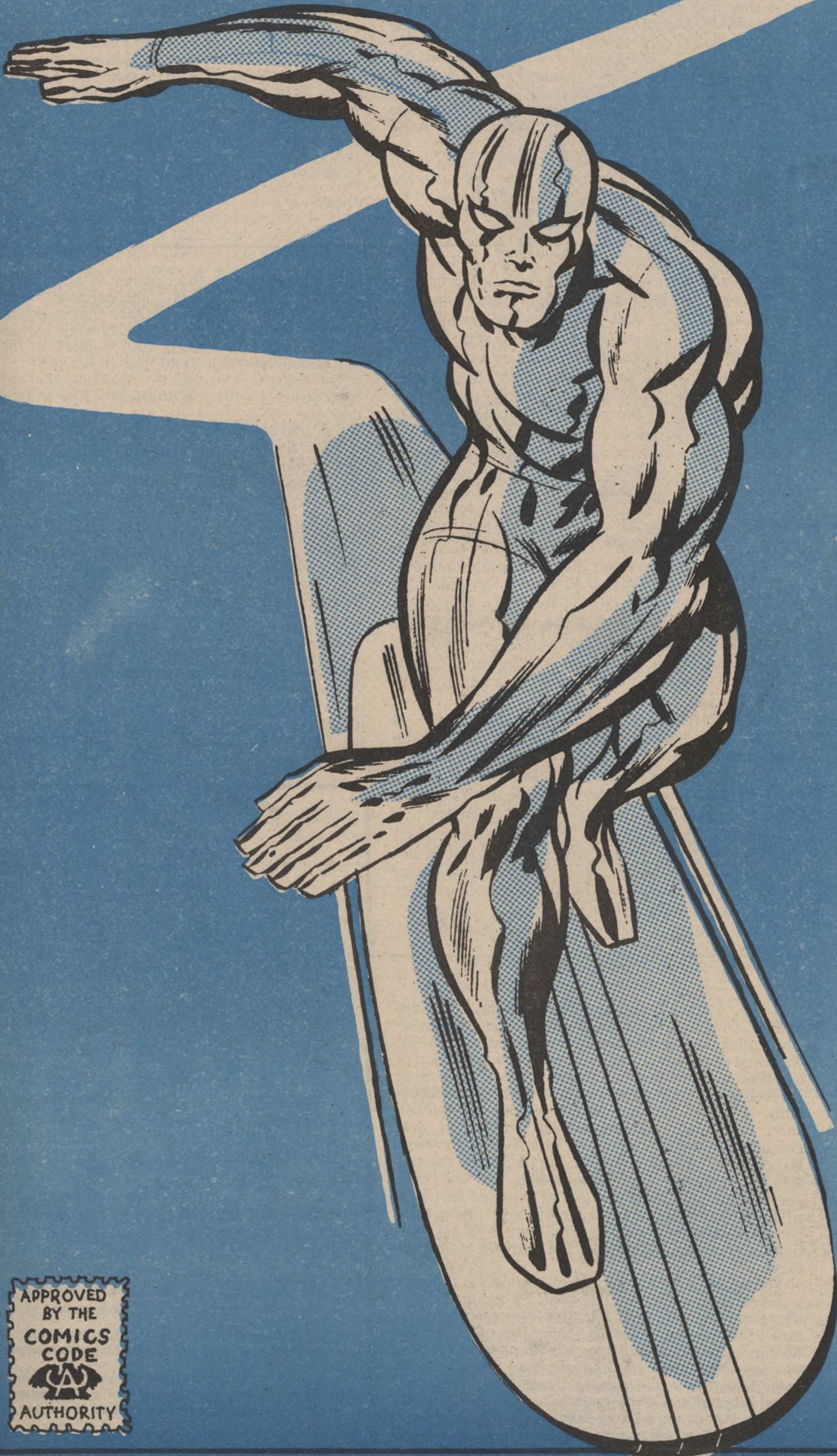


NZCC 378-95 C88

THE SILVER SURFER



CRACCUM

THURSDAY
SEPT. 20th

1973



Malaysian High Commissioner de Silva is having his impact. Malaysian students having received their warning have taken it to heart.

Jack de Silva is a menace. Unlike his odious colleague South African Consul-General Philips, who merely defends the virtues of the South African system at every occasion, de Silva is trying to enforce his country's system in New Zealand.

In the days of McCarthy, the symbol of fear was the black-list. That was the fifties which we denounce: but Malaysia is still using this method to shield its students from the contamination of 'subversive influences'.

In Malaysia the ruling government uses the word 'communist' as a portmanteau word for anything that is anti-government. It is a classic paranoid reaction which unfortunately has been effective in stifling democratic opposition in Malaysia.

Malaysian students here feel harassed by undercover agents whose identities they can only suspect and are cajoled by such police state methods into having the right attitudes.

The Malaysian Government endeavours to use the Malaysian Students Association (M.S.A.) as a focus for loyalty. Malaysia House, its headquarters, was set up as a controlling body for the students and it retains this function.

The rival Malayan-Singapore Students Association (M.S.S.A.) is something that de Silva never tires of trying to destroy for it was freely formed and is thus tenuously independent.

The racial melange in Malaysia, which parallels Fiji, is important to note. In Malaysia, the native Malays exercise political control while financial control is under the native born Chinese.

To facilitate the social emergence of Malays, the



criterion for entry into Malaysian institutes of higher education is deliberately racist. However, as the Chinese are more affluent those who pass their G.C.E.'s often use parental help in going to overseas universities.

It is incredible that in these days of detente, with Nixon going to Peking, that Malaysia should have such an anachronistic attitude to communism, out-flanking Nixon on the right. However, Malaysian society itself is still feudalistic with only the trappings of democracy and thus a rigidified stance is needed to retain a repressive social order.

The Malaysian government is still facing the seventies with the fifties mentality. Not for them the sophisticated understanding of bourgeois society that Lee has. Rather, Tun Razak's government fears that these students could coalesce as a disaffected minority and ultimately cause internal troubles within Malaysia.

Social change is not regarded as a palliative to be applauded but rather as a Chinese dragon to be feared.

Which is where de Silva's statement comes in. It cannot be seen in a void but must be linked to the heterogeneous complexities of modern Malaysia.

One Chinese student quoted me Orwell's line 'all

animals are equal but some are more equal than others'. 'We're the others, he said.

For all this how does the issue of what happens to those Malaysian students affect us?

For a start, they are here, among us as fellow students. They have come to our society and they have seen how it is possible to debate issues and to state individual positions - and having done that we charitably send them back to a society that is not prepared for revolutionary ideas like freedom of association.

This cannot be tolerated from the point of view of academic freedom. It is easy to pass the buck and say it is not our struggle but such arguments usually boomerang back on us.

If there is a network of informers operating and the evidence seems to confirm it, then this means that many students feel insecure among their own countrymen, are unable to settle down to work or participate fully under such stress.

Let us accept that they need our help, that we will strive to allow them the freedom we ourselves enjoy. If we start to differentiate between them and us then we have rifted ourselves apart.

We must demand an end to de Silva's jack-booted cronies and stop an intolerable intimidation of our friends who need us now.

We would not be likely to tolerate the operations of organisations like the KGB, the KCIA, or the Shim Beth were they to take place openly in this country. And yet Mr de Silvas words amount to exactly the same sort of coercion. The governments obligation is plain: de Silva must be expelled from this country immediately, and steps must be taken to ensure that his type never again exert their influence on the people they claim to represent in this country.

Brent Lewis

LETTERS TO THE EDITOR



Dear Sir,

Last year, Lee Kuan Yew, the Prime Minister of Singapore stated that he sent dissident communist students to New Zealand because conditions were such that they returned to Singapore as only armchair critics. Now the Malaysian High Commissioner in New Zealand is saying that Malaysian students coming to New Zealand to study are returning home as communists.

Have conditions at New Zealand Universities changed so much over the last few months?

Confused

Dear Sir,

The bold accusation of the Malaysian High Commissioner on the Eastern Cultural Concert came as a shock to most of the Malaysian students. If I were at home, I would not dare to put my opinion in black and white. (You always have to be aware of how to speak, when not to speak and for whom not to speak.) I do not intend to speak for the Otago Chinese Language Club nor to comment on the speech of the High Commissioner. I am writing solely under the pressure of my conscience. I was an audience at the performance and I think I should at least do justice not only to my own conscience, but also do the public, including our local friends. I should elucidate what I (including my circle of friends) think of the concert.

Pardon me for not remembering specifically the 'Chinese Chauvinism' elements expounded by Mr. Jack D Silva. The first item of the concert was a Malay song which impressed me very much. There was also a great Malay fisherman dance, backed by typical Malay music and proped with the rural 'kampong' scenery. Another item which I can recall some atmosphere of the Malay culture was the bamboo dance which shoed the padi planters sowing, planting and harvesting. The costumes the motion, in fact everything brought my mind back to my beloved homeland. I cannot understand for certain what Mr. De Silva's 'Chauvinism' could mean. If any racial issues were to be raised, I would say it is that the Indian Culture has been left out totally in the concert.

Perhaps after spending so many years overseas, Mr. De Silva has been out of touch with the current

affairs at home. As far as I know, almost all the items are exact replication of the cultural performances at home. I had seen a similar performance (with many same items) in Kuala Lumpur at the beginning of last year. The same performance took another nation wide sweep a few months ago by the students of the University of Malaya. I presume the government had censored everything before anything is to be put out to the public. The arts is certainly local. When it is allowed to be presented to the audiences in New Zealand.

A few months ago, when the Finance Minister Tun Tan Siew Sin called for more foreign investments, he announced in the Strait Times that the wage rate in Penang at an average is M\$0.90 per day (less than \$0.50 N.Z. currency) and that in Kuala Lumpur is M\$1.00 per day. It is not difficult to imagine how a loyal Malaysian citizen feels when he knows the low wage rate in N.Z. is more than twenty times as high. If a Malaysian student were to tell the others this fact, would he be a suspected subversive communist? Would the above fact be a political propaganda?

There are too many problems in Malaysian. Good citizens are not only the blind and the dumb. I am glad that the Eastern Cultural Concert had showed the reality that the others feel ashamed to show to their foreign friends, Malaysia is not as prosperous as what a 'Candle Dance' might tend to imply.

I would suggest Mr. De Silva go to the concert himself if he has a chance next time. He should not depend on his followers as he told us at the social gathering. They might mislead him. Sometimes dogs bark simply to please their master.

anon.

Dear Sir,

It was a little surprising on Thursday, 13 September, to see the two pro abortion articles in Craccum, after having been told by the editor that he was tired of the issue and going to give no more space to either pro- or anti-abortion. It was even more surprising considering the result of the recent referendum. It is also amazing that Craccum can publish such emotional, anti-intellectual articles as was embodied in the sob-stories of 'Abortion-A Personal Experience'. The amusing juxtaposition of the one article deploring the emotionalism of the anti-abortionists with their pictures of mangled fetuses, to the sob-story articles supplemented by one equally gory picture of the mangling of mothers in illegal abortions, effectively undermined the purpose of the articles.

The article, 'A Miscarriage of Justice', is in itself, a miscarriage of facts. The writer's argument that abortion is the only safe, effective, contraceptive that meets the needs of women is neither true or justifiable. Mothers can die during legal abortions with the best of care. Not always is the abortion successful - sometimes the foetus is born alive. There are many safer, more effective methods of contraception. Most women, for example, can take 'the pill' and this is a very effective and pretty safe method of contraception.

Her statistics on the number of abortions had in France and the U.S.A.: are definitely subject to debate. What evidence is there that one half of all pregnancies in France are terminated by abortion, or that one out of every four women in the U.S. has had an abortion some time in her life?

No woman is forced to 'resort to the horror of back-street butcher abortionists'. If a woman can't care for a child once she has had it, then there are many who are anxious to adopt such children.

The reasons for the differing religious and philosophical views is because not all thinkers in these areas have kept abreast of modern scientific development, but those who have, now reflect the current scientific values of life. All in all, our values are changing scientifically, for the development of every sphere of life. Let's keep up to science and develop our moral values accordingly.

So isn't it time that we supposedly intelligent university students took some account of moral responsibility. These articles both indicate that there is a distinct lack of moral awareness and that this is becoming a serious problem in our society. Shouldn't we try and find solutions to these distressing problems by looking again at the values and ideals of life, that our society holds. As students, we must lead the way to a greater appreciation of life and all that it stands for. Certainly we have problems caused by unwanted pregnancies. So let's face these problems and help

CRACCUM Vol 47 No. 22



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these people in trouble, and their unwanted children. But let's face the issue in a moral and responsible manner, instead of simply avoiding it by taking the easy way out and aborting the unborn child.

Let's face it, both men and women have responsibilities to the unborn child. The woman has no right to seek an abortion without the man's consent, just as he has no right to allow her to go through pregnancy and birth, wanted or unwanted, alone. Both mother and child have the right to have full and satisfying lives. All people do. So let's stop being so worried about getting rid of the child and starting putting our efforts into ensuring this.

PS. I was interested to read in your article on 'personal experiences' that 'Ann' managed to have a pregnancy without the aid of a man. If this is the modern method of conception, then we are in trouble and had better look hard for a cure, before it reaches epidemic proportions.

— Lynn Wytenbrock

Dear Wytenbrock,

Your PS reveals you for what you are — a smartarse phoney pretending to be concerned about moral issues, glibly presenting us with a misleading "scientific" value of life, but basically parroting the cruel authoritarian line on abortion.

'Scientific values', 'lack of moral awareness' 'responsibility to the unborn child' — these are rhetorical red herrings, emotive catch phrases that you have attempted to deceive Craccum readers with. I would really like to hear you attempt to explain what these solecisms actually mean; their decoding is beyond my powers. Nowhere in Ms. Lunds' article does she say that abortion is the only safe, effective contraceptive that meets the needs of women: presumably you say she did say this on the assumption that the average Craccum reader would not bother to check back on the facts. These sort of tactics bring discredit to your lobby. The article relating the experiences of various women who have had abortions in this country was emotional, but since it was in part a first-hand narrative, it could hardly be expected to be otherwise.

I am tired of the abortion issue — tired of having to put up with living in a country which treats its women so callously, and tired of hearing stories about decent people being forced to break the law simply in order to carry on living the sort of life they choose. For this reason, and because the level of student thought on this issue as evidenced by the result of the recent referendum has deteriorated, Craccum will continue to publish such material as supports a more rational attitude to abortion. No doubt the New Zealand Herald and the Sunday News will continue to publish your version of the matter.

— S.J.B.

Dear Editor,

Last week I was heading for a very Important two o'clock lecture. To expedite my journey I took my mothers Fiat Bambina. By the time I found a parking space the lecture had finished.

I am seriously thinking about buying a bicycle.

— Francis Smith.

Dear Sir,

Intensive Elementary Japanese Course: January 1974

The purpose of this letter is to publicise the fact that the Auckland Technical Institute is planning to run an intensive course in elementary Japanese over the summer vacation period.

The course will be ideal for those who are planning to take Japanese I at University and who have had no previous experience in this field. Mr. George Perkins, lecturer in Japanese at the University, endorses this course as a useful preliminary for stage I Japanese.

The eighty hours course extends over four weeks from Monday 21 January to Friday 15 February, inclusive. The hours are 8.50 am. to 12 noon each day.

The textbook will be, Japanese: A Basic Course, by Alfonso and Niimi and this will be complemented by the use of the Institute's Language Laboratory.

The fees will be \$11.50 per student and enrolments close on October 22, 1973. Enrolment forms with full information are available on request from the Institute, telephone 34-899 Auckland.

Your help in publicising this course would be greatly appreciated.

Yours faithfully,

F.W. SHORTCLIFFE

Head of Department of General Studies

Dear Sir,

This is really too much! You have left my name off my little piece about Solaris in last week's issue, and I am very hurt. Other than that, though, the paper didn't look too bad, though perhaps not quite as good as the previous issue. Certainly Craccum looks better than that apositic Salient twaddle from Wellington, though.

Yours,

— Michael Swinberg

I apologise to readers for the quality of last week's issue, which I felt was not up to Craccum's usual idiosyncratic standards. It was the flue, y'know, and I really wasn't up to much last week myself.

— S.J.B.



Dear Editor,

You call that thing a report? I refer of course to "Myrtle Freeman's" Cumtogetha Feature which hardly qualified as such. Incidentally, why do you persist in using that 'Myrtle Freeman' moniker? It grates on me like a fingernail scraped across the bottom of a saucepan, or like chalk scratching a blackboard. So glib, so twee!

Yours, Headachey

Actually the only reason why that piece went in at all is because Ms. "Freeman" twisted my arm. I would much rather have had absolutely nothing about the festival, because I feel that the massive rip-off that was staged in Auckland the year before totally destroyed the credibility, if you like, of Students Arts Festivals for a long time to come, and that it would consequently have been dishonest of this paper to give any publicity to Artfest when it might have turned out to be another swindle. This is my reason for Craccum's lack of advertising for Arts Fest prior to the event, and for the nature of our subsequent report. I have it on rather more reliable authority than Ms. "Freeman's" (a name which so far I have been unable to dissuade her from using) that the quality of Cumtogetha was such that 'they' are thinking of never staging another Arts Fest again. So dies all trendy junk.

— S.J.B.

On Myrtle Freeman and Cumtogetha.

Cumtogetha was reported as it happened. I was sent by Craccum to Christchurch. They paid my fare. Because of this I was morally obliged to report it adequately, which I did. Most of the reporting was done by transcribing directly what people thought at the time of various events.

My opinion of the thing was reserved until the end of the report.

The style I used was that of being as objective as possible. This I think was achieved. The fact that Cumtogetha was one of the worst organised Arts Festivals ever, seemed at the time irrelevant.

I was thinking beyond it. There must be another Arts Festival. Students need to get together as people from their respective universities in this setting at least once a year. They get ideas, find out what each other is doing, and get some perspective on their own University — artistically, aesthetically. They may also, if Arts Festival is properly organised, see something fine or new.

There must be another Arts Festival. This was the point I was trying to make.

The name Myrtle Freeman, which has been going around in my head for several months, became the 'right' one when a friend found the meaning of the two words from Websters Dictionary. As public reaction to the name has been unfavourable, I shall accede to majority opinion and drop it.

Susan Heap.

Auckland Malaysia — Singapore Students Association
16 September, 1973

The Editor,
Craccum,
University of Auckland.

Dear Sir,

With reference to the article entitled "Friends in need" which appeared in "Craccum" on the 13th September 1973, I declare that none of the committee members of the Malaysia Singapore Students Association is involved.

I also wish to reaffirm the non-political nature of my Association.

Yours

Yee Siew Wai

(Secretary)

Dear Sir,

Your Advertisement, the Case for legalised Abortion (p.4, 3/9/73) worked. The next day students defeated the motion calling for abortion on demand, 640 to 516. Nobody, even students, could read such a tangle of half-truths, appeals to prejudice, idle abuse, and plain foolishness without going out and doing something to stop it: like voting no.

The writer was either very cunning or quite desperate. She argues by creating her opponent's argument in her own terms and then ridiculing the weaknesses she builds into it.

Abortion is wrong because it extracts too dreadful a price for the temporary satisfaction of selfishness: it is on the other side of the borderline between advancing human happiness and the abuse of our humanity, our dignity, our common right to life.

But if you can delude yourself that abortion is beautiful liberation, an expression of a cultivated individual conscience then you can easily convince yourself that others' revulsion from abortion is a massive conspiracy to subvert the world's women. Instead of Reds under the bed, its men. Odd place!

We're not anti-women, just anti-pusillanimous. Of course the consequences of the conception of a child are the responsibility of men (likewise for that matter is the question of abortion). Family planning services should be freely available for the benefit of women and no child ought to be brought up miserable, uneducated or unloved — but killing him or her off? a matter of medicine? the final solution?

The writer is as unreliable on fact as she is on comment. Medically there is a moment of conception when sperm and ovum become one, able to develop, by feeding, to full adulthood. The statistics of suicides and child-beatings are resulting from unwanted pregnancies indicate against abortion. Child-beating occurs because the child fails to live up to the expectations and demands of the parents. Far from being unwanted, they want too much.

The statistics of 6500 abortions per year is most uncertain — it relies on between 8 and 15 responses in an unsatisfactory sample in an opinion poll where the form of the questions gave a considerable push towards the demanded result.

I must give her credit for being right in saying that it would be inconsistent to approve of abortion for the children of rape or incest. However, there is no vast social problem with such pregnancies outside Hollywood movies — they are very rare indeed.

Her ramblings about unjust laws were, I think, answered on p.23 of the same issue. What she describes as the morals of the minority, are the life values which, like anti-racism or anti-war, are only just starting to affect the whole populace — the Studass poll is the sign of a real move against abortion among the unsimple, those to whom slogans are no substitute for intelligent argument.

— Jean-Baptiste Piggin.

REFERENDUM ON ABORTION

The following is the result of the referendum on the Winter General Meeting resolution:

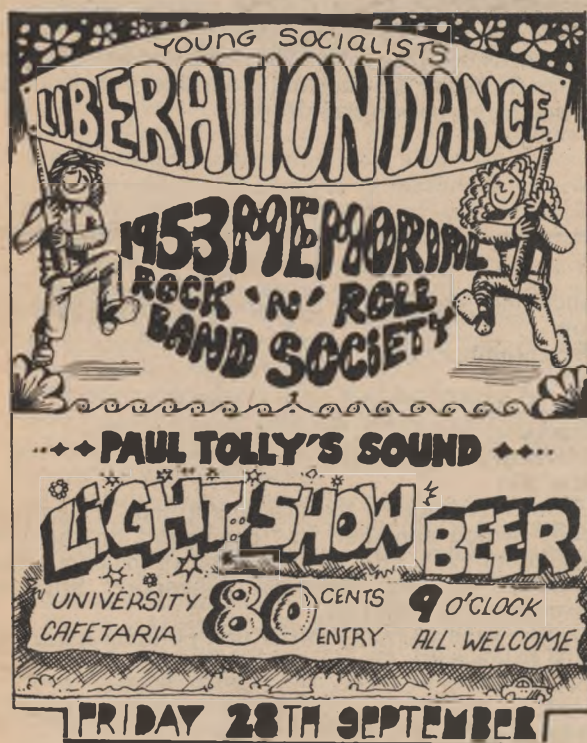
"THAT the Auckland University Students' Association support the repeal of all abortion laws, recognizing a woman's right to terminate a pregnancy.

YES	516
NO	640

The resolution was accordingly lost.

Margery Macky

10 September 1973 ASSOCIATION SECRETARY



Thursday 7.30 p.m.
Creative Living

Paint, clay, sensory awareness, movement, relaxation.

A time to relax and be creative within the hassle and tension of the third term and examinations.

Wednesday
3 — 5 p.m. Arts Centre.

Movement and relaxation classes with Linda Taylor.

Another time to relax in the hassled Third Term.

Cheap Meat

Can be obtained through U.S.I.S. (University Savings and Investment Society). Order forms (available from Studass and Contact) should be returned by Wednesday 5 p.m. and meat can be collected on Friday between 12 and 2.

Fruit and vegetable cooperative

At the moment we are running at a deficit. We do not build an allowance for shoplifting into our cost structure because we rely on the cooperation and honesty of everyone using the service. For the next few weeks we will have to re-adjust our prices so that we can make up the loss. We apologise for this but the step is unavoidable.

The cooperative runs 12-2 p.m. Thursday — Quad. Help is needed and is greatly appreciated.

EXEC AND THE LEGS

An interesting thing happened at the last Exec. Meeting.

It decided to call a Disciplinary Committee together to chastise and possibly fine Brent McConarchy, on the matter of five pairs of mannequins legs that went missing after the Erotic Arts Balls Up.

It is claimed that he lifted them from a locked room and took them to his friend Edward's place, where they were subsequently used as party decorations.

Brent then returned them to the university, dumping them, it is said, in some parkway. David Eggleton found them there and used them for the second Vulcan Lane Reseating Show.

I don't think either of these people should be punished for what happened to the legs.

If the Elam people had really been committed to this exhibition, they would have owned the legs to start with, rather than hiring them from such obscure capitalist. They would also have set the whole thing up with more finesse and would have adequately supervised the exhibits.

Brent was committed to giving his friend a good birthday. David to reseating Vulcan Lane. Both used the legs imaginatively, and it is possible that a few can be recovered. Only one lies on the floor of the Waitemata.

There is no justice in pursuing scapegoats. Exec should forget the whole episode and concentrate on more serious matters.

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New Zealand Students Arts Council

PRESENTS

Tamburlaine
1953 Memorial Rock & Roll Revival Band
Lindsay Marks

Helen
Friends

IN CONCERT

AUCKLAND UNIVERSITY CAFE
8 PM FRIDAY SEPTEMBER 21

\$1-00



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CHILE THE RUIN OF THE DREAM

Salvador Allende Gossens 1908-73



This article was written during the night between Wednesday, September 12 and the following Thursday to get into print in time for the issue you are now holding in your hands. This afternoon the Auckland Star, deemed by some to be more liberal than the Herald, featured on the lower half of its first page a comparatively small article, announcing the death of Chile's President Allende. This article along with its accompanying comment on page seven made out to be the same sneering semi-slandering serves-you-right type of down-putting comment apparently reserved for socialist countries or heads of state. As for instance on the occasion of the recent death of East Germany's Walter Ulbricht, which was only detectable after one saw Bromheads brommy cartoon and then went suspiciously searching until one struck "Wall Builder Dies".

The Chilean Experiment was of immense importance to Latin America; for the first time, it seemed a country on the American continent was determined to tackle its basic problems in a radical way, in a radical and democratic way. The Chilean way was of importance to the international socialist movement, much as the Czechoslovakian way was of importance in adding a new stimulus, new experiences, new thoughts. Democratic Socialism and Socialist Democracy are nearly twin brothers; on the one side the Socialist Imperialism of the U.S.S.R., which is only nominally socialist, by following the rigid and canonized and completely stifling doctrine of Marxism-Leninism, interfered and crushed a tender spring flower. In Chile it seems that a part of the military staged a coup; a fact all the more surprising as it was the military (in contrast to all other Latin American countries) that most avidly upheld and defended the democratic constitution. Perhaps in the end it will turn out that it was Allende's determined clinging to a socialist democracy based on a constitution that was made by and for the ruling oligarchy that brought about his failure.

This, in short is the history of Allende's Chile, up to this point: It was a surprise to everyone in the know when on November 4, 1970 Salvador Allende Gossens moved into the "Moneda", the government palace in Santiago; it was the first time ever that a Marxist candidate had been democratically elected as president and head of state of any country. His opponents were still making sarcastic remarks about the traditional loser, who only a few days before had failed in three former elections; the rich bourgeoisie did not lose its peace of mind on that election Sunday in September and went sking in the Sierra, or went to the near-by beaches of Vina Del Mar to enjoy the already manifest spring. But then the news was out and struck these Chileans worse than one of their frequent earthquakes: Allende had scored a minute margin over his competitors Jorge Alessandri of the National Party and Radomiro Tomice of the Christian Democrats. Santiago was in a turmoil. While supporters danced thru the streets, the inhabitants of the "Barrio alto" packed their bags and left their villas. The Unidad Popular, consisting of socialists, communists, radicals and left-wing Christian Democrats, had made it clear that it would be time for a change: Chile's societal extremes were to be smoothed out. The Bourgeoisie, the Conservatives and Nationalists did not give up and tried to urge the military into staging a coup d'etat. Failing that, nationalist extremists, posing as leftist radicals, killed the Commander in Chief, of the army, Rene Schneider. The army however saw thru this scheme and the general's burial metamorphosed into a demonstration of solidarity between the military and

the Unidad Popular.

The generals also opposed American dollars pumped into the country by the International Telephone & Telegraph Corporation (I.T. & T.) — to the tune of one million US dollars in order to prevent the inevitable nationalization of Chile's telephone network, which had been installed by this American "multinational" trust. As Allende had merely received slightly more than 36% of the vote, it was up to the congress to decide on his nomination; theoretically it could have chosen Alessandri, who had had 34%. The conservative press did everything it could to prevent the "catastrophe". Yet the Christian Democratic Party — then more radical even than the Unidad's radical sub-group — cast its vote for Allende. The dramatic prelude ended; and on the stage of history appeared the first democratically elected socialist government.

In the streets of Santiago and among commentators of foreign and local newspapers it was agreed that this was a historical moment. But then the country went into a series of economic crises. A thriving black market (up to 800 escudos for one US dollar; official exchange rate: 70 escudos. Price of one British "Arrow" shirt — worth maybe NZ dollars 15 — might be got then for 800 escudos — that's about 75 cents.) Tourists made like free dollar imperialists; on the backs of the suffering masses. But the black market channels also worked for the rich Chileans — bread at a triple price, imported cigarettes, imported tooth paste etc. But increasingly often the rich ladies also had to queue up; it became an egalitarian democracy, even if that equality was merely a lack of basic products for everybody. The government tried what it could to help the poor; as higher tax was impeded by the opposition parties, more money was printed to make up for a shortness of funds: thus in 1972 inflation soared up 163% and 300% in 1973.

Allende hoped to evade the opposition's stubbornness by exposing it to the population's moral pressure. Yet Carlos Altamirano, the chief of the socialists and the Movimiento de la Izquierda Revolucionaria, an extra-parliamentary radical formation began to understand that it was time for the Unidad Popular to face the risk of being swept out of government to take the chances of facing armed confrontations. This, Altamirano said, was "neither fatal nor inevitable. Every revolution has to pay its social price." Furthermore he claimed that even with a parliamentary majority it would be impossible to create "irreversible structures", as the constitution had been based all and specifically tailored for the interests of the oligarchy.

Allende's opponents on the right were afraid of just those "irreversible structures" and were preparing for an armed struggle. It seemed as though either side was waiting for the other to fire the first shot. But Allende was not prepared to face a civil war. In a speech held before the UN earlier this year, he denounced I.T. & T's efforts to provoke a civil war in Chile, which he called "the supreme state of disintegration for a country."

Yet the press staged its own verbal civil war: each side accusing the other of national treachery.

Allende got increasingly disillusioned and disappointed; even the poor and underprivileged who had been given the vote prior to the 1970 elections had not supported him as massively as he had expected. As Altamirano said: "the masses have not yet achieved a subjective awareness of their objective situation." They do not understand the concept of exploitation, because exploitation is natural to them.

Also as Altamirano pointed out, every third campesino suffers from brain damage caused by malnutrition. Says Allende: "These firms that exploited Chilean copper for many years made more than 4 billion dollars in profits while their initial investments were less than 30 million. A simple and painful example, an acute contrast: in my country there are 600,000 children who can never enjoy life in normal human terms because in the first eight months of their existence they did not receive the elementary amount of proteins. My country, Chile, would have been totally transformed by these 4 billion dollars. Only a small part of this amount would assure proteins for all the children of my country once and for all." 600,000 out of ten million is more than 5% of the population. Think of that!

The only thing Allende did and could do was to guarantee every child two pints of free milk every day.

However the corruption of any underdeveloped country also spread in Chile; combined with nepotism, incompetence and drying up resources it became fatal. The fear of socialist take-over caused many industrialists to liquify their assets and move them out of the country. Investment and expansion activities ceased. On the other hand the government refused to interfere with strikes and similar activities of the workers: "We can't shoot at the campesinos and workers." Allende wanted to win the people's hearts by stepping on economic activity and failed to achieve either.

The Unions were not very co-operative either. The miners in the copper mines went into an extended strike in fall 73, despite the fact that their wages were seven times higher than the average. And Allende travelled all over the country to persuade striking workers to go back to work. Chile had depended heavily on foreign credits, particularly from the US. These credits were suspended upon Allende's taking office. "This financial stranglehold of a brutal nature — given the characteristics of the Chilean economy — has resulted in a serious limitation of our possibilities for the purchase of equipment, spare parts, supplies, food and medicine. Every Chilean is suffering the consequences of those measures," Allende stated before the UN assembly.

Kennecott Copper, which had been partially nationalized, tried to boycott Chilean copper exports in the respective countries of destination. The US hoped to drive Chile in a corner from where there was no escape. But the Social Democrats of West Germany, the Swedes, Belgians and Dutch continued their financial aid. And the socialist countries of the world also helped Chile: the Democratic Republic of Germany sent organisational specialists, who helped to set up a well planned financial and organisational scheme for 1974.

All that may now be in jeopardy. It is now midnight and the BBC news service has confirmed that Allende committed suicide after the military's successful putsch. In the years to come we will read more detailed and intrinsic studies of the Chilean experiment and why it failed. Next week Newsweek and Time will surely tell the entire story as it really happened. Meanwhile, my heart cries for the misery, pain and bloodshed that is sure to follow in the weeks to come. Allende's story is basically a tragic one: the traditional loser lost his final battle. Perhaps we should remember that gentleness, that dignity, that pride, that humanism that was Allende's and perhaps we should remember that socialist democracy cannot be gained thru gentleness or be kept without fighting for it.

Tom Appleton



MANITAS DE PLATA — NEW ZEALAND TOUR

Manitas de Plata was born Ricardo Baliardo in 1921, in a gypsy camp near Sete in Southern France. He took up the guitar at the age of nine, and when still very young, earned the nickname of "Manitas de Plata" — hands of silver — for his great speed and dexterity. He never went to school and so is completely illiterate and although he can write his first name, he has to make a mark for his second one.

In 1955 Marc Aubert made a tape recording of the 'Festival St. Marie de la Mer' a famous gypsy festival held annually, and at which he met and was high impressed with one particular guitarist: Manitas de Plata.

Up until 1961 attempts were made to persuade Manitas de Plata to record, but all failed. That year he was featured in Time Magazine, and described as the "Rage of the Rivera". American record companies tried to persuade him to record, but failed, as he was afraid of being cheated by sophisticated businessmen.

Finally, a friend persuaded him to record, which he consented to do, so long as he didn't have to "travel by ship, plane, or train" to get to America. They finally had to go over to France to record him.

By the time Manitas was introduced to British audiences, on the "Rolf Harris Show", he had already established a controversial reputation in Europe, admired by celebrities, frowned upon by flamenco "officionados" for his unorthodox style, and popular among British and Western audiences for his personality.

INTERVIEW

I found Manitas de Plata sitting on a couch in the reception room of the White Heron Lodge. Interviewing him proved to be an arduous task for the most intrepid of reporters, let alone a novice like myself,

GYPSY SERENADE

as Manitas didn't speak a word of English. To complicate matters, Manitas strove to make it as clear as possible that if he could help it, he didn't intend to be interviewed either.

However, I managed to get hold of a Spanish interpreter, Mrs Luis Ramon, and with the help of another reporter, we managed to hold his attention for a few minutes.

"Why were you so reluctant to make recordings", I asked.

"Because I don't like to record", came the reply. Very helpful. The other members of his family had got our their guitars and started to make music. He was anxious to join them.

"Which song do you get the most pleasure out of playing?"

"They're not songs, they are dances," corrected Mrs. Ramon, who was a dancing instructor.

I rephrased my question.

"I like all my music," he replied, "it comes from the head and the heart".

"He is getting very impatient, he doesn't want to be interviewed", said Mrs Ramon. By this time Manitas was fixing his eyes on me expectantly, as if to hurry me up, so I groped for a question, and came up with a rather insipid one:

"Why did you write 'Homage a Bridgette Bardot'?"

"Because she helped me with my career," he said, (you can probably take that anyway you like)

Three years ago, before the festival St. Marie de la Mer, three of Manitas' family climbed into his Italian sports car and went for a joy ride. They crashed it at over 100 m.p.h. One was killed, and the other two were seriously injured. Manitas retired, vowing never to play publicly again, blaming the accident on his newly acquired wealth.

"Why did you come back into playing in public after retiring?"

I had struck the right note: Manitas smiled and raised his bejewelled hands in true gypsy melodrama: "because my people wanted me".

Now I had put Manitas in a more pliable mood, as I had struck his one weakness, an incurable although incredibly amusing egoism. I'm pretty sure that most of the time he knows as well as anybody that he is ego tripping. One of his favourite expression is an 'I-know-that-you-know-that-I-know' smile which he always put on, especially if he was trying to use a bit of Latin charm on a watery eyed young 'senorita'.

"How old are you Manitas?" asked the blond young reporter sitting beside him on the couch. (he is 52)

It went through the translator. Manitas gave her a look which needed no translating, and slipping his arm around her said, "thirty-two".

I suspect that many of the extravagant claims reported to have been made by Manitas are largely due to the fact that when he is dealing with reporters or any 'gringo', as he calls them, he says the first thing that comes into his head. As an example someone, a classical guitarist, asked him why he had such long nails on his left hand, as it is customary to have short ones so you can press down the strings:

"That is because I am the only guitarist in the world to have long nails because I am the only guitarist in the world who can play with his left hand only."

I almost said "what about Carlos Montoya?" But decided discretion was the better part of valour.

Now we had him talking, I asked him a slightly more intelligent question:-

"How did you adapt your flamenco for large concert halls?"

"Yes" came the reply, Something had gone wrong somewhere. You couldn't have an answer like that to a question like that. Manitas' gravely rasped on:-

"I have played in front of large audiences and they have stood up and given me great ovation," translated Mrs. Ramon.

"Yes but how has he adapted it, could you ask him that?"

"Yes he has had occasion to adapt it, of that I am sure," she added.

At this point I gave up. In any case the Baliados family seemed determined to alter our concept of what a press conference should really be.

Manitas jumped to his feet and began clapping his hands to the music. Drinks were passed around the the gypsies even drank wine, as if as a final touch of authenticity.

One New Zealand lady, who could speak Spanish told me that when Manitas saw her daughter he said, "there's a nice little bird, come here my little bird." Then turning to the lady not knowing she was the mother, "isn't she a nice little bird, tell her to come over here." Where upon the lady, her matronly instincts aroused, replied, "that little bird is my daughter and she is only fourteen."

I asked Manitas to play for us but initially he refused. He was going to save his show for the climax of the party. By this time there were about thirty or forty people there, including the big local T.V. celebrities such as Barry Holland and Ray Columbus.

Finally Manitas consented to play, and with a majestic sweep of the hand he silenced the audience. Only when there was absolute silence did Manitas start making music, and when he did I could readily appreciate the reason why he didn't like making records. His whole style was better than anything I'd heard on record for some inexplicable reason, not to mention the visual impact of his bejewelled fingers and the gold capped eye-teeth.

When he had finished his Soleares, I asked him to play a Granadinas, the most beautiful of flamenco songs, with an eerie and yet touching sadness. I had considered it to be the best of his recorded numbers and for me, to have the opportunity of asking him to play it was akin to the excitement a blues guitarist would experience if presented with the opportunity of asking Muddy Waters to play "Rolling Stone". I thought I had the whole thing on tape, but was infuriated later to find that it had run off the end.

Manitas started off on another number when suddenly he said something to me in Spanish and gesticulated angrily around the room, putting his guitar away.

His anger had been understandable. The Social mixers in the room had been treating him like a cocktail pianist. This gypsy had come a long way from the times when as a small-timer in Europe, no-one had given him five minutes of their time. It is insulting to any musician to be ignored while playing, and he saw no reason why these Middle Class Anglo Saxons should get away with it.

Manitas' family group, the Los Baliardos, consisted of his brother, Hippolyte Baliardo, his nephew Riccardo Bissaro, his son Manero Baliardo and another son whose name remains a mystery to me, although I suspect it could be Tscha Baliardo.

REVIEW

De Plata's concert seemed a resounding success, if the somewhat inhibited nature of New Zealand audiences are taken into account. Once or twice, dissatisfied with the applause he would hesitate, turn around and look indignantly at the audience before leaving the stage.

This sort of arrogance endeared him to the audience, and is probably his secret to success among audiences not greatly familiar with flamenco.

From the technical point of view his playing was superb. He seems to have improved greatly over the past couple of years. Although he is still rough and hard on his guitar, he has finished his music off with



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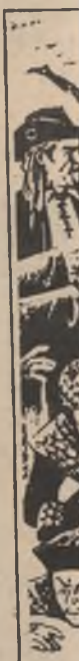
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a kind of raw beauty which had not seen in him before. One critic said, his "piece de resistance" seemed to lie in his treble work.

This is possibly because he has an unusual tendency to maintain the rhythm on the treble instead of the base, and to improvise around the rhythm on the lower strings. His nails are like iron, and it is probable only by this factor that he can play with such tremendous energy.

He seems to have come up with a lot of new ideas in his Soleares — an old flamenco dance with a cyclic rhythmic pattern.

I felt that there were one or two low points in the concert, mainly the Baliardo's tendency to pad out the show a bit, which they did with one or two songs which were somewhat suspect as far as flamenco authenticity goes.

While I could not venture so far as to say that Maritas de Plata is the greatest flamenco guitarist in the world, he is probably one of the best show-men. He had the audience literally eating out of his hand. Furthermore, both Manitas and the Los Baliardos succeeded in doing something which neither Lucillo or Carlos Montoya, or any other flamenco act I have heard of has succeeded in doing. They managed to manipulate a large audience such that they presented flamenco in its true medium: as a participatory folk music, not as a show case concert. They strove in every way to break down that seemingly insurmountable barrier between audience and stage, which a concert hall — especially an antiquarian facility like the Auckland Town Hall — creates. They walked into the audience, they got them clapping, and they took care not to ignore the audience behind them.

The inadequacy of the Town Hall was accentuated when I saw the Los Baliardos playing the after hearing them in the same room the night before.

From the back half of the hall about 50% of the impact was lost. Doubtless the inadequacy of the Town Hall was somewhat accentuated for Manitas de Plata when he played at the Christchurch auditorium the next night.

Ian Sinclair

CRACCUM ARTS



GRAND HOTEL
Procol Harum
Chrysalis

Reviewing rock records in Godzone has its pitfalls. In most cases albums reach here some time after we're able to read dauntingly erudite and pithy reviews in the increasing number of overseas mags on the stands each week. You read the review of an unheard, unseen album — say "mmm", nod your head, shake your head, scratch your knee and think . . . "Well, we'll see". When you finally get the record home and climb into the headphones, you take that review with you no matter how much you try and ignore it, and it sits on your shoulder whispering into your ear. "Track three, side two, is the killer on the whole album and displays the Crimson Spud's ability to suggest a highly evolved social conscience and at the same time, rock like a mother". Piss off, piss off.

It's a real joy to discover that some bad reviews were wrong. One of my greatest personal triumphs was to prove to my own complete satisfaction that Rolling Stone's reviewer was wrong in rubbishing

Procol Harum's "Broken Barricades" — why, I nearly creamed myself when I heard that record.

If only he'd known the extent of his misjudgment, if only I could have told him somehow. Perhaps one night when he was half wrecked at a freaky critic's party in L.A. he heard "Broken Barricades" on the stereo in the corner and a sudden awareness, a Luxmild ephemeral glow came over him and he realized — a fine fine album — 'cause he doesn't get that sort of ruck from any old crap. Or was it that last hors d'oeuvre.

The pleasant surprise that "Broken Barricades" was, "Grand Hotel" isn't.

"Grand Hotel" is a disappointingly poor record which this band can't really afford when they're trying to further their re-emergence into the public eye, which began with the live album and the success of "Conquistador" last year. Although, God knows, they've managed magnificently without general public acceptance ever since "A Whiter Shade of Pale" faded from the charts. This new album might sell very well but to me it doesn't seem to have even the commercial appeal of their earlier, sadly neglected work, let alone the more solid virtues of rock that the band's always shown.



The emotional impact of "Grand Hotel" is approximately that of any given episode of "Bridget Loves Bernie", and stylistically it's a pastiche of previously employed P.H. ideas puffed up and sugared with choirs and strings. "A Souvenir Of London" is a track that stands out from the bunch solely because it's a bit different, you might even hear it on the radio; but the only real good 'un in sight and the more obvious choice for yet another attempt at the charts is "Robert's Boc" which seems to have some sort of connection with the Beatles' "Dr Robert", (just what I don't know). It's conveniently struck on the end of the album so you can play it like a fat single.

I could like "Toujour L'Amour" and the lyrics of "Bringing Home the Bacon" and "TV Caesar" tickle me somewhere vaguely responsive but this picking and choosing is not my usual response to Procol Harum who have always succeeded in demolishing me, no ifs or buts. I can't suddenly settle for anything less — not this less.

Listening to "Grand Hotel" prompted me to play all of Procol Harum's old albums through for the 800th time and in comparison the new record's failings seemed more acute by the minute, and yet I recall from my catechism that even God took a day off after six doozies.

"The Devil Came From Kansas" and "Poor Mohammed" (one of the great examples of heavy guitar riffing) are a couple of my best-loved P.H. tracks and the guy largely responsible for them was the band's long-time guitarist Robin Trower. His own group have released an album called "Twice Removed From Yesterday" which gets turgid in patches but for sheer overall power and wealth of ideas cuts "Grand Hotel" dead. Trower's rhythm section is unexceptional, it's the cosmic lead that dominates the set and carves out the profile of every song that's played. Along with Free's "Heartbreaker", "Twice Removed" has been the album I've played recently when I've wanted to hear something majestically bone-crushing. It can even get me more excited than the night Bernie's water-bed broke.

— Terence Hogan

P.S.: Last night I saw Procol Harum at the Town Hall and nearly everything they touched was magnificent. Of the stuff from "Grand Hotel," "Bringing Home the Bacon" came across best and they all benefitted from the lack of orchestration that stifles the album. "Homburg", "Kaleidoscope", "Simple Sister", "Conquistador", so much good music it's frightening to think that they nearly had nowhere in the city suitable to play it.

BEST OF MOUNTAIN (Windfall)

When a record company releases a 'Best of . . . album especially when the subject of the record is no longer in existence, it is not difficult to believe that they are trying to wring as many dollars out of a good (or bad) thing as they can. No doubt we'll have a 'greatest hits of Mountain' in a few months. Mountain never had a real hit anyway, which was probably not entirely their fault. Their first album was released here well after their American debut. It bombed, mainly through lack of promotion. Then Rhys Walker put out two of their albums simultaneously; "Nantucket Sleighride" and "Flowers of Evil". The latter featured what I consider as one of the best live cuts on any album, almost 30 minutes of the 'Dream Sequence'. The studio tracks left me cold but side two reinforced what a lot of critics had said — they were a live band. As for "Nantucket Sleighride" it had a great cover produced by Gail Collins, Windfall Records' visual director. In contrast, Best of Mountain has a crappy cover, circa 1962.

Opener is 'Never In My Life', good uncomplicated rock; with Pappalardi cream bass. The 'Tuan-ta/Sleighbride' suite follows and a passable version of Chuck Berry's 'Roll Over Beethoven'. (It sounds much better live, on Flowers of Evil), 'For Yagur's Farm' is another good track and the side winds up with 'The Animal Trainer and The Toad'. On side two the classic 'Mississippi Queen', 'Don't Look Around', and Jack Bruce's 'Theme for an Imaginary Western' are all there. You could hardly deny that this is the best of Mountain.

Some of it could be described as schizo-music. Pappalardi tries desperately at times to sound like Cream and at others not to; he never succeeds either way. Which is good in itself because he is not an imitator; being part of Cream, Cream inevitably, through him, becomes part of Mountain. But when Felix writes songs like 'Crossroader' the influence tends to the point of ridiculousness.

Mountain have put out two or three monumental songs. I rate them 'Tuan-ta/Nantucket Sleighbride', 'Mississippi Queen' and 'For Yagur's Farm' in that order. A Nantucket Sleighbride I gather is the experience of being in a small wooden boat dragged along by a harpooned whale in the waters off Cape Cod, an experience of half a century ago. Pappalardi wrote the song with Gail Collins.

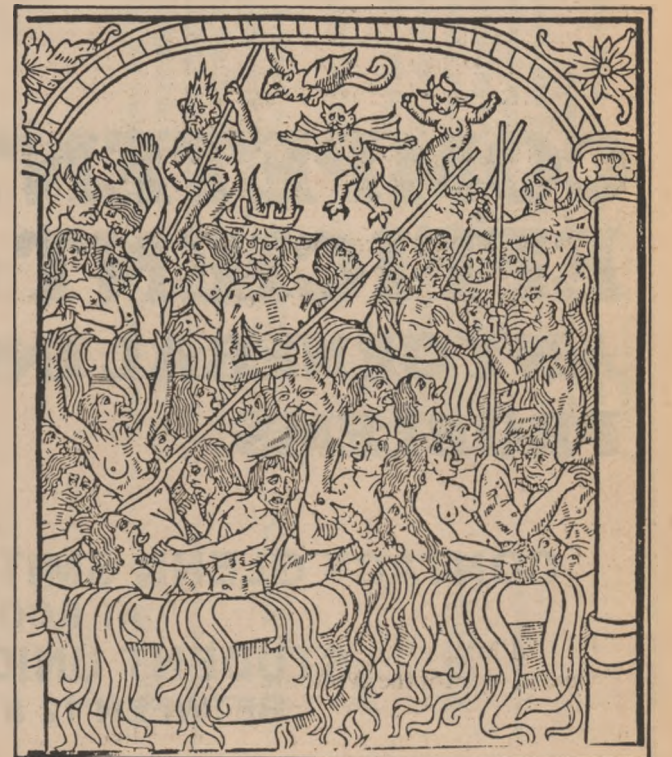
Now Leslie West and Corky Laing have gone off, ironically with Jack Bruce, and Felix is producing a new group. If you have heard Mountain and liked their music, you may have a couple of their albums. If you missed them then you can learn almost all there is not know with this record.

— Glenn Smith

LIVING THEATRE TROUPE DR FAUSTUS WHY FAUSTUS?

Over the three years of its existence, the Living Theatre Troupe has created a lot of new work in many different areas of theatre. Sometimes a criticism of, good production, poor material, has been levelled at the troupe, even when we have tackled the work of the 'off Broadway' playwrights eg Futz. It is time now to apply ourselves to a script of established quality. Besides this the actors wanted to work in an area other than mask, mime, improvisation etc, though we have certainly been able to draw upon these techniques in the production.

Dr Faustus is an excellent choice, because of its existential/religious arguments still just as controversial today, and because it is a play sufficiently open enough for a group to be able to examine it and give it a new interpretation.





THE TEXT

Marlowe's *Dr Faustus* has not been preserved in the best of condition. There exist two different texts of the play. The one most usually performed is known

as Text A (1604). We have based our work on Text B (1616), a somewhat longer version, but have compared this throughout with text A. In one or two scenes we have actually put the two texts together to produce a more workable version. Thus we have created a unique text of Marlowe's *Dr Faustus*, which seems to us to be the best acting version so far existing, in that it combines the strengths of both versions.

APPROACH

The first aim has been to interpret the play for a contemporary audience, without actually changing the words of the text. Our concern with this, at times highly academic play, has been to retain a good balance between action and words. As a basic we have explored the principles of oriental and asian theatre, particularly Chinese Classical Theatre and the Japanese Kabuki Theatre. We noted the use of live, percussive music and its relation to the action, the use of acrobatics and styled gestures and walks, and we set out to apply these to the play. We are not presenting an oriental *Faustus* — in design it is neither oriental, medieval, Elizabethan or contemporary. The costumes are 'theatrical' shapes created to give a universal look.

THE CAST

There are eight people in the company. Two of these lead the music throughout, occasionally doubling as actors. The others, when they're not acting one of the many roles, doubles as musicians.

The cast of *Faustus* is formidable, about 50 characters, and only three of these are women. However, when the play is broken down to its various levels, it becomes manageable by a smaller group. First is the level of the performers — actor/musicians. They wear a basic costume. They enter in a theatrical march. They take their places before the audience. They enact out the ritual of the story of *Faustus*:

... we must now perform
The form of *Faustus*' fortunes.

To do this they put on fragmentary, symbolic costumes to assume the various characters, all this before the eyes of the audience, as the actors never leave the stage. At the end, when the story has been told, the performers gather their instruments and move off as they entered. The ritual is ended.

Although mood lighting will be used, the effects are symbolic rather than realistic. The spirit devils sometimes appear as enormous grotesque masks carried on long poles (styled somewhat after Japanese Noh, North American Indian and African masks). Similarly, Helen of Troy is nothing more than a mask on a stick. Within these conventions, the heavy supernatural level can work for a contemporary audience.

On the other hand, the level of the clowns is treated very raucously with slapstick, music and acrobatics. Oh yes, and Mephistophilis is a female. Several of the roles traditionally played by men are here being played by women, not as an intentionally Women's Lib gesture but firstly because there happened to be women in the company. Secondly, this adds an interesting level to the story of *Faustus*, the man who sold his soul to the devil.

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ELAM AS YOU MAY SEE IT

LYLE

WHEELER

DEPARTMENT

OF

HISTORY

Our society is of the shadows, our institutions mere reflections. Our educational institutions subtly induce us to believe that these transient shadows are real and necessary — a hoax perpetrated by the blind technicians of darkness, whose machines demand fodder. We are taught to shade our eyes and mock at the source of light.

The artist is a bearded madman. God save our Gracious Queen.

Elam? In the great flood of the late 'sixties, preceded by the re-designing of Grafton Gully according to strict economic laws still in vogue, Elam was noticed to shudder, moan and disappear into a large hole behind "The Church". Each year, keen anthropological types have sent reports to senate detailing and recording the decay of this curious cultural monolith.

What did you expect of a house built on a lie in a foundation of sand?

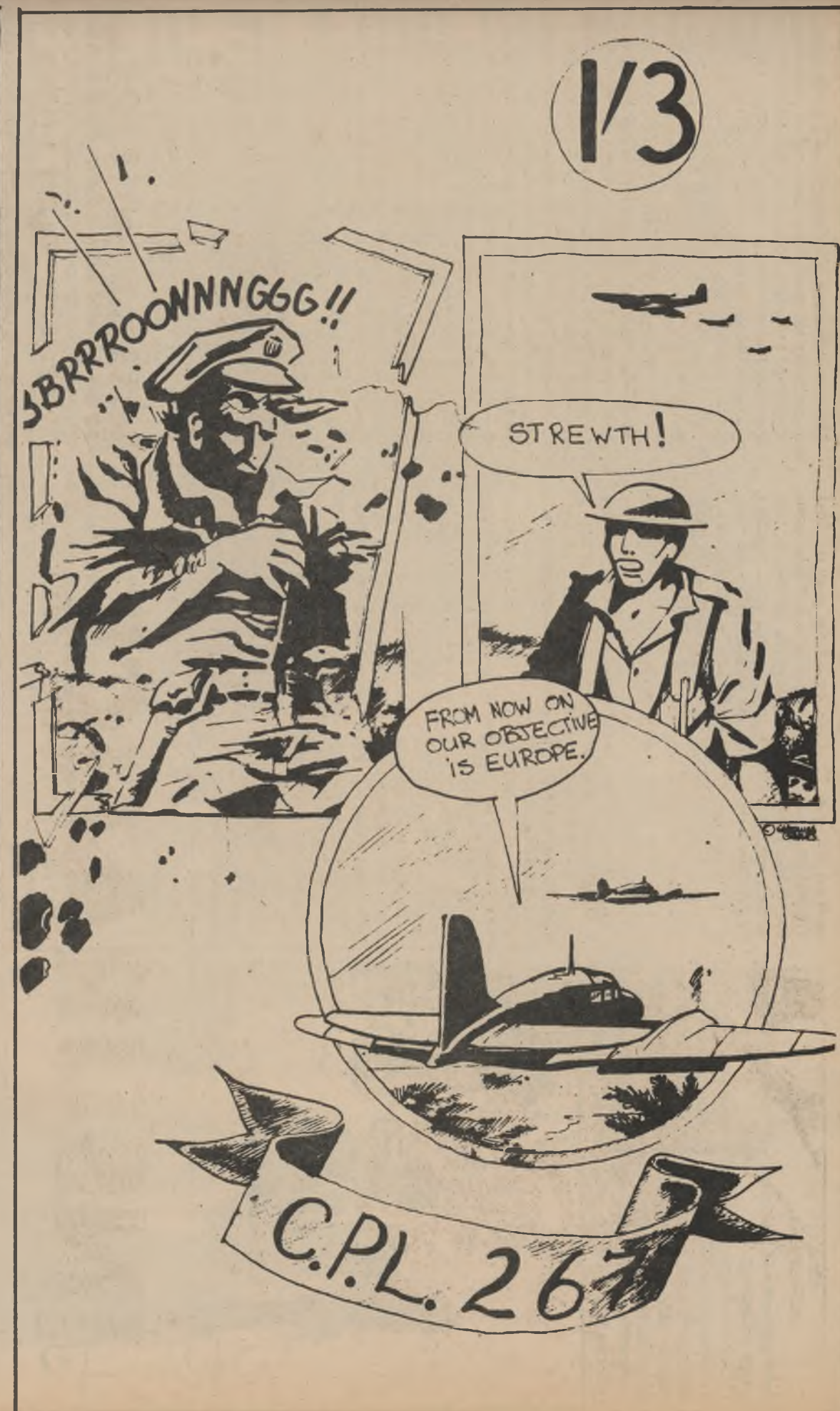
History (or 'scientific mythology') like many 'disciplines', finds its existence in the shadow-world of Plato's cave, using flickering evidence, theorising logically from premises beyond logic, and never really emerging from the subterranean gloom.

History concerns itself with the past and usually the particular.

Art is universal, temporally indifferent, and concerned with truth, with the recreation and interpretation of existential experience, whether astonishing, cliched, or mundane.

Art is neither the wood nor the trees; it is the forest. The artist has crawled from his cave and bathed in light; he suffers not the confines of small space.

There are artists who are historians but history is seldom art. The history department is an 'institution'. It teaches a 'discipline'. The history department is a small space.



AS YOU MAY SEE IT

John Goldsmith — School of Medicine (condensed from a tape recording).

1) Our essence as people is dependent upon our ability to communicate with others. This communication and interaction with people is largely made up of non-verbal things and involves our total environment which includes the physical world.

There are intellectual things and physical things one can do, yet here is an element of each in the



other. But art, to me, is largely a physical activity — situation where a person gets involved in some physical medium and communicates with it.

Feedback is very important to our creative instincts. If you take a piece of clay you can do many things with it. I think simple awareness of the materials on which we exist is very important to give us a sense of identity — a sense of knowing who we are. This applies to all forms of art — painting, sculpture, creative dance, music, handicrafts, cooking — simple things that you like to make and spend time on ANYTHING AS LONG AS THERE IS THIS ELEMENT OF DOING SOMETHING CREATIVE — using your hands.

Writing and things like this where you're using words, being on the intellectual plane, are not the same thing. Words are the epitome of our intellect, whereas art is something that's away from the head — it's very 'heart', very physical. I think your hands and your heart are the important parts of your self-awareness gained through art.

There is a tremendous amount of heart and hands in medicine but what people often consider the art of medicine I feel is more as a skill — something learned, something you've become proficient in through experience.

Except for the field of psychiatry there is little art (as I have defined it) in medicine. In psychiatry one can (very unscientifically, I agree) use art as a form of diagnosis. Perhaps one can tell something about people by what they draw. Art also has a tremendous therapeutic value. People can communicate with the outside by creating something with their hands when they're unable to get it out of their systems by verbalizing it.

Although in the role of art in medicine and in psychiatry in particular is small at present. I think it will become of immensely greater importance in time with the development and application of 'preventive' psychiatry in which, instead of trying to cure overt mental illness, we try to create a society in which we are less prone to develop it.

My idea of the popular stereotype of an artist is a man who paints pictures to sell to make money to live on. This is a completely irrelevant image as far as I'm concerned. To me, an artist is anybody who gets involved in some physical medium to communicate with it. On another level, he communicates with those who look at what he's made — if he chooses to show it to others. (One can get a tremendous amount out of just being creative without necessarily having one's work seen by others, although the feedback of their reactions is very useful in developing our own awareness.

I think if I had a place, I would go for a few hours to work with clay, paint, musical instruments, perhaps even simple film, perhaps wide tape — something which is relatively simple to use and gives you feedback. I'd make use of it for the simple reason that I personally, have found that it is so tremendous value to me if I'm down in the dumps to do something with my hands — to get out of my head. Even when I'm very happy it's most relaxing enjoyable and worthwhile.

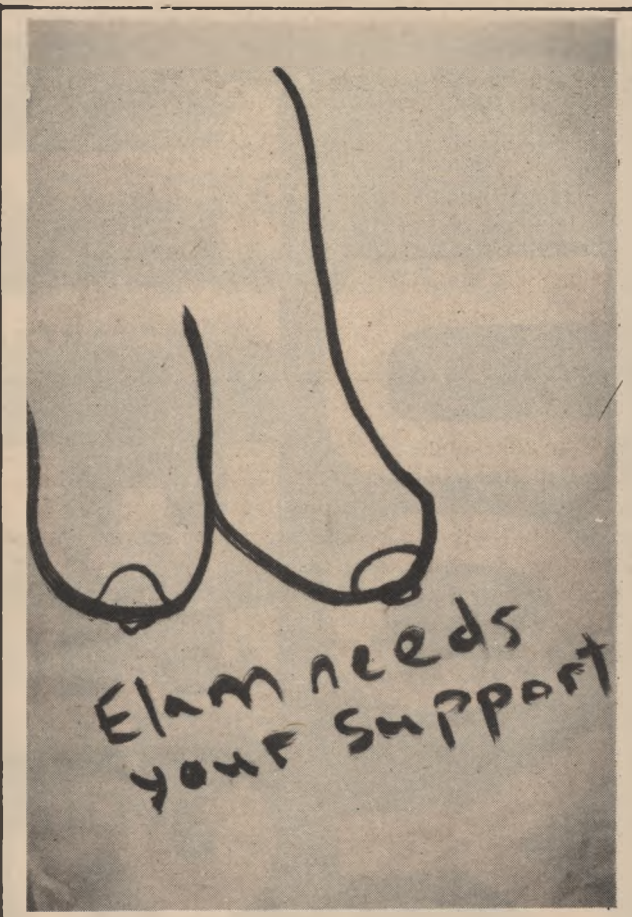
That art is not a key factor in the education of the ordinary citizen.

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I think it is a great fault of our education system and of our general social attitudes towards art and creativity that art is not a key factor in the education of the ordinary citizen. I think our future education must involve art to a greater degree and I believe art will become at least as important as the ability to write essays. I feel that if we are to really educate people to be aware of themselves and their environment, our education in future must contain a greater proportion of art as a pure creative physical thing.

The School of Fine Arts at Auckland here, is a specialist faculty. Like all the specialist faculties, the idea behind it is to train people to be professionals — in this case artists. I think this is probably a fairly narrow view and I think that in practice it does a great deal more. It produces some very creative non-commercially oriented people.

Fine Arts students are not necessarily without problems, but perhaps these stem more from their relative isolation. They are generally doing something which is very individual and they lack interaction with people, whereas they have a great deal of interaction of a physical nature with their particular media.



It is obvious, of course, that in our society art is not regarded as being of any great importance. This is apparent in the simple fact that people don't seem to be terribly willing to spend large amounts of money on facilities such as those of the School of Fine Arts. I think that this is very sad. A school such as this could be a tremendous source of creativity within our particular university and this must reflect on our society, eventually. I get the feeling that it's up to us to introduce a certain amount of awareness. This awareness must spread by itself and as people become aware they must tend to increase the awareness in other people. Thus it seems likely to me, that by allowing people to involve themselves in physical ways — using their hands — it can only be to the greater awareness of people in general and can only be good.

Neil Newman — School of Engineering
The Engineer as Artist
The Artist as Engineer

The interaction between engineers and the culture they support has resulted in some quite stunning achievements, a general acceleration of the development of art in all its forms, and a deeper degree of

communication between the Artist and the society of which he is a key figure. Consider just a few examples: The interaction between musician Walter Carlos and engineer Bob Moog which produced the Moog Synthesiser and a totally new director in modern music; The Functional Sculptures we call 'bridges'; Cinema and Television as art forms and media of artistic communication; Photolithography to give each individual his own choice of great paintings to brighten his home and enrich his life. Within each development there is a critical continuity — his interaction of creative imaginations developed under almost mutually opposed conditions.

Art cannot be systematically defined, it is a mercurial phenomenon that defies capture and analysis. Perhaps it can only be abstractly conceived of as the accumulation of artifacts left behind by human souls striving to come to terms with themselves.

Perhaps the only common characteristic artists share is the creative impulse. All bear the marks of widely different heritages, and each to some extent, catalyses others. This point probably established the social function of each individual, to catalyse those around him.

The engineer is taught to design, he is not taught to exercise his imagination.

Yet he must be able to use his imagination to introduce innovation and imagination into his design, and this is the primary social requirement of the technologist — something new.

Dynamism is the key factor in human society, that social factor which keeps our minds alive. Without it we become bored, and boredom breeds violence and despair.

Novelty requires a continuing stream of stimulating experience to catalyse the engineer's own thought processes and provide not only the inspiration but also the concept of the design object in harmony with its own surroundings. The relationship between works of civil engineering and the cultural development of the societies that spawned them is a striking and intriguing historical study — compare the leaping grace of Roman aqueducts with the pit-heads and iron bridges of Victorian Wales and Lancashire.

Thus in a perhaps convoluted fashion, to the point: I see the interaction between the community of artists and the community of technologists as being, particularly for engineering, one of the most vital and important factors in the development of modern technological thinking — it is both a stabilising and catalysing influence — stabilising in that it ensures that human thought and aspirations govern the development of technology instead of the other way around, and catalysing in that it ensures a constant supply of the novel imagery required by the expanding mind.

In specific terms, the students of Elam and the students in the School of Engineering could add quite exciting dimensions to their work and lives by interacting together on projects involving their various talents (and those of others — music and psych, students in particular) to create new art forms and new concepts in engineering design. This process of interaction is already occurring informally with the exposure of all people to the works of established and experimental artists — in cinema and television particularly, but there are untold levels of mutual experience still left to explore. As the revelations of scientific research diverge further and further from direct beneficial human application, I feel that the students in the Grey Tower should spend an ever-increasing amount of their time directly involved with the students of Elam. We can see that art is of immediate importance as a medium of release and expression; within ten years it may hold the balance of survival and sanity.



WA:

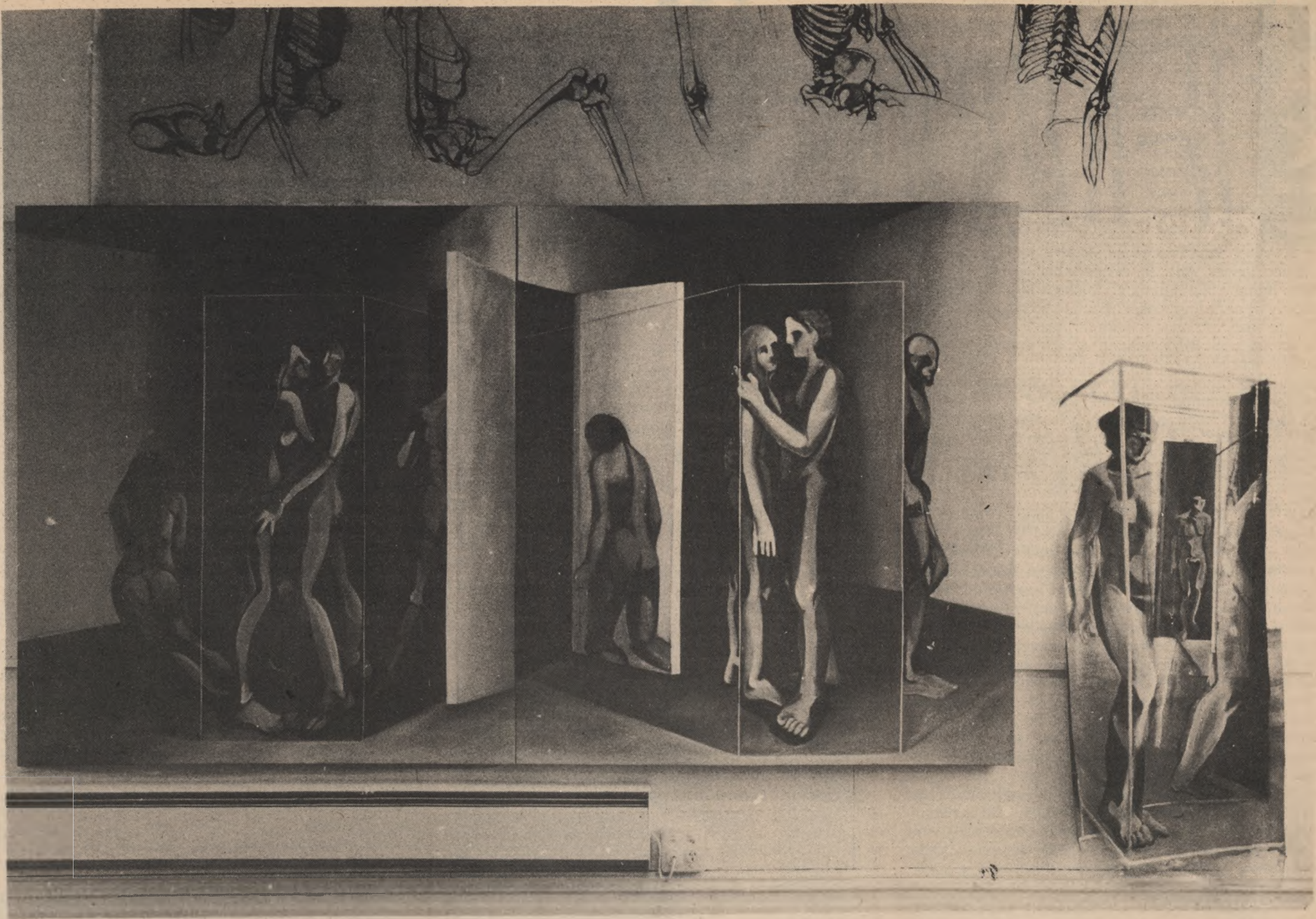
"Elam co is assigned to honours work together year student introduced a first year system.

"I would from depart that best student there should be in the present

"Comple would remain with office for yearly to at all levels, to elect and

The thing I want the way in in se an open student the whole school be doing at

"The main reason for the interaction between science and art is that science was resolved in a system in which would be be



My work is concerned primarily with people, not so much with the individual at present but a more generalised concept of man. I am interested in the expressive qualities and complexity of the human figure.

Juliet Kac

"IN ONE SENTENCE, WHAT WOULD YOU SAY WAS WRONG WITH ELAM?"

"Elam could be reorganised so that each lecturer is assigned a range of students from first years up to honours level. These tutorial groups would largely work together, the more senior students helping first year students. Alternatively this scheme could be introduced at second year level following a general first year course along similar lines to the existing system.

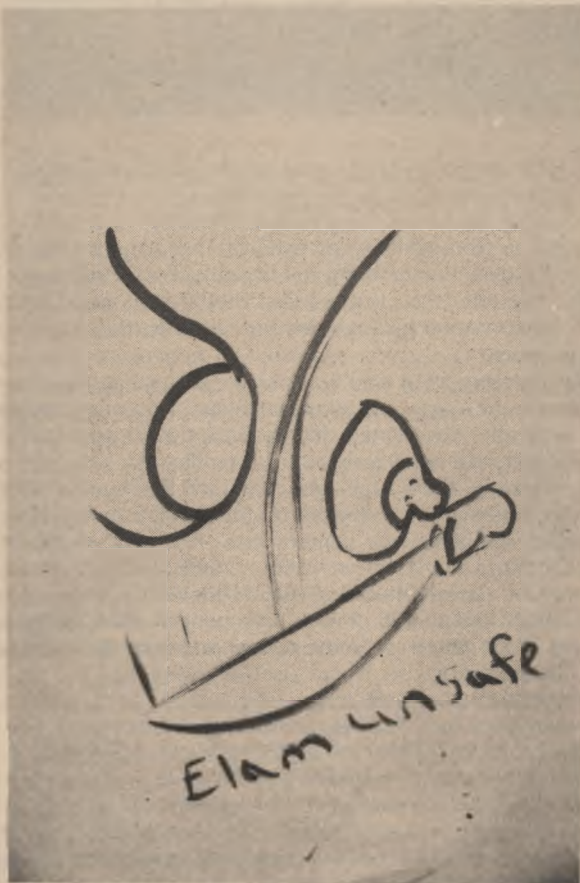
"I would like to see all students being able to move from department to department, using the medium that best suits his ideas at the time. I don't think there should be time restrictions at all, as there is in the present first year course.

"Complete change in staffing system — technicians would remain the only fulltime employed staff (along with office and cleaners). Staff would be employed for yearly terms, would be accessible to all students at all levels, and students and staff would have voting to elect and dismiss staff.

The thing I would like most to have changed at Elam is the way in which students are put into departments in second and third years. I would suggest an open studio system in which the student can use the whole school according to what he feels he should be doing at a certain time.

"The main problem seems to be lack of communication between students and lecturers. Some lecturers scare art students and vice versa. If this problem was resolved there would be less disturbance. A system in which students would get to know students would be beneficial.

"An adherence to the course specifications as outlined in the calendar in as much that the student, upon entering Elam, is made to experience each form of media available in the place. When the student has done so at his own pace then he may slide into the studio system. I envisage that most of the first year could be used in this way. Marks would be assessed on technical ability plus enthusiasm.



NEWS

Just a run-down on what's happening over here at Elam. This year has been quite eventful. First of all our faculty was suspended, while a senate subcommittee investigated our staff-staff and staff-student relations, and all other strange goings-on down here, which meant staff and students have had no effective representation of vital matters for most of the year.

Submissions were called for by the subcommittee. The staff wrote about each other, the students wrote about the staff, and they each had different ideas about what the place was for. The report of the subcommittee finally published indicated its generally negative sources.

Safety committees have reported concern for the generally poor standard of safety in the school. Sweeping changes have been advocated, but money? . . . Maybe it will come from the parking lot? Perhaps car space is more profitable than student space anyway.

The subcommittee says our academic growth down here is dependent on the amount of space there is available in the school for extra activities, and since there won't be any more accommodation until 1977 at the earliest, academic developments seem pretty dismal.



MAKE

Films

NOT

LOVE

But an even greater imbalance obtains, and has persisted for a much longer time, in verbal language itself - with regard to literacy and illiteracy. And this has not deterred our society or our universities from advancing at their own pace in the uses of literacy, with all that implies both for us and for the non-literate majority of the world...

We have had a greater spread and acceleration of new knowledge and experience. The 'new' technological media of non-verbal communication themselves have become more widespread, even commonplace, within our generally 'verbal' culture - so much, that we can validly speak (hopefully with some tolerance from Classicists) of 'pictoracy' - or fluency in the visual language of images and pictures.

Within New Zealand life, we have another interesting imbalance between the verbal and visual languages. Our literature... has for a considerable time established its own character by dealing with New Zealand themes and our local situation of life. To a certain extent, so has our painting. But it seems odd that in 'this process in which New Zealanders are engaged, of taking imaginative and spiritual possession of their land' (as Antony Alpers wrote of Rex Fairburn's life), the major visual medium, motion pictures, has hardly been involved. We are distinctively delineated with our own culture and way of looking at the world and ourselves, yet so little of this is seen on our screens - in the field of feature film, hardly at all. We are largely flooded with motion picture content and style originating from other cultures and other peoples....

The following aspects of motion picture education are selected as a guide to our own developments.. The question is: what educational goals are to be reached, by what experience, for whom?... it will be helpful to consider some aspects of the medium itself, the student, and the learning situation....

THE CURRICULUM AND LEARNING EXPERIENCE

We have to always remember we are involved in aiding a process of individual development for each student... with his or her own rate of development... People develop different talents and skills at idiosyncratic rates. With a medium which mixes hard objective technical skills with the more elusive creative blends of visual, aural, temporal, dramatic and intellectual skills, we should always be prepared to look at each student as a person in a highly specific learning experience... We can attempt to outline the skills and kinds of experiences we think are essential for anyone learning motion pictures. And much of this will be sequential because of the technical base for the medium. But idiosyncratic development should always be considered, rather than uniform inflexible progress.

Three main aspects of the learning experience in the medium are:

(a) the technical; (b) the creative-conceptual; (c) the historical-critical. These three intertwine in mutual influence, but they are the main strands....

(a) technical aspect

Without exception, the film educators I visited... state that any worthwhile education at the tertiary level for this field must begin with adequate technical knowledge of equipment and processes. Some art circles decry technical considerations, as though any teacher concerned with them is concerned with nothing else. But one's conceptual thinking in any medium has to be expressed through that medium's technicalities, and this is possible only when the medium is under control. This is possible only when the medium is under control. This is especially true of technically-complex media like motion pictures. It is interesting to note that the Swedish state film school, in considering (1972) shortening its course to two years, would devote the first three months entirely to technical skills before



any conceptual use is made of the medium. The European schools all take a similar approach, encouraging students to master camera, sound and editing techniques as soon as possible... that this is not a field for dabblers has been supported by overseas criticism of 'dilettantism' - when the medium's technical needs are ignored in early training. If you are using a camera you are no longer painting, if you are making a film you are not doing sculpture. The media are different in techniques and expressive skills... Without emphasis on increasing technical command (is) not at the expense of creative or conceptual thinking, but to re-inforce it... Without going into the great detail which a curriculum would require, we should recognise that technical experience... should be increased in complexity when the student needs it for expressive purposes, and should be to some extent reinforced in a structured lecture or tutorial system to review topics after they have become part of students' practice...

Because of the natural division of the medium into main fields such as camera, sound, editing, writing, production, there is a tendency inevitably for some students to find a preference for part of the process rather than the whole... a problem: should we cater, and to what extent, for the specialist? In large institutions specialisation is possible, sometimes encouraged. But our own case should rather aim at developing the all-round maker of motion pictures able to handle all aspects, at least some of them expertly and others sufficiently to a semi-professional level. Our aim should be to encourage the creative motion picture maker, able to express his own ideas through technical facility, to know what can and cannot be done technically, and with the ability to communicate that to others... Technical motion picture training overseas is often vocational. Some institutions cater for large industries needing skilled but specialised technicians. It seems more realistic for us to treat training from the point of view of the potentially creative directors or makers of motion pictures - generalists able to add independent contributions to our motion picture arts.

(b) creative-conceptual aspect



Right from the start, the student is faced with two alternative paths - the 'Lumiere' or 'Melies' - 'Lumiere' in responding to... ongoing external reality as it actually happens in front of him - or 'Melies' in... contriving the events and re-assembling his images of external reality some time after the event so that they form a new reality... Most motion pictures combine both paths...

(c) the image

Photography, film and television all typically use the camera as the image-forming and image-recording means... typically, the camera has to look out to an external reality (external to the artist)... unlike the chirographic arts, which rely on the movement of the human hand for the delineation of images or form, such as painting, drawing, sculpture, the camera arts... always (have) an element of the 'Lumiere' path... and equally, because the camera is not 'all-seeing' and is highly selective with a point of view, angle of view, moment of time, there is always... the departure from external reality we have called the 'Melies' path...

(d) three functions of the image

a motion picture shot can have three functions: i) as a record, or visible documentary evidence of the event portrayed, in the 'Lumiere' sense; ii) as a vehicle, for an imposed new 'reality', usually of some dramatic or narrative kind, in the 'Melies' sense; iii) as kinetic design - a moving image within a frame, often with tone, colour, line, mass, perspective and other visual dynamic elements able to be responded to as purely aesthetic.



(e) four genres

(these) three functions... presage their development into three major genres of film: documentary-reality, fictional-dramatic, abstract-visualistic... and (as) the medium builds structure out of its own formal elements of picture, sound, juxtapositioning, sequence... in a collage fashion, so that some entity or organic whole emerges from the sheer film experience... (therefore) we should consider (another) genre, purely filmic film... it is not a record of objective events, nor a contrived mimicry personating fictional events, nor merely abstract-visual in the fine arts sense of painting or other two dimensional design. (Usually this latter is called 'experimental' film. It is, rather, 'experiential' - the film-maker is not 'experimenting' in any hit or miss way, or searching like some cinematic alchemist for a magic formula 'to make it work at last'. The emphasis of the content is usually on some visual or sound perception, on direct aesthetic experience. Hence, I believe the term 'experiential' is to be preferred.)... the purely filmic film is similar in being 'experiential', but it uses the whole of its time to communicate its own purely filmic qualities - its content is its own stylistic use of the nature and possibilities of film itself... its 'content' is its structure... is it the extreme in film formalism (as Balazs would have affirmed)? It depends on how one responds to the very texture of the motion picture medium, how exciting to the emotions and intellect the taste of filmic experience is. If you cherish motion pictures, not as a substitute for the novel, or a surrogate theatre, but as a medium which itself is sufficient and entrancing, then a motion picture which successfully celebrates its own essence can never be categorised into formalism... this fourth genre is rarer than the others. But its spirit is sometimes seen as a tendency in the others, vague narcissus peering back from just below the surface of filmic flow... The educator of makers of motion pictures, then, should be aware of these natural tendencies of the medium at its basic levels (its 'mediumistic' possibilities) to lead students of different temperaments and predilections, even theoretically inherent in the medium itself, irrespective of prevailing stylistic fashions, or cultural or political influences... there are inherent directions in the medium itself along which the learning experience might lead.

(f) paracinematic genre

Motion picture images and sequences can be used quite outside the contexts already outlined. When the response to them is conditioned predominantly by a total complex

THE MEDIUM ITSELF

(a) one language, two idioms

The essence is 'moving image plus sound'... whether in the photo-graphic-mechanical mode (cinema) or the video-electronic mode (television)... both present the same flow of images-plus-sound structured through time as the end-product of an editorial-aesthetic process. From the point of view of the maker of motion pictures, the mental processes are the same... which differ only on smaller points and coincide in the major aspects... there is one expressive medium which has to be mastered in terms of basic conceptual, structural thinking and feeling... two technical modes (which) add their own idioms to the same visual language.

(b) two paths, reality and fiction



Although the talent... it in Fine Arts in fact recruit (but does it) fer older pe UNESCO thirties, usu educators in success th and more problem wi film person enthusiasm need to mal have been interest in p pathetic to high drop-c or teaching a very attra tified with y resources and results by s worked out The educat ent young ta gives sustain before a stu discussing. contact and as fine arts, social issues likely to sus the concept it is only g change once found it as Often the c original inte genres and mity in the UNESCO n

pictures ma informational gnition of t documentary there was c... (which) one participa the major co the quasi-lit of film. It is Philadelphia interest in m exist... clearly those the student. concepts or or content th Until he can be encourage picture synta (c) historical-

PHOTOGRAPHS R.D. HUTCHINS

Although this is the most important strand of developing talent... it is the most elusive and difficult to handle. As in Fine Arts generally we assume our selective process does in fact recruit students most likely to benefit from training (but does it?). European schools almost exclusively prefer older people, those 'with a rich life experience' (as a UNESCO expert put it), sometimes people in their late thirties, usually at least twenty four years old. Most educators in America confirm that graduates have more success than undergraduates, because they are more mature and more disciplined from previous learning. The great problem with undergraduates is that of the 'one or two film person'. It has been found that behind the great enthusiasm in many young people entering courses is the need to make only one or two films, and that when these have been made the student finds he has no more real interest in practical film-making. Some schools very sympathetic to undergraduates give this as the reason for the high drop-out rate, rather than inadequacies of facilities or teaching. There is no denying that motion pictures are a very attractive medium. Recently they have been identified with youth culture especially in America. But where resources are scarce, motion picture education gives better results by selecting older people or graduates who have worked out their teen-age urgency of 'the first film' stage. The educator should be aware of the possibility of an apparent young talent suddenly fading in mid-course... What gives sustained creative drive is almost certainly determined before a student arrives in the teaching situation we are discussing. But there is general agreement that a broad contact and involvement with other creative activities, such as fine arts, drama, music, literature, and involvement in social issues and community life are the kinds of experiences likely to sustain a lively mind for motion pictures... Often the conceptual thinking derives from these sources, and it is only gradually that a student's creative directions change once he has mastered enough of the medium and found it as a major source of examples and stimulus... Often the conceptual thinking remains clearly within the original interests. This is quite valid, and as there are main genres and many sub-genres one should not expect uniformity in themes or concepts... A participant in the UNESCO meeting pointed out that the great bulk of motion

The main problem of encouraging creative-conceptual development is: how does one combine the practical film-making with the critical guidance that comes from history and theory of film? As soon as students become involved in practical film-making they have little energy or even time for parallel historical or critical studies. Their energies are focussed on the complex processes of their own work. It is quite easy to set up a splendid series of lectures on the history... or theory... to find not a single practical film-making student attending. It seems to be fairly common experience overseas... that it takes about two years' involvement in undergraduate practical work to get a typical student back to some kind of detached historical-critical interest for its own sake, or rather, from the point of view of the theoretical historian or critic. There is a wealth of historical and theoretical material... But the question is 'for whom?' Universities are biased towards theoretical and abstract studies. Film history and theory are studies in their own right. But how does one cater for the whole education of the maker of films? When he is trying to solve a specific problem in his own film he does not feel that he is making a film in one specific genre for which a course of lectures might be offered. Even less does he feel his needs met by a long chronological account of the motion pictures of one country or another, with all the fine connections and associations fascinating to the historian... there is some argument to have some historical-critical teaching before they become involved in production, in some kind of cyclic programme... Students in some schools are even considering asking to have the summer holidays given over to practical work, with a change in the usual teaching year. But this problem of

formal screening and lecture series on a chronological basis. The assumption behind the former is that students will pick up anyway the relevant or significant themes and facts — that these will 'rub off' by the constant interchange between teachers and students over the three or so years of a course. But there has been a noticeable reaction against unstructured teaching by students, who claim this can degenerate into a waste of time and lack of basic direction. A common complaint is that unstructured courses too easily degenerate into the main teachers drifting off to do their own work, so that in fact schools are actually subsidising practising artists who do little or no teaching, this being left to student or graduate assistants who have not the range of experience or teaching ability to make it work. A marked tendency overseas is to rely on outside part-time teachers, usually from professional posts. In many cases this seems to have good results. But there is also the awareness that even a top professional practising his art may not be the best teacher, as he is then into a different activity, for which different skills and approaches are needed from practical work. There is also the danger that some professionals or teachers may in fact resent, even unconsciously, younger talents whom they perceive as rivals, with a consequent inhibition of free communication in the teaching situation. This applies more to the practical side than the theoretical, however, according to comments I received.

MINORITY STUDENTS

Two categories of students deserve special discussion — Maoris (and other Polynesians), and women.

Maoris are noticeably absent from the camera arts in New Zealand. In contrast, students from ethnic minorities in America are noticeable in their drive to get into the media and arts to present their point of view to the larger society... It may be that there is (with Maoris) a deep and genuine cultural preference against the use of the camera image, when one considers that... representation and image-making in traditional Maori terms (has) symbolic and more sacred function... Even where photographs are involved, they seem to be part of a kinship and identity context which has only a meagre counterpart in pakeha life. Should we, then, make a special effort to encourage Maori students to enter into motion pictures camera arts when there might be a strong and genuine cultural preference against this? This is a question to be answered ultimately by Maori students themselves; but as New Zealanders concerned with education in potentially powerful media... we should be alert to the matter of Maori (and other Polynesian) absence...

Overseas, women are usually a small minority in motion picture education... We have been particularly fortunate in having had an equal balance... this may stem from the equality of representation in general Fine Arts enrolments... it is based on admittedly small numbers and a relatively short period of time (but it) should be regarded as worthwhile short even if at this stage we cannot attribute it to any explicit policy on our part. We can at least now get equipment (such as the Eclair ACL camera) which is light enough for a girl to carry and operate; and indeed, there are no technical or 'mediumistic' reasons why girls should feel at a disadvantage on the practical or creative side of motion picture making. Television documentary filming, especially that pioneered by Richard Leacock, the Maysles brothers, and others using lightweight portable 16mm gear, has changed both aesthetic and operational aspects. We should consciously encourage women to enter and contribute to our national activity in motion pictures; and the nature of our society and its egalitarian ethos might eventually be reflected on our screens by the work of our women students.

R.D. Hutchins
Senior Lecturer

pictures made were not in the feature-fictional genre, but informational and reality-oriented. There is growing recognition of this especially in American universities where documentary film is encouraged as a specialism. Indeed, there was criticism of the 'ideology of the feature film'... (which) has dominated film appreciation and criticism; one participant pointing out that this results not just from the major commercial role of the feature film, but also from the quasi-literary approach of most critics and reviewers of film. It is interesting, then, to find Temple University, Philadelphia, stressing creative documentary as the main interest in motion picture education. Other similar cases exist... Ultimately, the creative concepts become clearly those recognised as personal and characteristic of the student. There is always the danger of imposing other concepts or directions, or of the student chasing a style or content that is not his own. This is true of all the arts. Until he can obtain some self-awareness on this, he can be encouraged to learn what has been done before in motion picture syntax and language.

(c) historical—critical aspect

relevance is even greater. Some teachers have whittled down the number of 'classics' required of all students to thirty. Others demand viewing of at least 100 'classics'; and there is agreement that over a three year course students will see considerably more films than that. Viewing experience is highly valuable, and essential... But where universities give degrees, a minimum of theoretical and intellectual (historical-critical) content is essential. The important point is that this must be from the point of view of the practical film-maker, 'from the inside out', not from the outside of the medium looking in. Film history and criticism can easily be set up as a quasi-literary or 'academic' course. Film educators overseas state that it is 'the easiest thing in the world' to get motion pictures taught as though they were some offshoot of literature, drama, or cultural history studies — because this can be done largely out of books, with the usual university academic's approach. But it has been this approach which has held back, they say, motion picture teaching as a practical art for its own sake for twenty or more years, largely because the resources have gone into the book-word oriented classroom rather than into the camera-image-making studio...

It is obvious that a chronological sequence (of screenings) may give all the historical details... narrowing down the historical approach to that of a genre itself might still be too detailed... broader issues could be more relevant (for the practical student)... teaching could divide between the genre and 'auteurs'... a mixture of both is probably best, with a constant eye on issues that apply immediately to conceptual or structural problems facing the student. One of the dangers of over-emphasising historical studies is that categories discovered by the historian tend to be presented as the only acceptable precedents to be followed, rather than interesting or significant examples in the development of the medium. 'How problems were solved', rather than 'this is the way to solve problems' is the lesson from historical studies (in a developing art). This approach requires a certain moderation of the historian's aura of academic authority in a film school, if overseas comments are valid. Both students and teachers agree that there seems to be an inevitable drifting apart of the 'academically-respectable' historian-critic and the 'less-respectable' studio-practical teacher. Constant review or programmes and a desire for integration for the benefit of the practical students are essential assumptions behind any curriculum. The essence of the whole operation is in the mental processes and experiences of students making films, not in career problems of historians or critics. Both are inter-related, but the students' needs are the prime consideration, and all engaged in this field should livingly recognise this.

Handling of the historical-critical side varies overseas from almost totally unstructured to wholly structured in

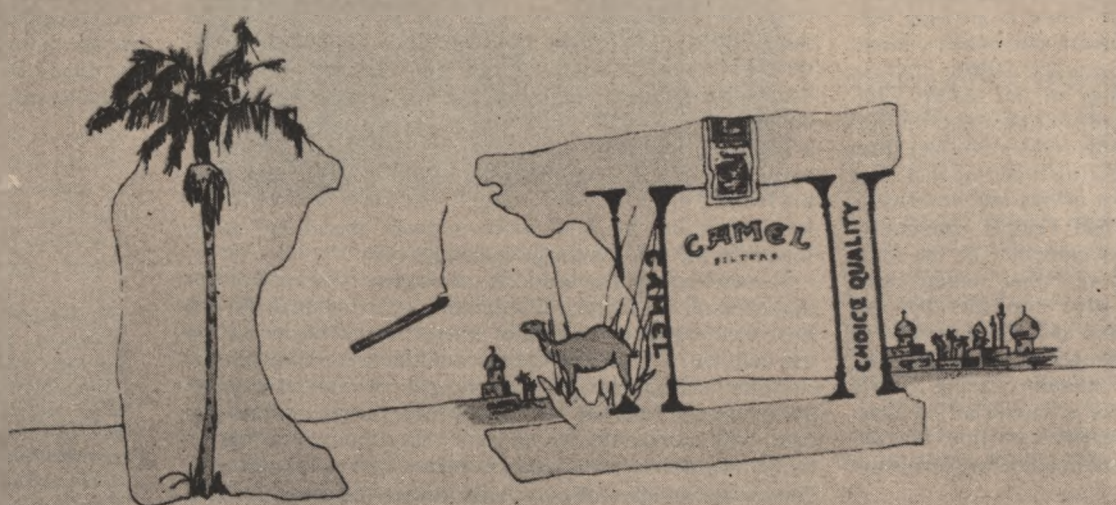


1. Ola Balogun, University of Ife, Nigeria: UNESCO meeting of experts, Belgrade, May 1972. Some questioned his statistics, but there was general agreement with his view.
2. Colin Young, Director of the National Film School, United Kingdom, used these pioneers' names in suggesting this dichotomy, in a discussion I had with him in London, May 1972. I have extended his happy choice, in my analysis of the functions of the image (in what I would now call 'the camera imperatives').
3. This term is only partly-speculative; films I saw in the United States strongly suggested this as an emerging genre.



Joy Edwards

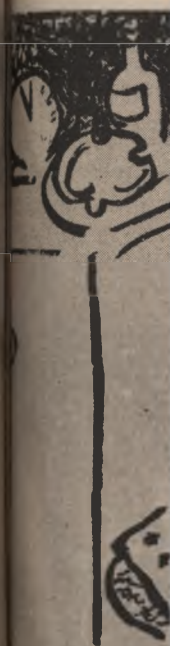
Clive Stone



3/11 "The Camel"

Joy Edwards July 1973

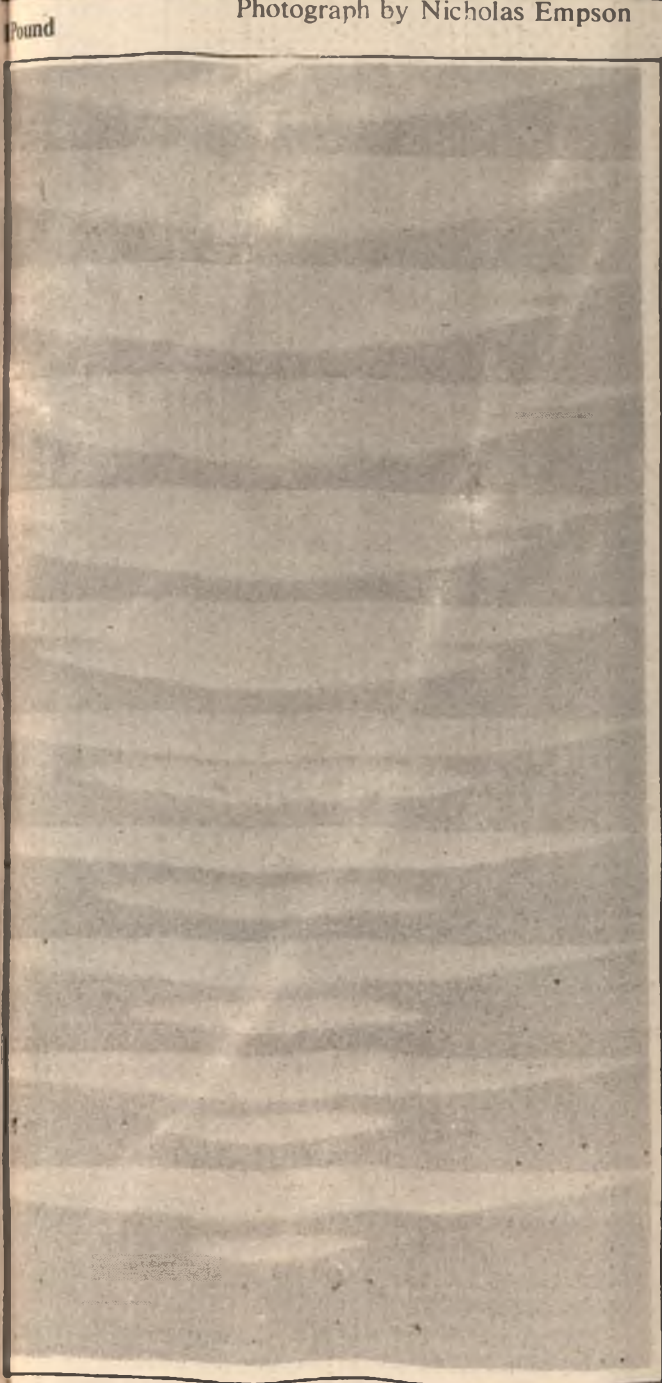
Fitz Gerald



THE REST M



Photograph by Nicholas Empson



Clive Stone

Fitz Gerald

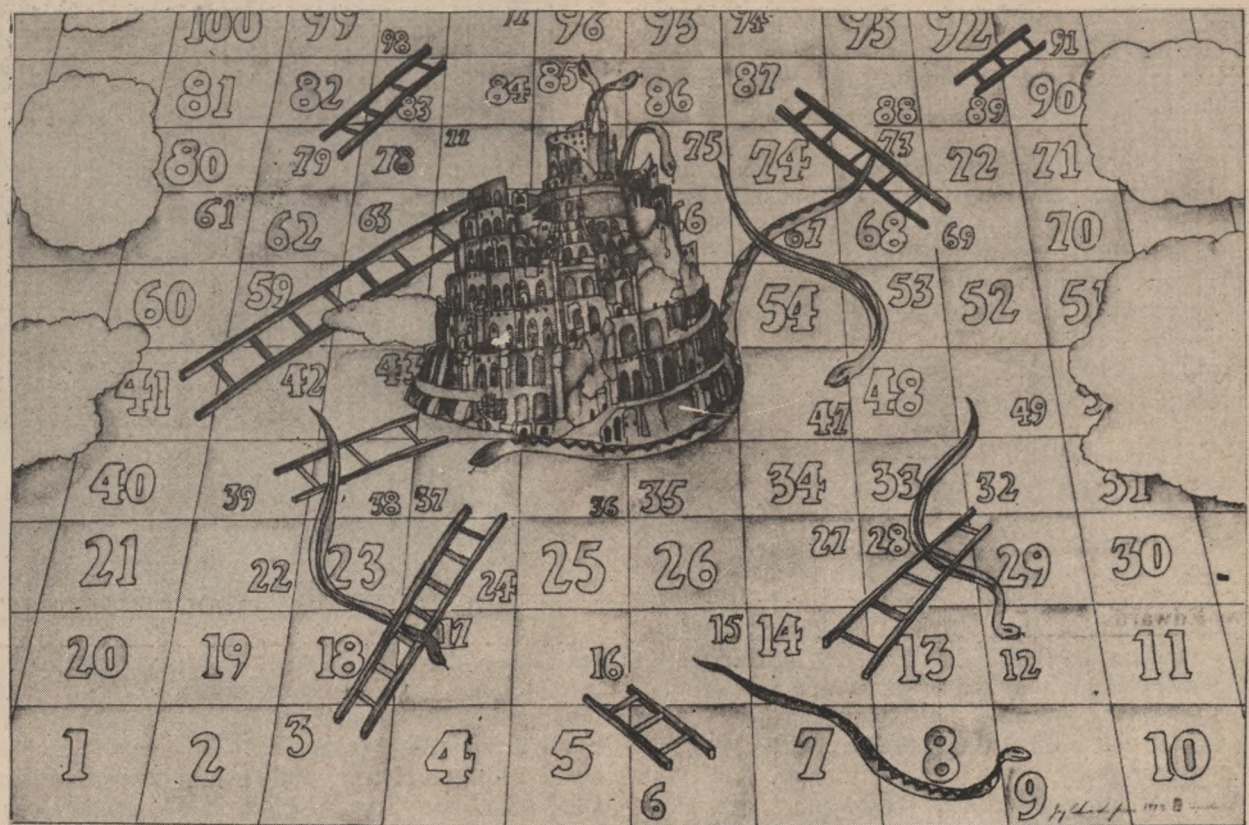


THE REST HOME



Jacqui Fitz-Gerald

Joy Edwards



This photograph is from a series of portraits of people I know in Orewa. I spent my weekend looking up old acquaintances, drinking coffee with them and taking their pictures. A fair bit of reminiscing is also involved.

Featuring here is Miss McGuire, retired teacher. I spend about half a day with her, drinking coffee, eating gingernuts, and raving about education. She is quite eccentric but totally sane.

Clive Stone

This is a silk-screen from a series of pen drawings I did based on the Camel cigarette packet.

The packet with its palm trees, pyramids and camels suggests a whole little world of its own. I was involved with the illusion of time, space and reality.

I also did some watercolours of my drawings, and attempted a painting, but the original drawings were complete in themselves and the most successful.

Joy Edwards

My concern for the old people in a rest home I have been working in resulted in a series of lithographs, of which the one above is an example. The painting was an effort to use colour more freely. The influence of other painters can easily be detected but it is just one painting on the way to my being able to express myself more fully.

Jacqui Fitz Gerald

My painting this year is an attempt to illustrate the poem "Rocket Omega Rocket Omega Rocket Om" by my friend Ivan Hurrell. In this poem starting from "the ordinary universe / of the condemned", the conditions are these.

The conditions
I know them
No return
Naturally
That's what attracts me
I've never been very human

The project is this:
"The project of an infinite
Without a beginning directionless
To its vanishing point
That cannot be reached."

The Paintings are meant to be
"Eyeholes
for
Metaphysical prisoners."

Francis Pound

Best Wishes- The Phantom

I'm a third year Art student. It's the third term now so there is not long to go. I don't think I'll come back next year.

Last year I was living in Ponsonby from about March onwards. I used to have a motorbike then. It was a 600 cc Norton Dominator, the Deluxe Model of 1961. I brought it for \$375 which wasn't too bad although it was in fairly shitty condition.

After having it for about a month I headed off for Australia, as it was the Xmas holidays. The reason I had so much money was my old man who I haven't seen since I was about three quarters of an inch high, hadn't paid maintenance for me when he should have, and when I reached eighteen he had to pay out a few hundred dollars, all to me.

I decided when I came back from my holiday I would try and restore the bike back into its original condition. After a short space of time I had it looking pretty good. All I had to do was paint it. I hadn't actually had it going for a while, and when the time came to take it out on the road again; well, I kicked and kicked it until I nearly busted my ankle but the dirty wouldn't go.

I took it to a motorcycle shop on the back of Tim Shadbolt's truck and made New Zealand history. I asked them to put three new cables on as well as fix the ignition. A brake, throttle, and clutch cable. Well, when I came to collect my bike, after much stalling on their part, and tried to drive it away, it still wouldn't move.

I called out the man, and man messed around with it while I told him what I thought of him and his service.

He didn't appreciate that too much, and was trying desperately to get rid of me as quick as he could. But the bike wouldn't go. I mean. They didn't even bother to tighten up the levers, and the clutch and the brake were swingining around like trapeze artists.

A few more dirty words later I was moving down the road feeling like the neighbour's pet cat was stuck in my gearbox. By the time I reached Whitaker Place I couldn't change in or out of gear and I was getting pretty pissed off. I mean, I'd just paid out a mere \$25 for all that professional service, and I couldn't even change gear.

After a quick evaluation of the problem I decided that the last thing I'd do was go back to them for help. So, I coasted into Elam, strode into Mr Welch's workshop, grabbed a bunch of tools, hammers, saws and chisels, and wandered out to the bike and decided to get to the bottom of this clutch business.

Within seconds I had a systematic plan of action worked out.

The first thing you gotta do is take off the left hand exhaust pipe, cause you can't get the side cover off where the clutch is located, without taking that off. A fairly simple matter. Then you take the footrest off cause that's the next obstacle, and you have to

take the brake lever off too. With any luck the side cover comes off, and that's when you start to see what makes the old engine tick. Up front is the end of the crankshaft, poking out with a small gear, and at the back is a big gear and located inside that there should be about 5 or 6 clutch plates, primary chain connects those two things, and the secondary chain connects to another small gear at the back of the clutch which connects to a big gear on your back wheel, and that's what makes the world go round. Yep!

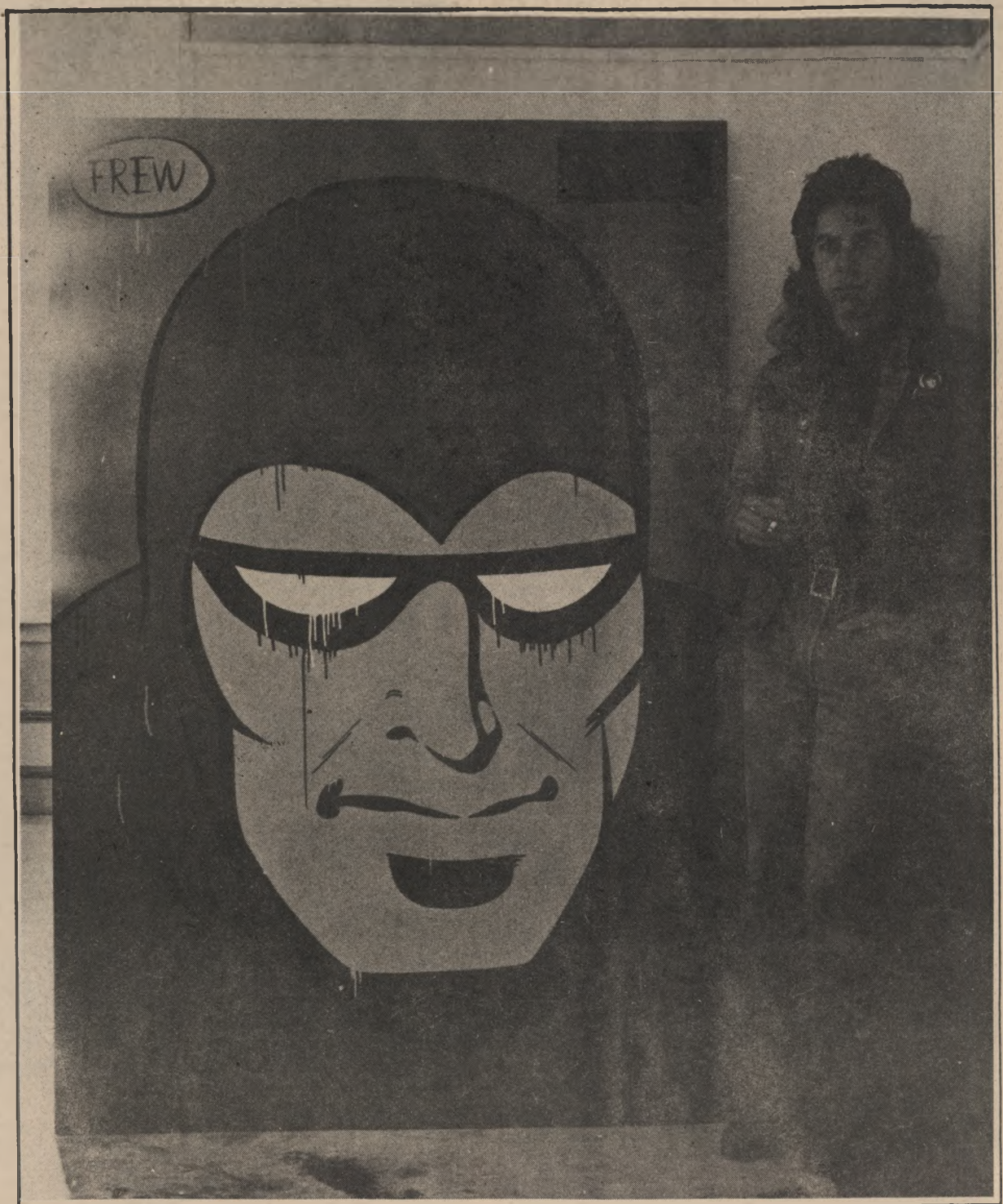
Well before your can get to those ol' clutch plates you have to take out the clutch-spring screws and you have to have a special tool for that but any old screwdriver will do really. You take everything out and look it over and lay it down systematically on the ground, so you don't get everything all mixed up. About now is where your realise you don't really

know what you're doing but you've got a damn good idea you have really. I mean everything is just hit and miss more or less one way or another.

After many hours of concentrated fiddling and sheer art student guts and determination you have the clutch fixed, and although you've probably never be able to paint again because you've got your fingers caught in the primary chain you take a few bows because you've saved yourself twenty-odd bucks and one multiple-fractured ego.

The moral of the story is, I mean, you have to have a moral to the story, to quote Bo Diddley "when you have to go through the back door to get a, a, a, a, a, ah. . . Cheese sandwich, well when you get sick of that you go in through the front door and buy some chicken and learn how to cook it, and go in and out of your own back door."

Paul Hartigan,
14 September, 1973.



Photograph by Nicholas Empson

PRETTY THOUGHTS

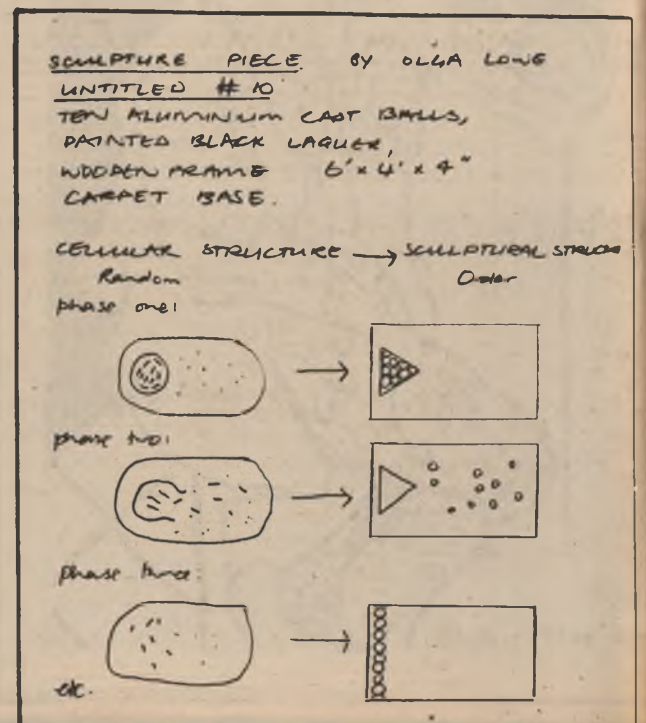
Aesthetics — used by everyone these days, it seems. The land developer, the environmentalist, the government spokesman, even the capitalist! — just about all that's "in" with the architect and the interior designer.

Mind you the engineer for some time has been calling it just an "elegant solution". It is stretched, torn, converted to meet any situation; but is there really an understanding of it beyond the Oxford definition? Is there a discipline of thought for its investigation?

I believe art (Fine Art) is around for this reason — no one disputing this? Then why does the image of the little artist man with his beret and brushes, filling all the art galleries with pretty pictures, persist?

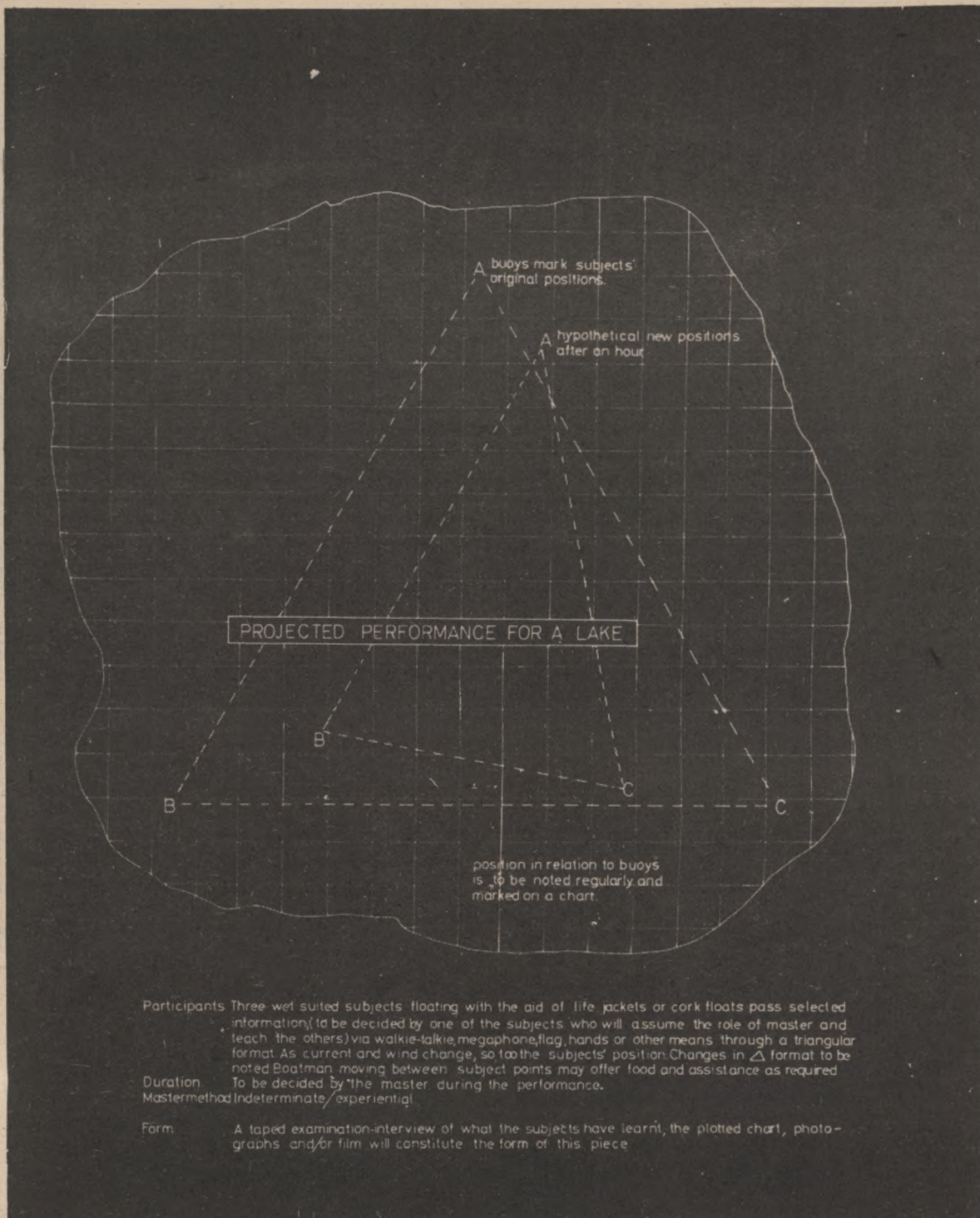
I also really do believe we are in the 20th century going 21st.

Ian MacDonald



This is a sk
30cm x 30cm in
act as symbols
to express situa
time improve r
to another; that
I started.

The reason I
with is that I



Individuals interested in participating in this performance may contact Bruce Barber at the sculpture department, School of Fine Arts. A group discussion will be arranged to evaluate possible venues and time.

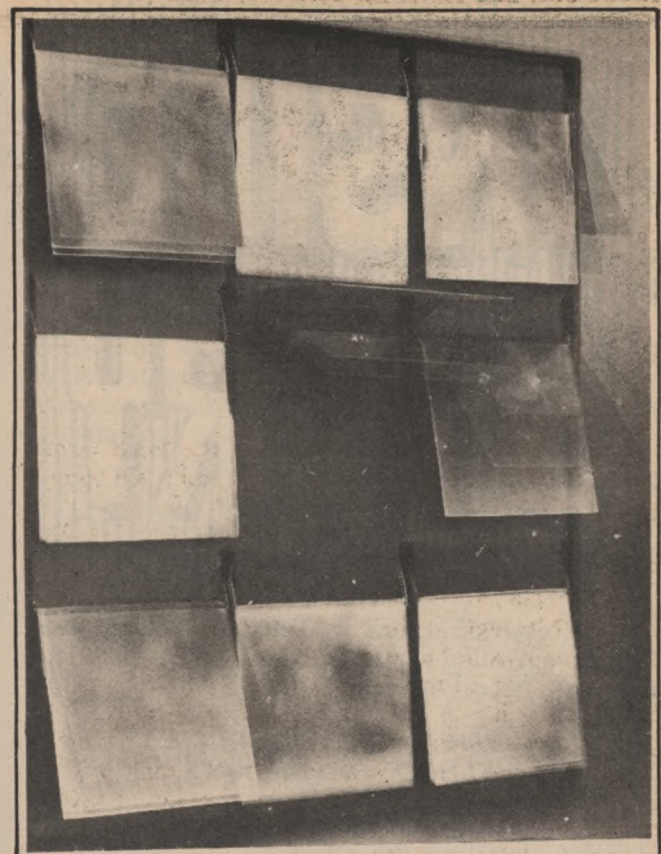
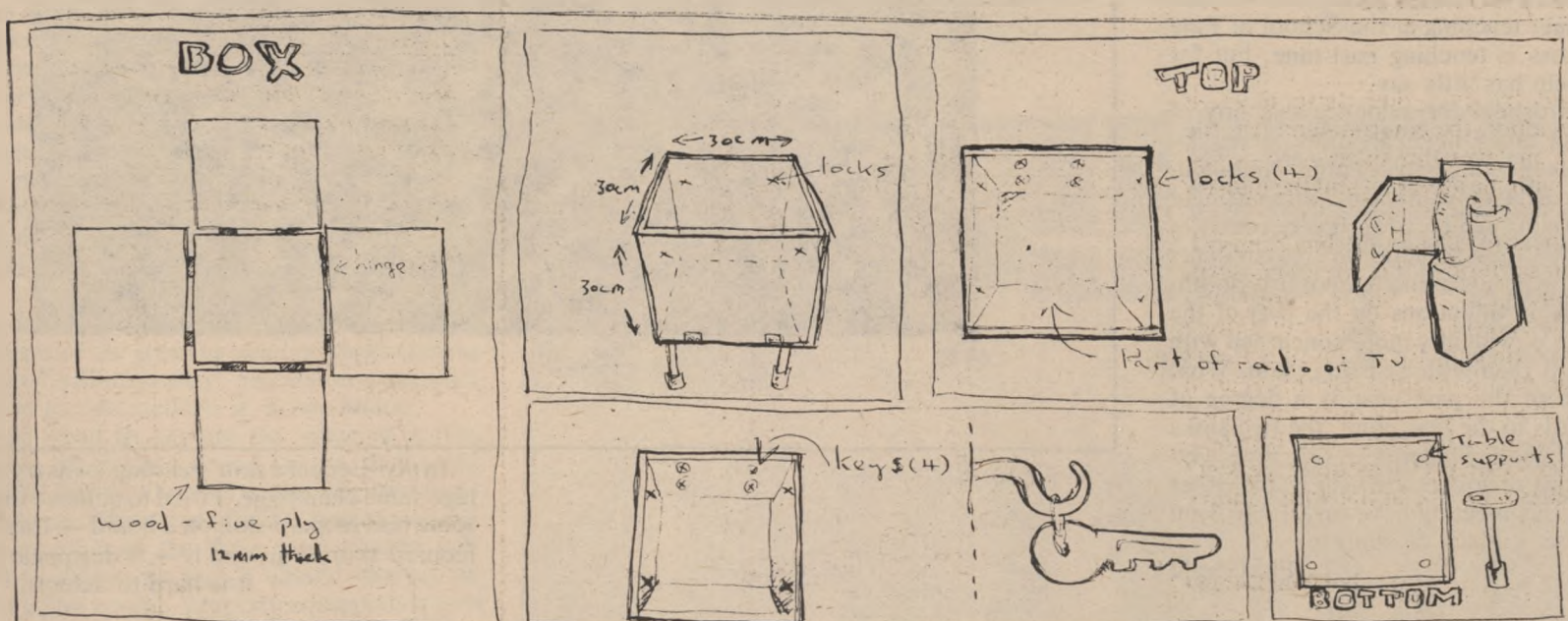
Bruce Barber

This is a sketch of a box approximately 30cm x 30cm x 30cm in which there are certain objects which act as symbols. Through these symbols I am trying to express situations and relationships and at the same time improve my use of symbolism from one world to another; that is, to refine the crudeness with which I started.

The reason I chose the human relationship to start with is that I find human relationships distressing

as they exist now and I hope to show people situations in which they may themselves be involved. The reason for symbolism is perhaps that people from the beginning of their education are not encouraged to express their criticism verbally, and that is why I feel more comfortable expressing myself in terms of vision.

Parbhu Makan



"People Cracker MK I",
Ian MacDonald

You know we really are living in the year 2001. All these machines taking us over, so subtly, so insidiously. The species I fear are the response machines. The lifts, traffic lights, electric doors, those that sniff your presence, sense your blood heat, take you into their bowels at your request then develop a mind of their own.

Consider the incredible power those black and yellow monsters at street corners have over dozens of people at once — thousands of people a day! Don't tell me someone set them up — they are all there by themselves, quietly measuring out their priorities. Yet we are bound by law to obey them! Incredible! As an artist I felt I could demonstrate their existence by building a super response machine. One more powerful and awe-inspiring than yet ever developed. It had to leave its victim with no doubt of its existence and absolutely no doubt of its intentions. I gave birth to this machine in the early winter months of this year and called it the "People Cracker MK I".

I envisage this machine set up to take a whole room in an art gallery. All four walls of the room will be lined with banks of small metal flaps, each one operated electrically. The flaps can be activated by photo-electric cell triggers which can respond to several different conditions.

(1) The presence or the position of a person relative to the machine either by the mere proximity of the person or the position of a person being recognised by the machine and demonstrated accordingly.

(2) The movement of a person precipitating related activity by the device either directly proportional to the amount of movement exhibited by the person or by different programmes, different responses likewise such as inverse proportional or feed back situations. MK II and later machines incorporate the basic response mechanisms but vary by their trigger operations, displays and locations (internal situations such as a room or external situations such as a football field etc).

INSIDE STORY

As a result of general student dissatisfaction with staff co-operation a meeting was held at Elam late last year. Report below:

UNIVERSITY OF AUCKLAND SCHOOL OF FINE ARTS

PAINTING STUDIOS

Report of meeting held at 2pm, 11th October, 1972, in the Whitaker Place Studios to discuss painting activities with the School.

PRESENT: DFA and BFA Years II, III and IV, painting students, Gretchen Ross, Patrick Hanly, Gordon Walters, Garth Tapper Robert Ellis.

Apologies were received from Mrs A. Wood. A number of students were absent from the meeting. After discussion, it was generally agreed that:

- (1) Students wishing to study subjects in addition to painting should arrange with the appropriate lecturers to receive technical instruction early in the year. It was noted that there were problems of accommodation in some design areas, and that some restriction would probably be placed on student numbers in some cases.
- (2) Many students experienced difficulty in establishing any kind of personal direction in the course work, particularly at the Studio II stage, and that there should be a programme of assignments for two days of the week.
- (3) Regular tutorials and seminars could be held more frequently, and that group discussions on technical processes would be valuable. It was also proposed that a fortnightly meeting of all painting staff and students to discuss topics related to painting would be stimulating.
- (4) Painting from the figure should continue but with a more specific timetable.
- (5) Students would submit suggestions for new library books and any ideas for improving workshop/studio facilities.
- (6) At least two new sinks for washing brushes and equipment, and a carpenter's work bench and more tables could be provided in the Whitaker Place studios.
- (7) If possible, a part time technician should be available to painting students.

12/10/72

Robert Ellis

A year since the time of this meeting, of the staff members that attended it, Patrick Hanly and Gordon Walters are no longer teaching at the School of Fine Arts. Gretchen Ross is teaching part-time, but for all her efforts to help has little say.

To search in retrospect for evidence that any of the well-meant and much needed points 'generally agreed upon' in this meeting had been implemented, is to become aware of the movement in the department as a cyclic progression which does not necessarily produce results. The dissatisfaction of the students is broken only by the periodic and temporarily soothing reiteration of good intentions on the part of the staff. This response is evidently more concerned with calming the students than with assisting them. What has been achieved in the past year is a degree of freedom with regards to the first point, the two sinks and a carpenter's bench. Students in this time who had approached staff members for help in the other areas discussed in this meeting have invariably been informed that 'there is a lack of interest'.

J.L. Fitzgerald

YA GOT TA SUFFER FOR YA ART

A major problem for students enrolled at Elam is the high financial demand of the course.

A survey carried out by Professor Beadle at the end of the first term this year showed that students spent an estimated average of \$57.44c on materials in those first ten weeks.

Although only 38.7% of students took part in the survey, this figure reliably reflects the spending of most students.

From this figure I have obtained a much less reliable overall figure of \$166.78c for a 27-week university year. But my enquiries among students indicate that second year, third year, and fourth year students have spent roughly 1/3 to 1/2 as much again in the second term, which is about the same length. Since my personal estimate (without data) of average expenditure was \$60, these figures should be fairly accurate.

On my past experience, and from conversations I have had with other students, I expect these students third term's figures to equal the second term's.

First year students' expenditure on materials remains about the same for the first and second terms, but rises about 50% in the third term. This increase is caused by the extra high-quality materials which students use in the final presentation of their work.

Professor Beadle's survey indicated the following annual costs, based on the first term, for each studio year:

Studio	1973 first term	1973 Academic Year
I	\$32.00	\$86.00
II	53.00	143.00
III	63.00	170.00
IV	113.00	305.00
	\$261.00	\$704.00
	total for 4 years	

Of the average expenditure of \$57.44c, students

spent about \$42 in the school store (wholesale price plus 10% handling charge). That figure represents about three quarters of the total expenditure.

Prof. Beadle noted that comparisons had been drawn between compulsory topics in studio I with Chemistry and Engineering, but that in those cases exercises were more or less standard and material costs known, whereas in the School of Fine Arts they were not; The material costs of Studio I students who took part in the survey ranged from \$10 to \$63. Suggestions had been made that all Studio I students should receive a \$50 subsidy and stage II to IV should receive \$250 where the need could be demonstrated.

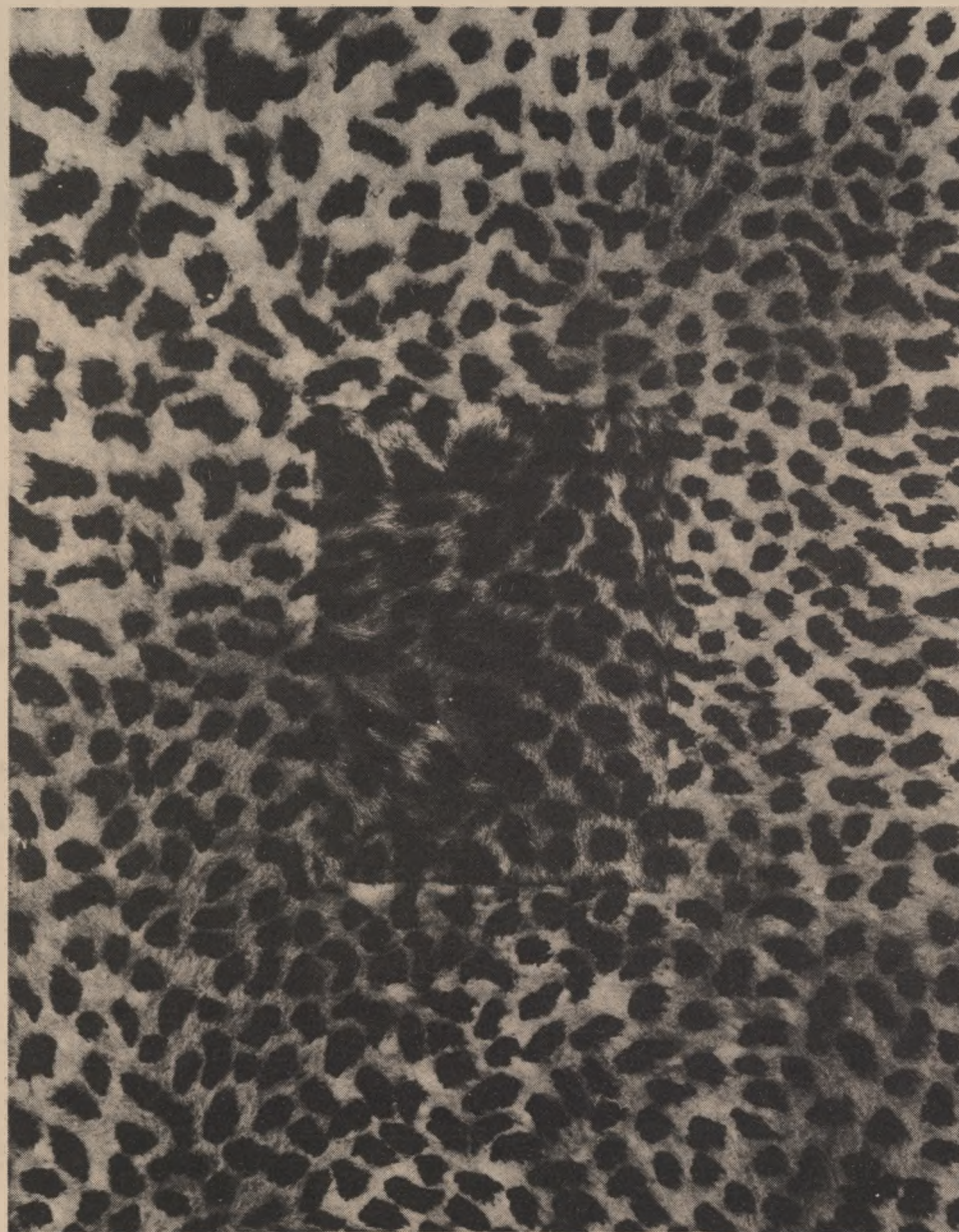
In Professor Beadle's opinion there is a case for a standardised subsidy in each year.

Other solutions to this anomalous situation include: free provision of all materials ('Chem. students don't make test tubes or buy materials, so why should I have to make canvasses and buy paint,'); a 75% subsidy based on receipts retained by each student; a subsidy for the Elam store.

The first and the last proposals would be easiest to administer, I should think, but it would be too much to expect treatment on a fair basis with other university faculties in the first case, and impossible in terms of space in the second. The store has a space-saving and money-saving policy of not buying in special orders for students, which would penalise most students doing advanced technical work for which there was not a strong demand for materials.

I think an unlimited 75% subsidy based on receipts for all equipment and materials other than texts would be most fair, since it would still encourage wise spending (which a lump sum might not) while benefiting each student equally. Students in other departments might also benefit from such a scheme, e.g., Architecture and Engineering students who must spend considerable sums on draughting equipment and supplies.

N.S. Empson



In my 'Leopard skin' painting I was trying to camouflage some camouflage. I tried to achieve this by placing some real leopard skin on a board — then by painting leopard skin all around it — it disappears (or at least it is hard to detect).

EL

In 1971 the I sor Paul Beac official approv given by the U that was enthu

Imagine a ga student prepar present-day, i experimental myself at the l the new cours able, conditio

Well, here gawky studen me, and the an exhausted s hair before th film course. and struggle f first of its kir to being disca archaic equip

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N.S. Empson



ELAM'S FILM STUDENT SPEAKS OUT

In 1971 the Dean of the faculty of Fine Arts, Professor Paul Beadle, announced in the "Herald" that official approval for a film course at Elam had been given by the University Council. It seemed a reality that was enthusiastically welcomed within the faculty.

Imagine a gawky, excitedly optimistic second-year student preparing to give all his time to studying this present-day, increasingly-growing medium, with its experimental possibilities. This is how I remember myself at the beginning of last year, aware that until the new course became equipped and facilities available, conditions would be tough and frustrating.

Well, here I sit, almost two years later, still the gawky student with all my optimism drained from me, and the excitement I once felt is now merely an exhausted sigh. Cobwebs will grow in my whitened hair before the school is able to run a well-organised film course. The longer lecturers and students wait and struggle for this necessary course of study, the first of its kind in New Zealand, the closer we are to being discarded into dusty corners with our loyal archaic equipment.

Alright to start off any new course requires a fair amount of financing. The University asked the school to list, with prices, materials that were need to establish a long-term course. After many months of enquiries and assessment, a total amount was finally reached. At first glance the sum might appear excessive, but considering that a new course was forming, it was not extravagant, as the Academic sub-committee report says. It puzzles me how senior engineering teachers are allowed \$100,000 for equipment to complete a research project (the end product I am sure will be of immense value) when this School is denied its claim which is for a much lesser figure. The work that will result should prove a credit for the School and the whole University.

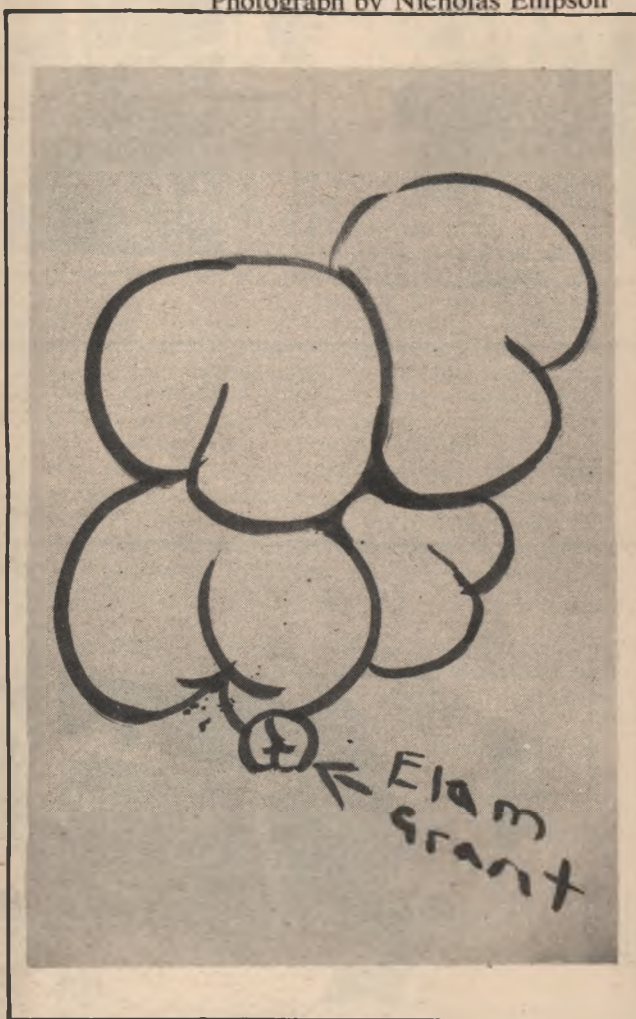
But it does appear that Auckland University has no wish to be first in the field — as it could. It seems that there is opposition even in the Art School. I find this the hardest to accept of all the discrepancies involved. I mean to say it is a recognised fact that artists are generally radical in their views. These people consider film a medium that needs no introduction — "anybody can handle film and its equipment and — who needs professionalism in their results?" — or — "if you want to study film join up with some commercial organisation." But how often are you able to fulfill your need to film completely on your own?

Let's face it! Film is definitely the now media, and we are all aware of the growing need of improvement in New Zealand's film industry. Television is an outlet and as flexible as this medium is, it has limits.

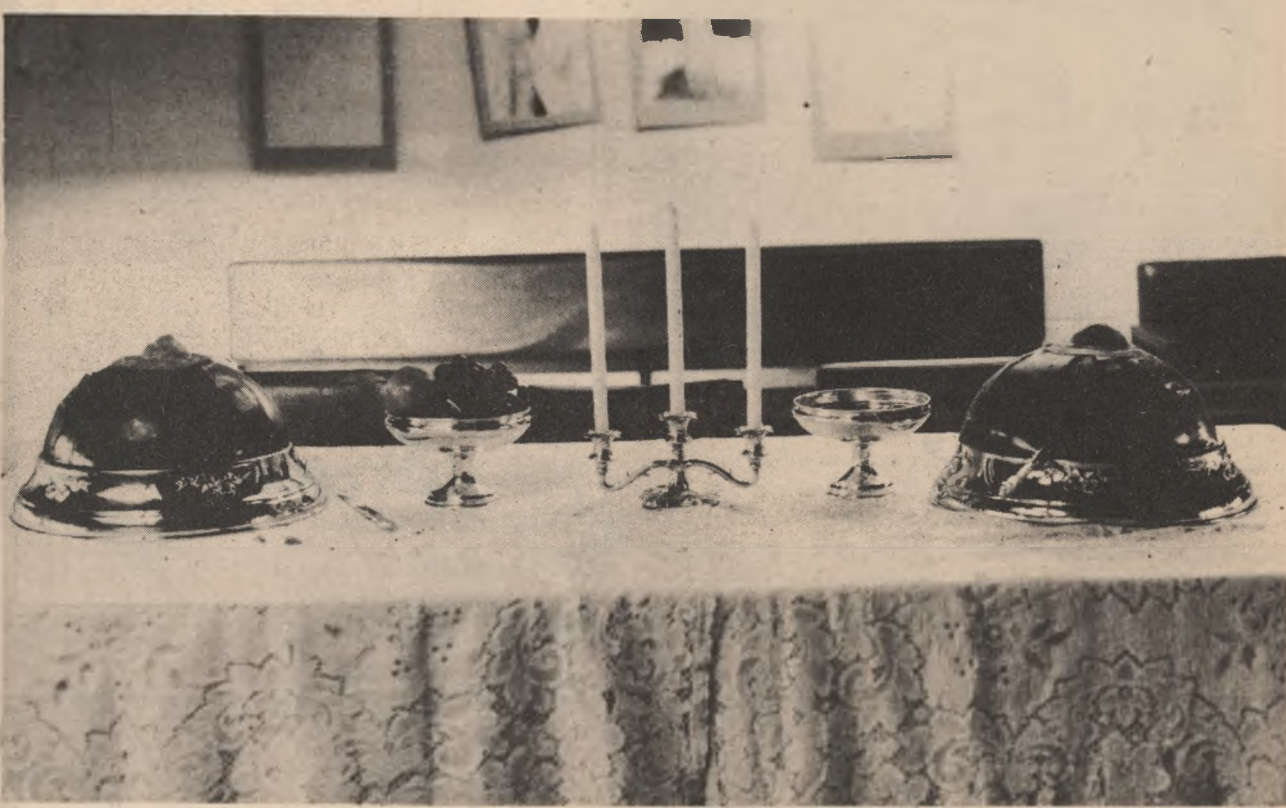
There is no need to explain the value of a film school capable of giving a sound tuition. It is only a matter of time before a school does come into existence somewhere. While our officials argue over the money, one or other of the three main centres will be delighted to inform us that it should interest us to know that a film course, properly equipped, is now running very efficiently further south!

Robert Van Der Vielen

Photograph by Nicholas Empson



"Jelly Tits" by Fiona Clark



YUM - YUMS

One day in the month of September in the year 1973, Elam lived. For on this day a strange thing happened. It was a perfectly ordinary thing in itself, except that it happened in a strange place, which made it strange. The place itself was not strange for it was a perfectly ordinary place, ordinary in the sense that this was a university place.

No, the strangeness was not in the place itself, but within the strangers who flocked from all corners of the kingdom of Fine Arts, who were garbed in strange apparel which gave them the appearance that they were not of the ordinary breed. To this was attributed a part of their strangeness.

On this day the holy ones met their disciples and the disciples lifted the veils from their faces, met the holy-ones, for this was a day of faith, faith which would be the beginning of new joy and lasting happiness. This was of great significance, as the day had been born from the mind of one Garcia-Alvares, the visiting Spanish fresco painter from the lands of far-off America, and to whom we pay tribute for showing a way to enlightenment.

All morning the peoples came, with their pig-heads, vegetable salads, cheese cakes, sweet pop-corn, curried banana, roasted carcasses of lamb, rice in chicken and sausages, peaches and cream, grapefruit salad, rice in spices, pancakes, bread rolls, pavlova, chips, orange and brandy, exotic New Zealand wines, and empty stomachs. For this was one day devoted to merry-making.

Indeed the bellies were no longer empty and the strangers were no longer strange to one another, for the sweet juices of nature relaxed their minds to wonder and embrace one another in friendship.

Parbhu Makan



The negative reception to the erotic art exhibition killed the enthusiasm which surrounded it.

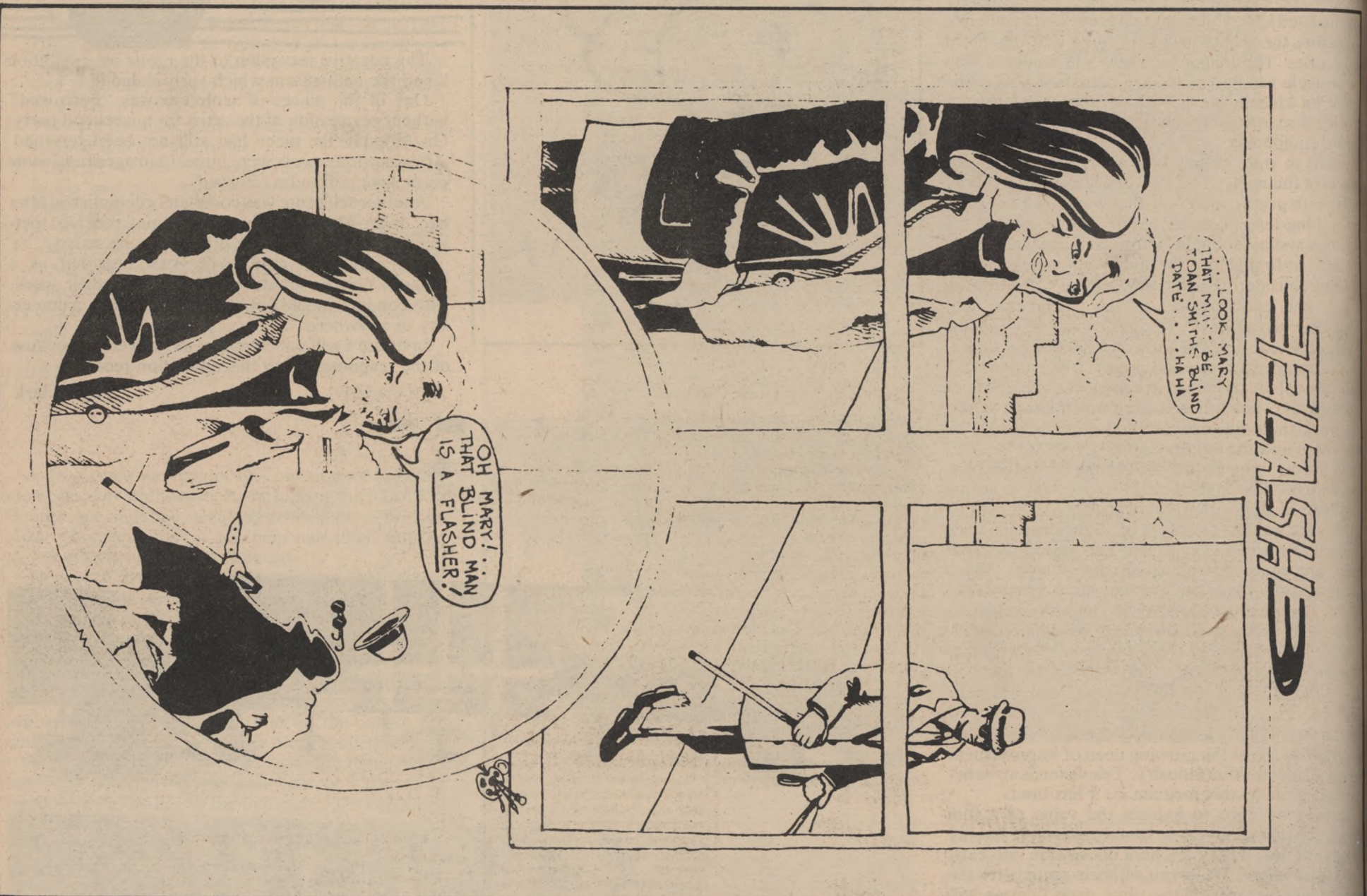
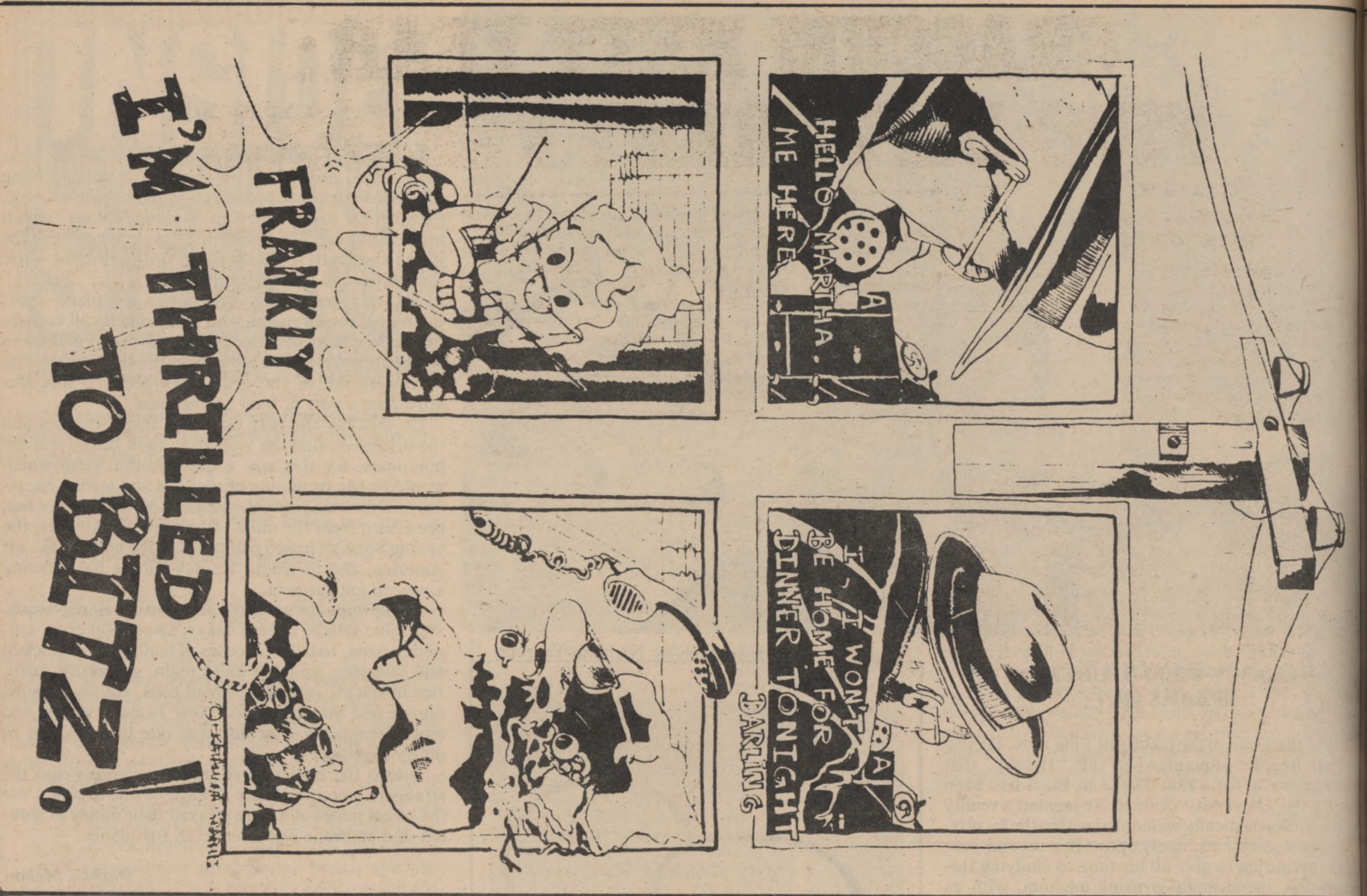
One of the pieces of sculpture was "borrowed" without permission of the artist for a weekend party. On Monday the piece had still not been returned. After inquiries, parts were found (damaged) and some parts have still to be returned.

Another sculpture was completely demolished after two days. Many prints and paintings received personal graffiti from people other than the artists.

The exhibition may have been regarded as a "joke", but the artists were sincere in their work. This conduct should not happen in a gallery, a university or anywhere.

In future I will not exhibit at the university because of the response which this exhibition received.

Fiona Clark



There is no doubt this year. I am not consciously making a statement and lack of this has been where I am living better — it does not have a function and a function certain student basic backbone readability.

These are the things that I can build on my own association.

I have also covered students political have visited all situation in person for a CRACCUM ensure that student why it was fatigued. A CRACCUM cover urban, national. I have built up a team to work for. I think predict a features weekly format liveliness. Only these.

A newspaper co-ordinated. After, I have, in a decidedly 'unconventional' political mainly, I can conduct editorship.

SANDRA CON

Although I am at university, I have this year but was personal and unpaid. Faculty I had.

As Editor, the University I would be part between the students that lectured.

I have never 'politics' but fringe benefits Creche. I would readers of Craccum should be aware of power Craccum should be aware of power affecting the production of the magazine of the editorial and

CRACCUM NEXT YEAR: FIVE DIFFERENT VERSIONS

CRACCUM POLICY STATEMENT KAYE TURNER

There is no doubt that CRACCUM has been poor this year. I am not sure whether editorial deliberation consciously made it less topical. I am sure that lassitude and lack of imagination made it boring.

This has been especially evident from Wellington, where I am living this year. 'Salient' is only relatively better — it does have, however, a definite editorial line and a functional attractiveness. It has captured a certain student interest simply by presenting the basic backbones of any publication — direction and readability.



These are the least any editor can offer. I think that I can build on these, both from the point of attracting skilled people to work on the paper, and from my own association with the technical aspects of production.

I have also come to understand the workings of students politics on both local and national bases, have visited all campuses, and can see the Auckland situation in perspective. That situation is too fatuous for a CRACCUM editor to take sides, but I would ensure that students knew what was going on, and why it was fatuous.

A CRACCUM under my jurisdiction would also cover urban, national and international affairs. I have built up many useful contacts who are prepared to work hard in these areas.

I think predominantly in terms of a newspaper, not a features magazine. CRACCUM took on a weekly format in order to provide immediacy and liveliness. Only a lazy editor could fail to produce these.

A newspaper is never simply edited — it is also co-ordinated. An editor must be a competent manager. I have, in my time, dealt amicably with some decidedly 'unmanageable' individuals, as various student politicians around this campus will testify. Certainly, I can offer a friendly and straightforward editorship.

CRACCUM POLICY STATEMENT SANDRA CONEY (EDITOR/TECHNICAL EDITOR)

Although I have spent five and one eighth years at university, I am not at present a student. I enrolled this year but was somewhat depressed by the impersonal and unprogressive programme devised by the Faculty I had enrolled in, so withdrew.

As Editor, I would take a critical look at what the University turns out and how it goes about it. I would be particularly interested in probing the gap between the students' expectations and the expectations that lecturers have of them.

I have never been intimately involved with student 'politics' but am aware of and concerned about its fringe benefits — such as the dome at the University Creche. I would make it my business to inform the readers of Craccum about what goes on in the corridors of power and why. I do not however think Craccum should be too exclusively interested in matters affecting women. I am at present responsible for the production of BROADSHEET, the monthly magazine of Auckland Women's Liberation — both the editorial and technical sides.



I SAY, I SAY,
(1) PHANTOM OF THE OPERA
ORIGINAL CON CHANEY
VERSION
'HOLLYWOOD' AVONDALE
SUNDAY 2 PM.
(Rubinstein at piano).

The Craccum Administration Board meets next Saturday, the 22nd September, at 2.00 pm to consider applicants for the position of Craccum editor for next year. The meeting is open to anybody interested in attending, and will be held in the Council Room, next to the Studass Office. This year there are seven applications, most of whom have submitted policy statements, printed below. The full list of applicants is: Sandra Coney, Geoffrey Dobson, Tony Dove, Susan Heap, Brent Lewis (with Murray Colclough as running mate), Peter Neilson and Kaye Turner. Tom Appleton also has an application: for the post of assistant editor. Applicants for technical editor will also be heard this Saturday. Reporters, feature writers, editorial assistants will be appointed at a later date.

CRACCUM POLICY STATEMENT BRENT LEWIS & MURRAY COLCLOUGH

I think we agree that we must be prepared to face up to the scrutiny of our ideals, what better place than Craccum. Above all Craccum must be controversial enough to act as a stimulus to students and other readers. If it inculcates enthusiasm and is available it will do this.

Because of time lapses, Craccum cannot compete with the dailies. Events would overtake it, if it were to attempt this. Thus its function as we see it is to act as an in-depth analyst of news, presenting an alternative view to that of the established press.

As an alternative news service, Craccum would handle stories, that the newspapers through vested interests won't print. We believe it has a valuable contribution to make in a hard-hitting journalistic appraisal of what's going wrong in our city.

On questions such as abortion we believe that both sides must be allowed. Readers have a right to grate at inflicted or unilateral bias on any subject. Thus if Clark Titman wants to write let him — he and his views may excite people into writing counter arguments. On such controversy a paper can only flourish. After all it must cause a reaction. Any paper that has become predictable no longer deserves to exist. One of Craccum's functions surely is to streamline idealism, for ideas in a void might as well not be expressed.

Backgrounders can act as a valuable information filler and in this connection it is vital that Craccum have a comprehensive filing system. Craccum ultimately will be relevant if it wants to be. It's job as much as anything is to reflect the diversity of university life rather than becoming pidgeon-holed in known prejudices. However it will continue if it is valid to reflect the colour of its social environment.

CRACCUM POLICY STATEMENT PETER NEILSON

- 1) More interviews with community personalities. People everywhere are just waiting for an ego trip. We have only to ask them.
- 2) Greater use of university staff as sources of articles.
- 3) Entertainment features should be established. Horoscopes, crosswords and personal contributions of poetry and essays.
- 4) A problem page be started. Semi serious and semi humorous. We can if they are not forthcoming manufacture both problems and solutions. Solutions will be written by people of various viewpoints of women's liberationist, a male chauvinist pig and an extreme right winger.
- 5) Fewer attacks on American Foreign Policy. Not because I disagree with what most of the articles have said but because i) they aren't going to change Mr Nixon's actions; ii) others write them better than we do; iii) in a university newspaper they are mainly preaching to the converted. Many of these articles were included this year not because of their merit

but because of the absence of any alternative material.

6) A sports page to be established. With the support of sports clubs this could be a great success. I will be able to contribute a horse racing tipping section.

7) More faculty news to help communication between the different departments on campus.

8) A series of articles on the environment with the emphasis on university departments preparing contributions on how their discipline is effected by or effects the environment. E.G. The Environment and the Law, the Economics of Pollution.

9) Circulation be increased by sending copies to all secondary school libraries and some community leader M.P's Mayor's etc. Craccum could also be distributed to the public in such places as the bus terminus and public libraries.

10) Permanent reporters be appointed with expenses paid and a token payment given for each article published. Agreement as to the subject matter being agreed between the editor and reporter before the particular article is started.

CRACCUM POLICY STATEMENT SUSAN HEAP

Craccum is a student newspaper. As such it should contain news of what students are doing. The present typesetting and printing arrangements do not allow for this and must be changed.

The Editorship is a full-time job. As such, it must be approached on a professional level. This means regular office hours, so that contributors can discuss articles at specific times with the editor, and editing can be done, in cases where it is necessary, with the contributor concerned.

Copy must be varied. Political articles (of any sort) must be balanced with those on the Arts.

Perhaps political must here be defined. World reaching topics may be discussed at length, as they are important, but student politics has a place. The activities of student politicians must be reported, for the benefit of those at university, so they have some idea of what does on amongst exec.



The trouble with most editors is their inability to take life at random. This means that they have an image in their minds of what their newspaper should be like, and try to impose that image on it.

Preconceptions about anything imply existential terror.

"Je me fie a la vie, au temps et surtout a l'inspiration."

I have no policy.

Art, Politics and Religion are the triumverate upon which Craccum 1974 will be based. In other words, copy on any subject will be published. I will be in my office at predictable hours to ensure liaison with contributors.

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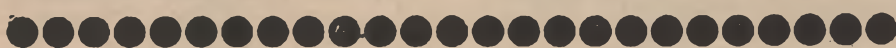
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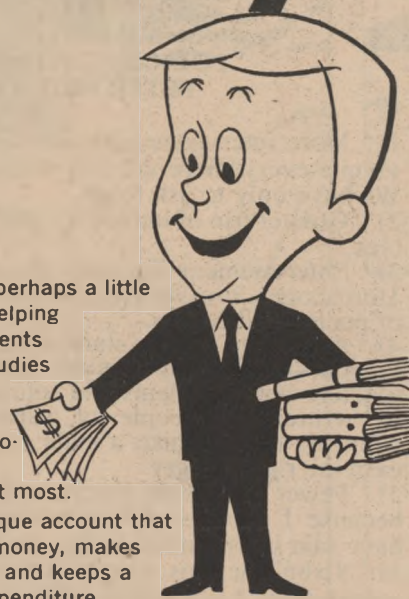
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ON THE BUSES

TRAFFIC PROBLEMS HAVE A POLITICAL CAUSE.

Traffic and transport are not merely technological problems to be solved by the use of computerised models or the introduction of better hardware. They are fundamentally political problems. The reason why transport technology has landed a large part of the world in a wasteful and destructive, poisonous, noisy and thoroughly unpleasant mess is that it serves a selfish, greedy political system.

The motor, oil and construction industries have a gigantic interest in the proliferation of motor vehicles, particularly the private car and the enormous capital investments it requires. The country's and the capitalist world's economy have become largely dependent on the motor industry which earns 1,000 million a year in exports and, with servicing employs 15% of our work force.

Workers, who buy cars and discover that without them they cannot get jobs, or can only get a very poor choice of jobs, are hooked.

The objective of a Socialist policy would be to effect a drastic reversal of priorities. Making, selling, and servicing more vehicles and building more roads would come at the bottom of the list, not the top.

The first aim would be to place good transport within the reach of everybody, and to achieve optimum mobility for people and goods with the minimum of scarce resources.

It would ensure that benefits for one section of the community (eg. speed) were not achieved by inflicting noise, danger and nuisance on others.

It would aim for high standards of living environment, with freedom for these evils, not only in city centres and conservation areas, but where ever ordinary people live. It would give a completely new priority to the pedestrian and to the cyclist by creating conditions in which it was safe and pleasant to walk and bicycle for work or recreation.

Economically, capitalist accounting, the notion that particular transport enterprises should "pay their

way" or achieve some target profit, would be replaced by socialist accounting that would bring into the balance sheet all the indirect costs and benefits, and count too, the ecological cost in terms of impact on the environment and the demands on limited natural resources.

For this a long-term strategy, based on intensive research into improved and entirely new forms of public transport, would be required.

Completely new kinds of transportation study would be set up in which the objective would be to see how far public transport could get in providing without pollution and at far less cost, something approaching the convenience of the private car or lorry — but convenient for everybody, not only for the private owners.

Transport systems could then be evolved in which the private vehicle (perhaps replaced by the hired vehicle) would cater only for the greater bulk of movements as is the case today.

In the short-term, it would not be too difficult to prepare a crash plan to enable public transport to begin its new role. Given new power for central government and the local and the transport authorities, the first stage of a radically improved service could be introduced within a year, if professional staffs were taken off long-term plans and put onto the preparation of a crash programme.

It would be necessary, first, to plan for more attractive bus and rail schedules, day and night, seven days a week with new restored and improved services, better frequencies, higher speeds and lower fares or no fares at all.

The main services should be supplemented with direct home-to-work services for industrial workers. There should be minibus feeder services, to give something like door-to-door accessibility in all scattered housing areas.

Bus fleets would have to be rapidly expanded, new crews and staff recruited. Every bus stop would need

a shelter. One man buses should be eliminated, to avoid delays at stops, unless fares are abolished or replaced with prepaid tokens.

On the ground, some emergency road works would be needed. Many one-way systems would need to be re-thought or undone, to restore buses to the most direct and convenient routes. An enormous amount could be done, at little expense to close streets to traffic or to exclude through traffic.

Every neighbourhood should have its locally-elected committee to plan street closures and to build up a voluntary warden service to enforce the new system on recalcitrant motorists.

From the start, the police and warden services would be required to enforce traffic laws with a hitherto unknown diligence, and the courts would have to begin taking seriously the criminal nature of traffic offences, particularly to observe the drastic restriction on parking or to pay the special taxes that would have to be levied for the use of cars in congested areas.

This briefly shows what changes a socialist policy in regard to traffic and transport in New Zealand would bring about. More and more today there is occurring a shift in public opinion in favour of giving more priority to public transport and imposing more restrictions on the private car or tilting the economic balance against it. Such a shift in public opinion has resulted in the implementation of progressive thinking in other capitalist countries. West Germany eg. is planning underground railways in 19 cities, and has made much progress in pedestrianising town centres.

But the present system as it stands will continue to result in wastefulness and destructiveness and the gross maldistribution of resources.

No long-term plan can succeed which does not redeploy the motor industry itself, and provide a better future for the motor workers who, as things now are, are relying on the continued expansion of car production for their jobs.

"Suggestions on studying & sitting examinations Published by the University, is available from the Studass Office and from the enquiry office in Registry.

PRE-ENROLMENT FORMS

The acting Registrar has advised that pre-enrolment forms will be available for students at the Enquiries office at Registry and at the Studass Office by 1 October, 1973.

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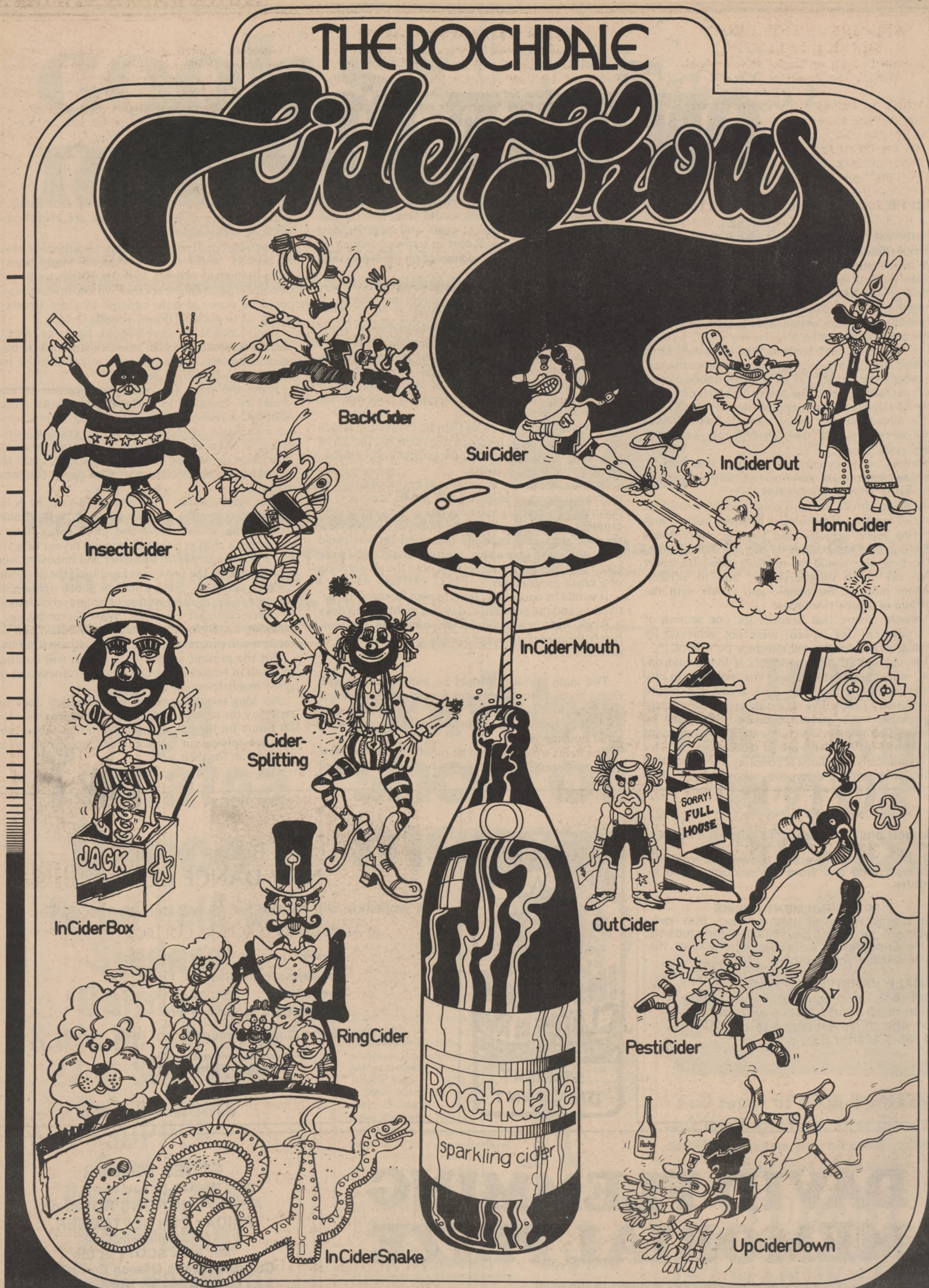
This will be held in the AUSA FUNCTIONS ROOM on FRIDAY 21st SEPTEMBER.

The Speakers include MR RON SCOTT of the Commonwealth Games Committee, and MR MARK BURGESS, New Zealand test cricketer.

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WELFARE ACTION GROUP SERVICE BULLETIN

Published weekly by Michel Tyne-Corbould,
Welfare Vice-President, A.U.S.A.

ONLY A COUPLE OF WEEKS TO GO!

Students nearing exams are being provided with several ways to cope.

(1) The OFFICIAL AID — ACADEMIC

Free copies of "Suggestions on studying and sitting examinations" by Professor R. Winterbourn are available from the Registry and from Studass Office.

(2) The OFFICIAL AID — RELAXATION

Every Wednesday, from 3 pm to 5 pm, at the Art Centre, down in Grafton Road, come and relax and be creative with Sensory Awareness, Relaxation and Movement conducted by LINDA TAYLOR — a Student Counselling Service. For further details enquire at 51 Symonds Street — who do some Creative Living on Thursdays at 7.30 pm. If you are feeling especially screwed your friendly neighbourhood student counsellors will help you unscrew at 51 Symonds Street every day. Phone for a talk with Lorna or Quentin or Moira.

(3) The STUDASS WELFARE OFFICE AID — DEEP RELAXATION

A third FREE five-day course of practical instruction in TM, The Technique of Meditation that relaxes you and make you feel clear and energetic starts on Monday night at 5.15 pm in Room 107, 1st Floor, S.U.B. Each lesson takes about 1-1½ hours. You can find out more about TM at the information booth in the Main Common room every day.

GOING AWAY FOR THE VAC?

Do you have your International Student Identity Card yet — to qualify for half-fares (standby basis) on N.A.C. throughout New Zealand. Student Travel Bureau — on the top floor of the Common Rooms building — can organise your card. A dollar spent on an I.S.C. is worth dollars and dollars and dollars at Mangere.

WHAT IS WELFARE ACTION GROUP?

Throughout the world there is an increasing awareness of the importance of community involvement by students. On many campuses the words are "Community Volunteer Service". At Auckland the word is WAG — Welfare Action Group — not just an arse-wiping service for students but an opportunity for student involvement.

RED CROSS want to "place volunteers in positions where they can make a valuable contribution to the welfare of many people less fortunate than themselves — including work with old people, children, alcoholics borstal boys and other interesting people."

To do your thing with Red Cross, contact R. Dunn, Field Officer, Youth Department, Red Cross, Telephone 74-175 (or Box 5932, Auckland PO).

NATIONAL WELFARE V-P COMES TO AUCKLAND

Peter N. Rendall, newly elected NZUSA V-P Welfare is visiting Auckland on about Friday, 21st September and to meet with the welfare-oriented studs of A.U. If you have any thoughts ideas suggestions, drop by the Welfare Office at 1 pm that day.

KHYBER PASS ROAD BEAUTIFICATION SCHEME

Nigel Isaacs has been negotiating with the N.Z. Breweries to do something about beautifying the rubble heap their demolition work has left at the corner of Mountain Road. It looks like he will get some bread — and he is hopefully going to co-operate with local residents association in converting this block into a temporary children's playground. The huge wall area will be made available for a mural competition. If you want in on this vacation project, write to Nigel, c/- Studass Office. There is no word yet whether the bread is dough or beer.

WELFARE OFFICE

Functions by mail during third term — study pressure — leave a note at Studass Office for Welfare

V-P.

Volunteers wanted now for Walking Answer Group during Orientation. Lovely celluloid badges should be available and a new Information Booklet. Get your old temporary cardboard badges at House Committee, Contact or Welfare Office, if open.

COPY closes for this Welfare Column on Thursdays at lunch time.

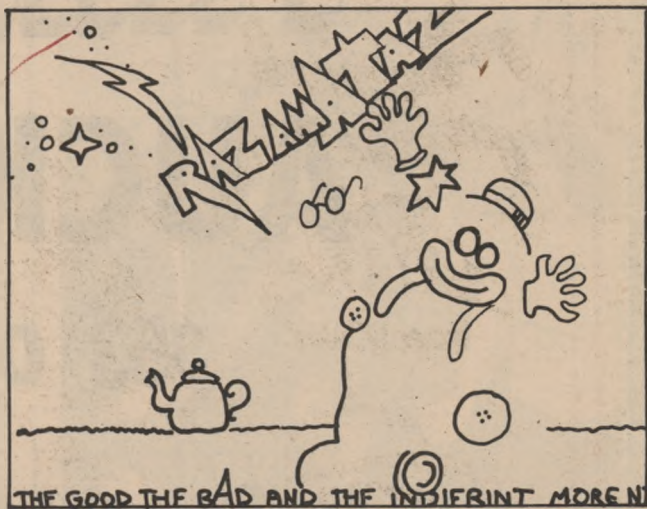
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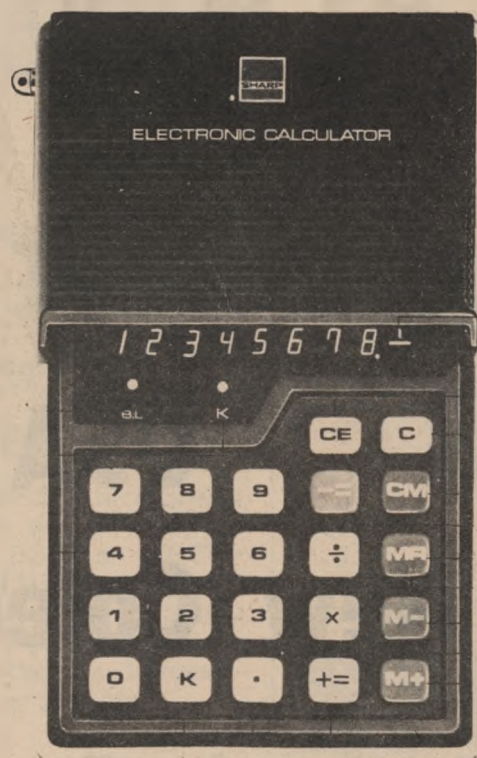
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CALENDAR 74

CALENDAR 74

The space provided below needs to be filled with critiques of the following papers: Anthropology 3.11 (Prehistory); Art History I; Botany 101; Chemistry 8.101, 8.102; English I 18.11 (renaissance); French I; Geography 20.101, 20.102; Asian Geography 20.13, 20.14; Geology 21.101, 21.102; German 22.10, 22.11; Hebrew; History 1A; Latin; Ancient History 12.12; Maori Studies; Physics 100; Psychology 1A; Psychology 1B students your student rep is organising critiques now and your cooperation is needed; Russian; Town Planning. Critiques on all other courses would also be welcomed because if you have something worthwhile to say on any course there is every chance it will be printed in the Calendar. It is not necessary that you fill in your name below, but it would be a help if we want to follow up what you have written. All critique contributions to the Calendar will be anonymous when printed.

It seems a sense of "inadequacy" is preventing many students from writing something for the Calendar. But if you write essays for your subjects how is it you cannot write a halfpage description and assessment of your subject? Obviously University has given you a very low opinion of yourself, and it is this very feeling the Calendar will try to break down by bringing common likes and dislikes about courses into the open. Almost all the papers listed above are stage I papers, and it is mainly stage I students who are loathe to write. Tacitly ignoring the Calendar and keeping your opinions to yourself isn't going to help next year's incoming students (whom the Calendar is mainly planned for) to be too much different! Hence the System with its inbuilt tendency of making many incoming students cringe into exceptionally self-conscious uptight neurotics will be perpetuated. By writing for the Calendar you're not going to achieve an overnight breakthrough but it's a start. Fifteen minutes of your time — do it!

INFORMATION FOR THE CALENDAR
CAN BE DROPPED IN THE BIN
PROVIDED OUTSIDE THE STUDASS OFFICE

If you have any queries come up to room 206 Student Union building or call the Editor 542-602 any night.

WRITE CRITIQUE HERE OR ON SEPARATE SHEET AND DROP IT IN THE BIN PROVIDED IN THE STUDASS OFFICE.

YOUR NAME:

PHONE NO:

ADDRESS:

DEPARTMENT/SUBJECT/PAPER NO: YOU'RE WRITING ON:

COMMENTS: (workload, tutorials, style of lectures etc. anything you like or dislike)

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