m  
There  
captured  
populatio  
populatio  
accomme  
1840 to  
of 42,000  
the numl  
populatio  
incipient  
The se  
that the  
of the la  
past five  
Maori po  
Borough  
Wellingt  
1971].  
hearts of  
migrants  
"transit-  
numbers  
cities ha  
areas ere  
beginning  
Maori cu  
Maori Cl  
Culture  
Maori-do  
Maori-do  
various s  
employ  
Te Ata  
Murupar  
should a  
projects  
of the gr  
1. The  
peop  
rural  
2. To e  
satisf  
is of  
exper  
popu  
Labo  
opera  
migra  
3. The  
priori  
becat  
of ma  
there  
grant  
think



North Island boroughs or county towns of less than 20,000 total population with high growth rates for their N.Z. Maori population include Levin 49.9 per cent, Kawerau 49.1 per cent, Mangakino 45.7 per cent, Tokoroa 42.0 per cent and Whakatane 22.5 per cent; those with a small numerical increase (less than 200) but with high growth rates include Putaruru 56.2 per cent, Havelock North 46.0 per cent, Te Puke 44.5 per cent, Stratford 71.9 per cent, Dannevirke 38.9 per cent, and Woodville 88.9 per cent.

Growth of the N.Z. Maori population in urban communities has been partly at the expense of rural settlements, with the largest decreases in the more remote rural areas. The high proportion of young people within the Maori age structure has necessitated a migration to the towns in search of employment with the additional incentive of the attraction of city life. Apart from migration to the major cities there is also a significant migration increase in the number of Maoris in those larger towns located in the same geographic areas where rural counties and smaller towns have recorded marked decreases. The N.Z. Maori population in the administrative counties in the Bay of Plenty area (Tauranga, Rotorua, Whakatane and Opotiki) decreased by 2,326 or 12.8 per cent, whereas the cities and boroughs within the same area grew by 2,899 or 21.3 per cent. The seven Northland counties as far south as Otamatea had a loss of 1,908 or 12.2 per cent while Whangarei city and the boroughs, county towns and town districts increased by 1,329. The East Coast counties of Waiapu, Waikohu, Cook, and Wairoa lost 1,845 N.Z. Maoris but Gisborne C. gained 1,118 and Wairoa B. 185. Otorohanga, Waitomo, Taumarunui, and Waimarino counties lost 1,767 N.Z. Maoris (24.6 per cent) but the neighbouring boroughs increased their N.Z. Maori population by only 301 or 9.3 per cent, so that some N.Z. Maoris migrated further afield in search of opportunities.

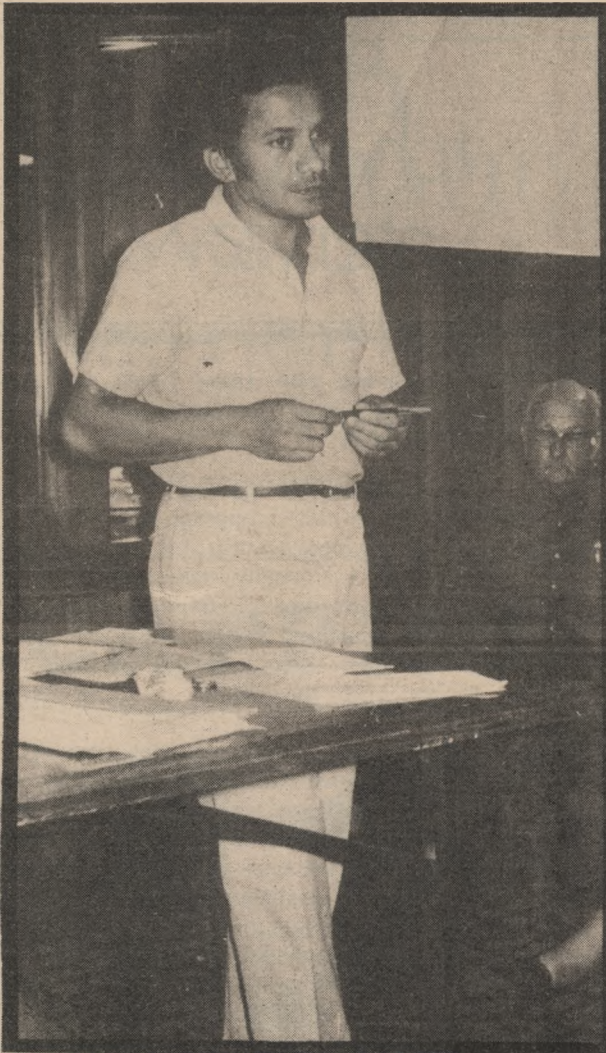
There are several interesting factors which are not captured by the above analysis. Firstly, the Maori population today is now the same as that estimated population for 1820-1840, when Maori society first began accommodating to Pakeha society. For 56 years from 1840 to 1896, the Maori population declined to the low of 42,000, and it has taken 75 years to increase and reach the numbers estimated for 1820-40. Today, with the same population a new accommodation to Pakeha society is incipient.

The second factor not captured in the above analysis is that the Maori population in the older established sectors of the larger cities has not decreased dramatically in the past five years [e.g. Auckland City Council area 8,518 Maori population in 1966, 8,550 in 1971; Onehunga Borough Council area 1,219 in 1966, 1,392 in 1971; Wellington City Council area 3,678 in 1966, 4,921 in 1971]. Voluntary organisations have reported that the hearts of the cities are still a significant assembly point for migrants either before many are "urban-renewed" out or "transit-housed" out of the area. On the other hand, the numbers of Maori people in the outer urban fringes of cities have increased dramatically, but again with those areas erected originally in the mid 50's and early 60's beginning to show stability in numbers. The drive for Maori cultural symbols — be it Maori language and/or Maori Clubs in schools, marae for communities, Maori Culture Clubs, arts-and-crafts schools, Maori Committees, Maori Women's Welfare League branches, Maori-dominated play centres, Maori advisory groups to various schools — are signs of stability in housing and employment and a desire for Maori cultural development. Te Atatu, Otara, Papakura, Maungahau, Porirua, Murupara, Waiwhetu, are immediate examples. Mention should also be made of Maori Culture Clubs and marae projects spearheaded by church denominations; this is one of the gratifying developments in the urban scene.

#### IMPLICATIONS

1. The majority (70%) are now in urban areas, the people are still culturally Maori, and the land ties are rural;
2. To establish Maori culture in urban areas, and to satisfy cultural needs of the urban Maori population is of high priority — but this must not be at the expense of satisfying rural needs. Rural Maori population has now stabilised in numbers, and once Labour's Regional Development schemes begin operating one can expect some urban to rural migration;
3. The building of marae in urban areas is of the highest priority, and government must ascertain that — because financial need may well result in the takeover of marae planning and control out of Maori hands — there be massive funding. The present system of grants and subsidies is grossly inadequate and new thinking along the lines of loans at favourable rates

with the people as security should now be instituted. Better grants, better subsidies, opportunities for loans from government, trustee and savings banks, insurance companies, Maori Trustee, Maori Trust Boards and Incorporations should be made available. These marae must be built for Maori cultural practices — the tangi, the hui, Maori arts and crafts, waiata, culture club, and Maori youth activities — to take precedence over tourism and activities of a public relations form.



Dr Pat Hohepa,  
Senior Lecturer in Maori Studies,

5. Notwithstanding this, there are strong indications that many Pakehas and other Polynesians have involved themselves, or want involvement, in Maori cultural practices. This is to be applauded and encouraged. For New Zealand to be a truly bi-cultural nation an acceptance of things Maori by non-Maori is just as important as acceptance of things Pakeha by the Maori people. There is the further relevant implication. Just as there should be an acceptance and an encouragement of multi-culturalism, government should give a lead by stressing a policy of cultural diversity and creating opportunities for this diversity to occur. To quote one specific example: generous governmental funding of the Queen Elizabeth II Foundation for the purpose of assisting the arts and culture in this country has not been of much help to the Maori sector — Maori art and Maori cultural aspirations have had no real assistance from such a Foundation.
6. For cultural needs, finally, to be satisfied in the urban areas a deliberate promotion of the following is required:

#### A. IN SCHOOLS

1. Maori language and Maori Culture Clubs in secondary schools with a significant number of Maori pupils, or of pupils interested in such aspects;
2. When Maori language courses are established, the

creation of linkage schemes with primary and intermediate schools contributing pupils to such secondary schools;

3. More refresher courses for teachers of Maori, and for leaders and instructors of Maori Culture Clubs;
4. The promotion of Polynesian Festivals between schools on an Education Board and then on a Dominion-wide basis, run on the same lines as, or by the organisers of, the Polynesian Festival.
5. The sponsoring of Maori Oratory programmes on the lines of the M.E.F. Korimako competitions;
6. The promotion of field trips for urban pupils to rural communities on the lines of rural-to-urban school trips, or the successful live-in-the-city courses organised by the Department of Maori Affairs.
7. The creation of special courses for fluent speakers of Maori to enable them to teach Maori as itinerant specialists in linked school programmes.

#### B. MARAES

1. The removal of obstacles (e.g. financial, local body or district schemes, etc.) preventing the rapid completion of marae complexes in the urban areas;
2. The immediate setting up of arts and crafts school in other urban areas so that the traditional skills are taught and the material culture objects produced can be utilized in marae buildings. Such schools should be tied to marae projects and not specifically for tourist consumption;
3. The promotion of full-scale whare-waananga type courses for marae and their supporters;
4. The upgrading, through financial grants, of the Archives of Pacific Music so that the resulting collection, and efficient methods of teaching waiata, can be made available more efficiently to Maori individuals and groups needing the material and methods;
5. The provision of adequate special fellowships to enable urban marae, University, and Teachers Training College Maori Studies programmes to gain the knowledge and expertise of Maori elders in rural and urban areas on a full-time basis.

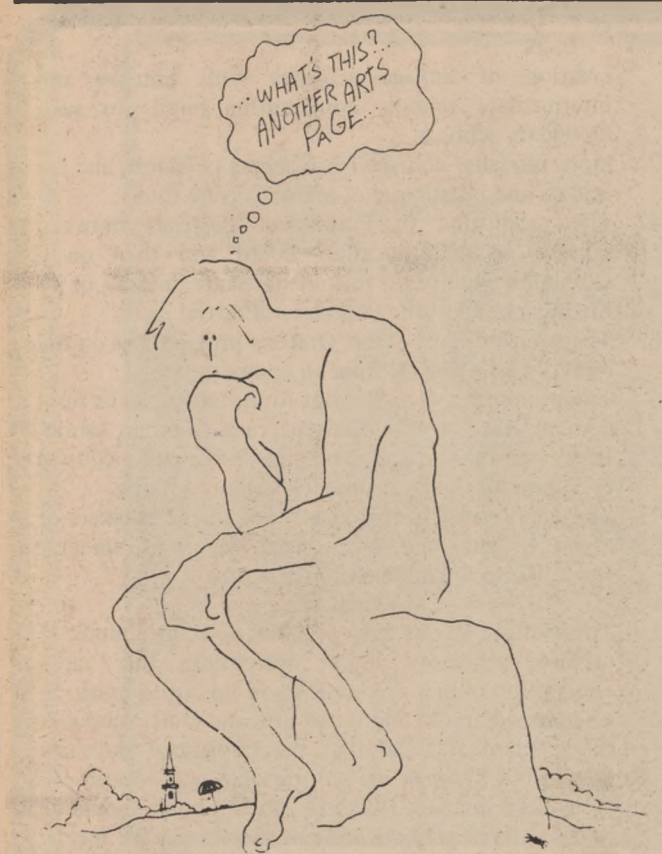
#### C. GENERAL

1. The reorganisation of Maori Affairs Departmental offices in the urban areas so that they can adequately service the needs of the Maori people. Two suggestions come immediately to mind:
  - (i) that the status of an office be tied to the Maori population of the area it services;
  - (ii) that the positions of authority be made relevant to the needs of the Maori people and not to that of the Public Service or its Commission.
2. Assistance to voluntary Maori welfare committee organisations to permit them to operate efficiently in their areas. Changes in the urban situation are needed so that representation is based more on natural groups and geographic areas rather than on artificial street blocks.

#### IN CONCLUSION

Maoritanga belongs to the Maori people and Maori society is sufficiently open so that others can share in its benefits and continuation. This heritage continues, but with some difficulties in urban areas. Given an opportunity to make this latest migration a successful one, a healthy, peaceful, multi-cultural nation will continue. It is for government to read and understand the spirit of the times and to accept that the Maori people are willing to participate in the destiny of this nation. This destiny, however, has to recognise the surging spirit of cultural survival. Just as there is room in this land for all Maori people to handle the two cultural traditions with ease, so too there be room for Pakeha people to participate in this bi-cultural tradition. This is relevant to the Maori Policy Convention. There has been, and there is, a government fixation on a person's biological descent and this permeates definitions for census and legislative purposes, and yet there is no way of measuring biological descent. Due regard should be paid to the realities of multiculturalism. As a starting point, "eligible population" in the phrase "the number and distribution of Maori electorates will be determined on the basis of eligible population" can be reinterpreted. If this is read to mean that a person who feels sufficient empathy with Maori aspirations to enrol as a Maori, he should be part of the "eligible" Maori population regardless of biological factors. The Maori seats will then be the first true multiracial seats. This, however, as a side comment. The need to provide the opportunities for satisfying the cultural needs of the urban section of the Maori people is the key to sustaining Maoritanga. If Maoritanga does not find roots among the skyscrapers and concrete stretches of the cities, then the whole country will be the loser. For the Maori people, the seeds sown from Rangiatea will have become shrivelled and sterile. Teenāa koutou.





## arts centre

### PRESENTING THE ARTS CENTRE

The people involved in the Arts at Auckland University need a hefty great kick up the end where most physical activity takes place. By retaining their policy of sectionalism, they are helping to destroy any interest that may possibly be fostered among the general student body in the arts. A symptom of the feeling the thing called Art evokes in the masses can be seen in the shambles that is the Arts Centre. If we, as a cultural family, are to prove our brotherhood, what better symbol can we have than completely revitalising that chronically sick Arts Centre.

Allow me to give you a number of examples of what we can do and why. It is true that to be able to produce works of great beauty, one must be in an environment that does not obtrude, but it is also true that this environment must not be so overwhelmingly chaotic as to effectively destroy any inspirations immediately they occur. So what must be done to the Arts Centre is to clean the place up, make it warm and workable, without going to extremes of development.

The first thing that strikes one who approaches the building from Grafton Road is the building itself, and its surroundings. The facade has absolutely no character of its own at all. It just looks like a dirty, decayed old building which has fallen to a state of disrepair through lack of interest. Like all vacant sections, the vultures that are car-owners have swarmed over this ground, blocking the main entrance at times. What I would suggest is that we prevent the cars from reaching their breeding ground and commission someone to completely change the environment outside the Arts Centre so that anyone walking up Grafton Road can see, symbolically presented before them, a life-giving artistic energy concretised.

Once inside, one can't help but receive the same feeling of decay through lack of interest presented by the outside. All the defects inside can be remedied in much the same manner as those outside. We must commission someone to create a warm environment throughout the whole building (including the lavs), always bearing in mind which activity must be catered for in each section. Heaters must be added, and adequate ventilation equipment must be installed throughout. The power supply must be increased to take the load of fifteen spots operation at full power at the same time along with all the other electrical installations. But above all, the whole building must be maintained in the best possible state of repair.

If we are to get as much as is possible out of the place, all the people making use of its facilities must take an active interest in its running. What more inspiring way is

there to foster this interest, and at the same time bring all the cultural bodies together for an informal exchange of ideas; then by meeting together in the Arts Centre on Sunday 15 April, at 7.00 p.m. I have guarantees from the Union Manager and the Custodians that whatever decisions arise from this exchange of ideas will be listened to, as they have no real idea of what we, the users, want from the building. If you would like to hear more, come to the meeting or ring John Bailey 887-879 and let's enthuse together.

## andre tchaikovsky interview

Music Society interview with Andre Tchaikovsky, who took part as soloist in a recent concert with the Symphonia of Auckland.

### ON COMPOSING

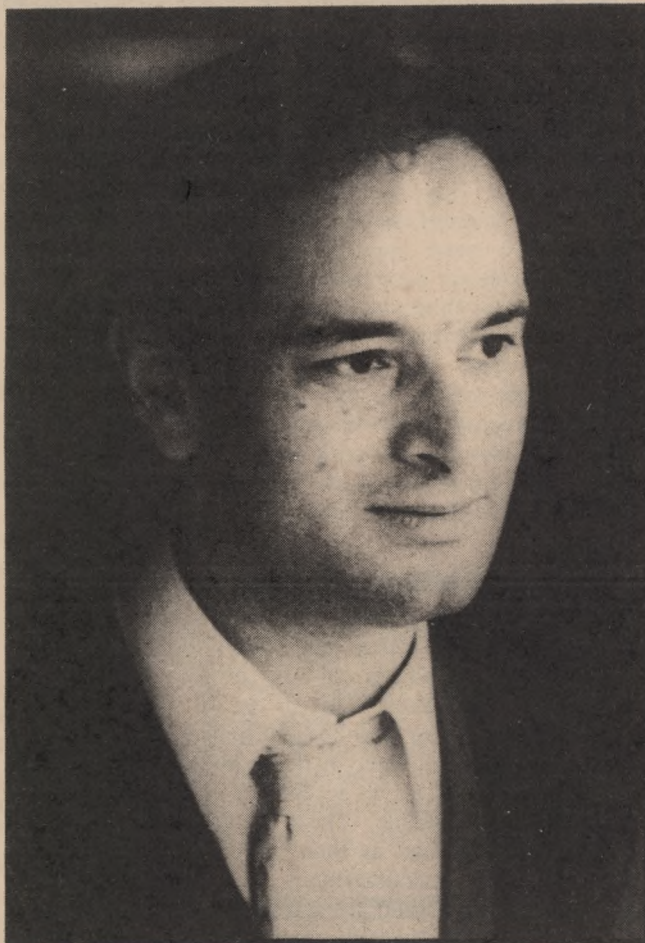
TCHAIKOVSKY: I am still composing; I have made it a principle not to compose on tour, but I can do things like orchestrating. Occasionally I take a day off and fill in the harmonies or the counterpoint, but I can't afford to get very involved in it because it's not only a question of the performance of the work; I've been known to get onto the wrong ; I'm terribly absentminded.

Interviewer: What are you working on at the moment?

Tchaikovsky: I've got two projects. One is a long term project. It is an opera. It will take ten years or so, considering that I only write in my spare time. I take a lot of time off, more and more you see. The first String Quartet has been my most successful piece so far. It's been played seven times so far which is a lot for me.

Interviewer: What basic style do you follow — serialism?

Tchaikovsky: No, oh no. It's not serial. — It's very vaguely tonal. I mean I can show you that it's tonal but I



wonder if it would strike you as tonal when you hear it. I have completed a piano concerto since my last visit here which was in September '71. I mean I completed it in '71 and it's going to be played early in '75 but not by me.

There are several reasons; the main one is that I want to be the audience during the rehearsals to be able to correct things that may not be right in the orchestration. Secondly I'm sure I would be terribly nervous. I would be nervous as a pianist, nervous as a composer.

Interviewer: Do you find that you can interpret Chopin with a better understanding because he like you was exiled from Poland?

Tchaikovsky: No I couldn't say that. I don't think of music in extra musical terms. Even if it's a piece that has a title like some Schumann pieces or some impressionistic pieces — even if it has a title like 'Ondine' or 'Jeux d'eau', 'Les Reflets dans L'eau' — I don't think of the water, I think of the music.

Interviewer: Do you prefer piano recitals or work with orchestras?

Tchaikovsky: No I prefer working with orchestras and playing chamber music because there is the joy of companionship and teamwork as well as the joy of music making. My favourite composer is Mozart.

Interviewer: Could you give us your views on Stockhausen and Boulez?

Tchaikovsky: I don't feel in any position to talk about them.

Interviewer: You don't perform their music?

Tchaikovsky: No, considering it doesn't matter to them what note is being played by whom at what time I really don't understand how such a person can call himself a composer. If he's sitting in the hall when his own piece is being performed and he's no idea what is about to hear I wouldn't call him a composer. To me the essence of music is that he does know what note is being played by whom at what time.

Interviewer: So you wouldn't agree with indeterminacy?

Tchaikovsky: No, the aleatoric school is completely wasted on me. I feel that the least you can do is choose the note.

### THOUGHTS ON

#### ELECTRIC KEYBOARD INSTRUMENTS

I once played an electronic organ in a circus to replace the resident circus organist had just been eaten by a lion. That's absolutely true. This is my only experience of an electronic instrument. I don't think I was much of a success. I didn't have the right repertoire for a start.

### RECREATION

As it happens I have just taken up transcendental meditation which is related to yoga (in reference to Menuhin). It doesn't include the physical exercises that yoga does. It's not as strenuous.

Interviewer: In what way does this help you with your concerts?

Tchaikovsky: I don't yet know since it's only a matter of weeks since I have taken it up and the results are gradual, cumulative. I can tell you one thing; there was an earthquake in Wellington and I happened to be meditating at the time, and the hotel I was in was shaking. Everything around me, I was on the top floor of the Travelodge Hotel and the top floor always shakes the most. And I thought 'Um, must be an earthquake' and I couldn't care less as I remember being in an earthquake in Tokyo in an earthquake-proof building; specially built new hotel to withstand earthquakes. I knew there was no danger and despite that I was sick with fear so meditation does relax one, there is no doubt about that. I haven't gone into the theory behind it... but on a purely physical level it does something very beneficial for the nervous system.

## ubi eros

### UBI EROS THE FIRST IN A PROGRAMME OF LUNCH-TIME THEATRE REVIEWED BY PAUL WENTFORD

Independent Theatre's lunchtime theatre shows potential, but at the moment that is all. This more intimate form of theatre has never been particularly successful in Auckland, but it could be a good way for students to spend a lunch-hour. Kevin Wilson obviously realised this and used members of Theatre Workshop in his cast.

The programme, entitled 'Ubi Eros' (where is love?), consisted of two 'plays'. After the first, I felt like saying Ubi (where is the exit?). A more unconvincing performance it would be hard to find. Neither actor knew their lines, there was no inter-action, and after it, one was

left with th  
is that if  
enthusiasti  
been so go

The sec  
that the pl  
again not  
their lines.  
deep come  
can't imag  
rehearsal  
performan  
unrady pla  
charge seve  
Howeve  
the fact th  
can now o  
and will f  
lunch-time  
good.

CHRISTOPH

"TI

M

IN

AU

SAT

— 8.

ALL

S

SPEC

the

p

We

66

R

the

(V

F



don't think of  
it's a piece that  
pieces or some  
has a title like  
dans L'eau' - I  
music.

Is or work with

orchestras and  
e is the joy of  
ll as the joy of  
is Mozart.

on Stockhausen

on to talk about

ic?

matter to them

at what time I

person can call

the hall when his

s no idea what is

composer. To me

now what note is

indeterminacy?

is completely

can do is choose

ENTS

circus to replace

ist been eaten by

is is my only

t. I don't think I

the right repetoire

p transcendental

(in reference to

cal exercises that

o you with your

only a matter of

the results are

thing; there was

happened to be

el I was in was

on the top floor

op floor always

lm, must be an

as I remember

Tokyo in an

uilt new hotel to

as no danger and

meditation does

it. I haven't gone

a purely physical

for the nervous

ME  
RE  
ORD

theatre shows  
all. This more  
een particularly  
a good way for  
Wilson obviously  
re Workshop in

where is love?),  
felt like saying  
e unconvincing  
ither actor knew  
after it, one was

left with the feeling that nothing had happened. The pity is that if there had been some work done and an enthusiastic, but controlled performance, this could have been so good.

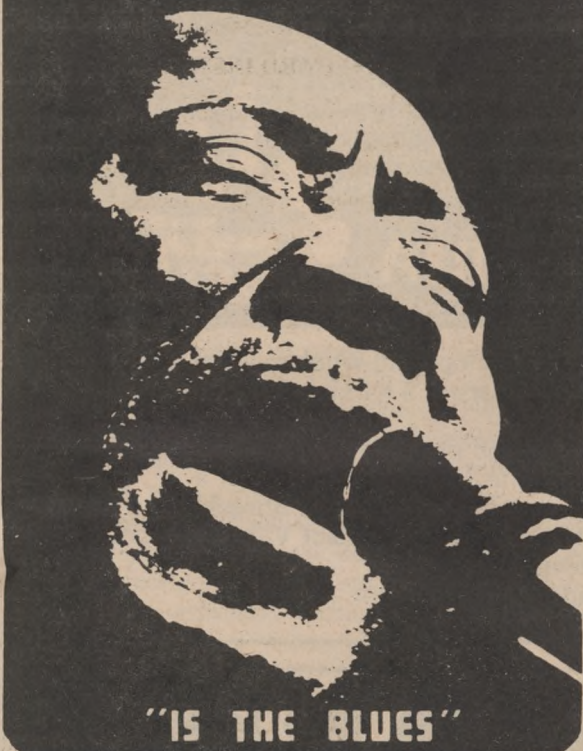
The second play managed to raise a few of the laughs that the play deserves. The full potential of this play was again not realized because the actors didn't even know their lines. How they expected to concentrate on giving a deep comedy characterization whilst groping for lines, I can't imagine. This performance was nothing more than a rehearsal in which we saw the beginnings of a good performance. It was totally unprofessional to put an unruly play before an audience, and have the audacity to charge seventy-five cents.

However, despite this, I must draw your attention to the fact that there was some glimpses of good theatre. I can now only hope that Kevin Wilson has learnt his lesson and will fully prepare his programme in this series of lunch-time theatre. I repeat again: it could have been so good.

CHRISTOPHER CAMBRIDGE and Barry Coburn present

"THE LIVING LEGEND"

**MUDDY WATERS**



"IS THE BLUES"

IN ASSOCIATION WITH JOHN GUNNEL  
— FOR ROBERT STIGWOOD —

**AUCKLAND Y.M.C.A.**  
**SATURDAY APRIL 28TH**  
**— 8.30 P.M. Book At Cornish's**  
**ALL SEATS — \$4.10 and \$3.10**  
**SAVE \$1 PER SEAT**  
**SPECIAL STUDENT DISCOUNT**

...\$1 off \$4.10 SEATS...

*the original*  
**poncho bar**  
his! hers! theirs! originals

Handmade sandals, shawls, students bags,  
etc. Nothing mass produced.  
Students 10% discount if needed.  
73-320.

We've moved to  
66 PITT STREET, AUCKLAND, ph.  
ROUND THE CORNER FROM KARANGAHAPE ROAD

*the tiny shop with the BIG reputation!*

(We mail anywhere! here, and overseas!)

Ph. 74-554 FOR APPOINTMENTS  
253 SYMONDS ST., OPP. P.O.

COLOUR  
PHOTOGRAPHY  
NATURALLY

by ANTHONY HENRY

GRADUATES  
SPECIAL RATE  
FULL COLOUR PORTRAITS  
4 FOR \$4.00

## waterbeds

The lowest-priced beds in N.Z.  
King-size — \$37 Single — \$27  
Shipment free to anywhere in N.Z.  
write

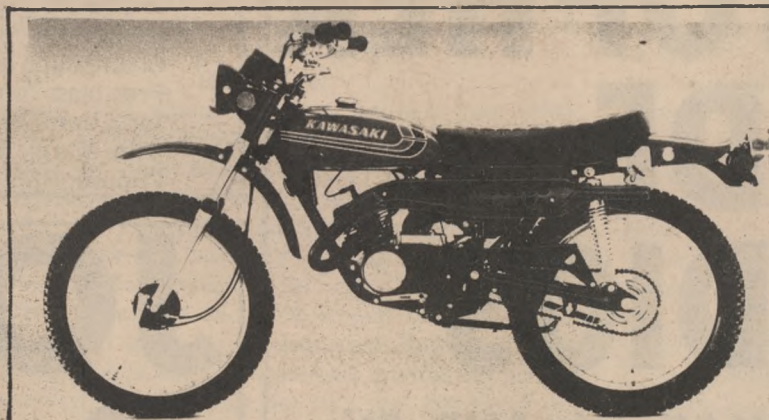
Jive Waterbeds  
Box 2311  
Christchurch 1

## STEEL PHOTOGRAPHY

36 Wyndham St, City,  
offer **FREE** sittings  
to all Graduates  
Phone 373-370

## CAPPING

## Kawasaki



PRICE — \$629 cash  
DEPOSIT — \$210

WEEKLY PAYMENTS

\$2.25 (over 24 mths) including

- \* Interest
- \* Insurance
- \* Registration

**Kawasaki**  
**100 G5**

100 cc 2-cycle, rotary disc valve single. 11 hp. 66  
mph (107 kph). 5-speed. Full instrumentation.

**SAVE**—on low interest, 8%

**RELIABILITY**—Kawasaki Guarantee—6 months or  
6000 miles on parts and labour

**SAFETY**—Big brakes, cradle frames,  
superior suspension

**SERVICE**—Excellent workshop facilities

**ACCESSORIES**—full range of clothing, helmets, etc.

**STUDENT DISCOUNT**—Enquire now for savings on  
spares and accessories

**GET MOBILE TODAY—AT**

**LAURIE SUMMERS LTD.**

83 MT EDEN RD  
PH. 74-329  
275 QUEEN ST ONEHUNGA  
PH. 666-249



## Money... when you haven't got much of it how you handle it counts



Maybe Russ Blakeman  
of the BNZ can help you  
sort it out

Russ understands the sort of mind-splitting  
financial problems students face. He can  
explain BNZ services like cheque and saving  
accounts, travellers' cheques and so on,  
as well as specific BNZ services a lot of  
students have found useful.

1. **BNZ Education Loans**  
Short term to tide you over or for several  
years. These loans are tailored to fit  
your needs and expectations.
2. **BNZ Consulting Service**  
Free, helpful, financial advice from people  
who understand money and how it works.

Call Russ Blakeman, University of Auckland  
On-Campus Branch, Old Student Union  
Building. Phone 370-385 and fix up a time  
for a chat.



**Bank of New Zealand**

The only trading bank wholly owned by the people of New Zealand

# CHRISTOPHER BEDE STUDIOS

HAVE RESERVED MAY 4th AND 5th  
FOR

## GRADUATION PHOTOGRAPHS.

**FREE — APPOINTMENT  
FREE PROOFS WITH ORDER.**

**PH. 34-404**

**STUDIO ADDRESS  
24-26 BURLEIGH STREET  
(off Khyber Pass—Symond St end)**

**PLEASE MAKE APPOINTMENT**

## let Villa Maria introduce you to wine



Statues of antiquity. Cultured Architecture of age.  
Paintings from the great Masters. These are items of  
character. Villa Maria brings you this tradition and  
character in their wines. Discover Villa Maria now.

**VILLA MARIA**  
VINTNERS OF QUALITY WINES.



Available from leading Wineshops and Wholesalers throughout  
N.Z. and the Villa Maria cellars at 5 Kirkbride Rd, Mangere,  
Auckland.

If you are planning a function phone Villa Maria for specialist  
advice and costing on a Wine & Cheese function or a  
Champagne & Chicken function or a Beef & Burgundy party.  
Free glass hire, free chilling service. Contact Villa Maria now  
for a quotation and advice.

Villa Maria, 5 Kirkbride Road, Mangere, Auckland.  
Phones: 666-007 & 663-323

# JOHN DALE

for uncomparable  
Wet Weather Specials

now's the time to prepare for winter  
riding. We have just received further  
stocks of Blackleather calf length  
boots. Save \$5.00. Special price  
\$17.50. Nylon coveralls assorted  
colours. Save over \$7.00. Special price  
\$8.95. Nylon overtrousers blue grey &  
green. Save \$1.40. Special price \$5.95.  
Also warmlined-gloves ideal for riding  
or driving. Special price \$2.50

Call and outfit for winter at

**JOHN DALE  
LTD.**

525-529 Karangahape Road  
Late night Thursday

Student wanted to live in with three teenagers while  
parents on trip May 16 to June 4. Prefer someone with  
drivers licence. Transportation, nice home in the  
Waitakeres, board and minding fee provided. Ph.  
WUA-687 evenings.



FOR  
GRADUATES PHOTOGRAPHS  
PASSPORT AND I.D. CARD PHOTOS  
**TORNQUIST STUDIOS**  
14 St Kevins Arcade  
Opp. Rendells in K. Rd.  
Phone Mr Boswell  
370-329

I SAY, I SAY,  
THE TECHNICAL  
EDITOR IS GOING  
TO GET TOLD OFF  
BY THE ADVERTISING  
MANAGER FOR NOT  
PUTTING THIS AD  
UP

The celeb  
Universities  
and like mi  
opponents o  
appeared wi  
here in Auc  
minded of al  
Capping is se  
out the dra  
months.

The Capping  
from the old  
were assessed  
May. Now m  
with conver  
University to  
of Capping a  
with a Decen  
quite feasibl  
justification,  
celebrations?

Capping v  
four features  
1) Concert (A  
2) Book (Auc  
3) Procession (C  
4) General

THURS M  
26th L  
A

FRIDAY M  
27th L

SATDY M  
28th A  
N

SUNDAY  
29th A  
N

Join



# CAPPING 1973



## CAPPING - 1973 THE BACKGROUND

The celebrations surrounding Capping in New Zealand Universities have long been the bane of "Mothers-of-Ten" and like minded social critics. In the past year or so opponents of the less couth aspects of Capping have appeared within the Universities themselves. However, here in Auckland, which is by far the most politically minded of all, (insofar as activity on any large scale goes) Capping is seen as a week-long backstage on which to play out the drama's wanting expression for the past 12 months.

The Capping ceremonies themselves are hang-overs from the old sailing ship days when examination papers were assessed in Britain and the results not known until May. Now most degrees could be conferred in December, with convenience to graduates who are leaving the University town to work or study elsewhere. Abolishinists of Capping advocate some administrative reorganization, with a December or January ceremony which would be quite feasible, but what of Rag week which draws its justification, if not its impetus, from the May celebrations?

## THE QUESTION

Capping week differs in the five main Universites but four features are common to all:

- 1) Concert (Auckland - Revue)
- 2) Book (Auckland - Capping Book)
- 3) Proceh (On Wednesday 2nd May in Auckland)
- 4) General Exuberance (Drinking, Stunts, Pranks,

Letting-off-steam-after-a-hard-first-term etcetra in which Auckland leads the field)

Many thousands of dollars are solicited from the public by street collection or profit making on Book and Concert, and much of this money is given to charity. "Letting off steam" and collecting for charity have already replaced "celebrating Graduation" as the real rationale for Capping week throughout New Zealand.

Here in Auckland, things are much the same. The photographs in this section, for example, are of Capping week 1971. Last year, Capping also folded due to there being no proceh; capping book 1972 stooped to a plastic bag containing a few bits and pieces including (rumour has it) a contraceptive device in some bags. This year, the mainstay of the Capping week, Capping Book, did not sink to that level Victoria's level of employing (in 1970) a professional humorist in order to raise the standard of the publication.

## THIS YEAR

Capping 1973 should be one of the best since 1970 which saw the whole of Auckland respond to some of the best floats and stunts since 1958 (a good year for Caps). Although lagging some 8 months behind in organization due to the Capping-Controllers non-efforts, the enthusiasm seems to have taken up the slack. Although last weeks back-stabbing in the Abortion and Anti-abortion factions show the lengths to which some individuals will go to force their views down another's throat, Capping is surely non-political internal happening that every student can feel, not only part and parcel of, but realize that he, as representative of the whole, is on public display. If the University student body is not united or is alienated against itself then this one week to

show anybody, (including ourselves) that we are able to work as a unit scurries past into the refuge of the May Holidays.

I, personally, see no reason for Capping Week this year to be anything else but a rip-roaring success. But the rip is of the Public pockets mot of posters, and the roaring is of estatic jubilation after a flour-bomb direct hit from a float top, not 50 Womens Lib members celebrating someone's new scar.

## WHATEVER THE ISSUE

Whatever the issue that will be pushed during Capping Week (be it pollution, ecology, Peace Media, monopolies or society in general), the more people participating the better. There seems to me to be a type of Capping fever/feeling; that once felt never leaves. Antibodies are useless and once each year, the bugs bites again. The individual becomes hot, flushed, feverish and fanatical, because STUNTS are about to be pulled off. We can get away with murder... (oops! wrong word) over Capping Week - its merely a matter of taking part in whatever happens to be going - knowing that 9,600 other long-haired, poverty-stricken, mind-twisted, loveable, cuddly and cute people just like you will be wishing you all the best - and right in there beside you.

I'm going to have one of the best times of my life over Capping '73 - something I can tell my parents all about next time I go home. Jump on the bandwagon that tradition has so thoughtfully provided for you and enjoy it. Every beautiful minute of it.

And best of luck!

B. McConachy  
AUSA WIZARD

(with thanks to C. Draper) - Focus 1970

## and this is what you do

CAPPING 73		
THURS 26th	Morn	Drinking contest in quad
	Lunch	Jelly pool in Rudman Gardens
	Afternoon	Folk Soc concert in Albert Park
FRIDAY 27th	Morn	Balloon erected, Band in quad, Pollution Parade down Queen St.
	Later	Cafe Party - candlelight & waiters - 60c
SATDY 28th	Morn	Radio U does on air
	After	Crippled childrens party in cafe, 1 - 5 p.m.
	Nite	Andromeda stir - Truth Bldgs, Symonds St 10am till after midnight.
SUNDAY 29th		Free morning in quad
	After	Church Service
		Picnic in Albert Park - 7 Bands, food and drink provided
	Nite	Andromeda stir (cont...)

MONDAY 30th	All Day	Boatbuilding
		Drink the Pub Dry -
	Lunch Nite	Ms Capping contest in quad
		Mystery Barn Dance - farm costume - 60c
		Revue, Wynyard Tavern.
TUES 1st	Morn	Motor bike rally
		Boat Race - 11 am
		Float building all day
	Nite	Revue, Wynyard Tavern
WED 2nd	Morn	Engineers' Trolley Derby
		PROCEH - 11 am, and CHARITY COLLECTION
	After Nite	Pub crawl
		Filthy Freds Frolicking Function - free to charity collectors - 3000 cans \$1 to outsiders with three free cans.
		Revue, Wynyard Tavern.
THURS 3rd	Morn	Graduation Proceh to Town Hall
	Nite	Grad Ball at Mandalay - \$14 Double

## ANDROMEDA STIR New Zealand's First QUADRAPHONIC CONCERT

Saturday 28th - 10 am till after midnight - Behind Truth Buildings, Symonds St. - Mind Blowing Light Show - Films \* Poetry \* Drama - Two Science Fiction Films  
Orb - Dragon - Kindred Spirit - Dutch Courage - Ticket - Bring an Instrument, Jam with a Friend. Food and Drink, Prizes - ONLY \$1.50

## CRASH THREE

Presented by Theatre Workshop and Living Theatre.  
28th April to 5th May - 8.00 p.m. Arts Centre, 24 Grafton Road, Public \$1 - Students 80c.

Enquire at Capping Office, 1st floor Student Union Bldg., just above Studass Office.

**VOLUNTEERS**

NEEDED - TO TAKE  
PART IN PROCEH  
AS PEOPLE OR IN  
COSTUME - Room 111

**JOIN PROCEH - AND LIVE!**

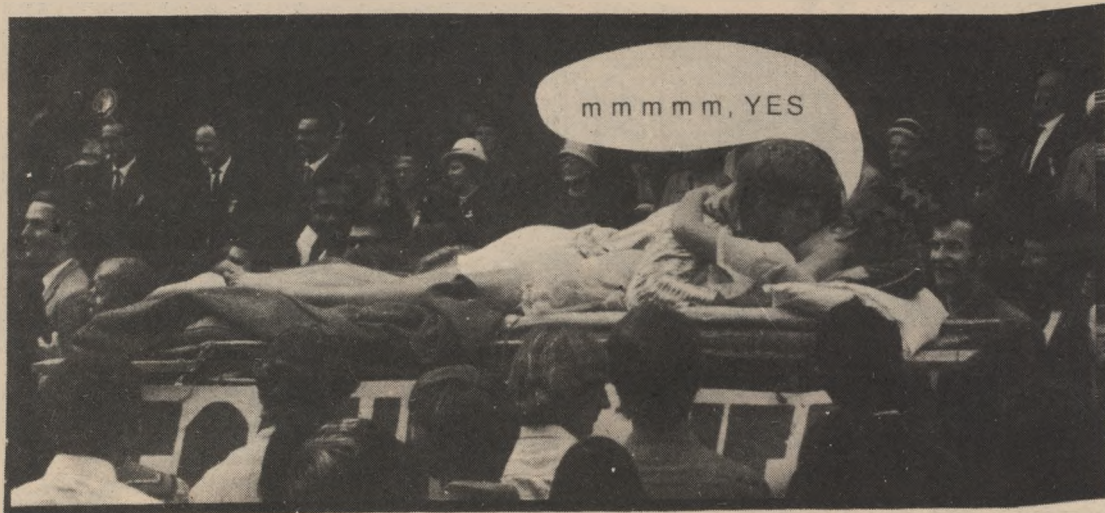
TORNOUST STUDIOS  
14 St Kevins Arcade  
Opp. Rendells in K. Rd.  
Phone Mr Boswell  
370-329

SAY, I SAY,  
THE TECHNICAL  
EDITOR IS GOING  
TO GET TOLD OFF  
BY THE ADVERTISING  
MANAGER FOR NOT  
PUTTING THIS AD  
IN THE RIGHT WAY  
UP.



# Get Involved In Capping

its lotsa fun



build a phloat for procesh — materials available



boat race — piss for the winners



WINNING the 1971  
WALK THE PLANK  
competition

