

Craccum

CRACCUM, VOL. 49, ISSUE ¹²(11), JUNE 17.

PHILOSOPHY ROW

the artillery takes aim

Long-simmering discontent within the Philosophy Department surfaced as a major row in the May vacation. The argument centres on the Department's strong intellectual emphasis on the 'analytic' philosophical tradition. Critics argue that the Department's approach to the teaching of philosophy is far too narrow, while students wishing to pursue an academic interest in 'humanistic philosophy' are unfairly handicapped by the Department's present course structure.

The dispute has led to a split among lecturers, unrest among students and the inevitable personality clashes. The arguments are not new. In 1973 an article by David Hoskins in Craccum attempted to spark student interest in the argument.

The essential demand of a section of both students and staff is for a 'more balanced' course structure - with greater emphasis than present given to 'humanistic' or 'Continental' philosophical perspectives. Such a definition includes Existentialism, the works of Sartre, Heidegger, Husserl.

The majority of staff within the Philosophy Department are adherents of the 'analytic tradition. Critics argue that a belief is current among some staff members that analytical criticism and playing at games like logic somehow promote the development of a 'philo-



sophical mind' in much the same way that classical educationalists insisted that learning Latin 'trains the mind'. Such a pre-occupation, they argue, by-steps other equally worth-while philosophical avenues.

The chief advocate of change is a Philosophy Student called Tristan. On the 28th of April he produced a 'Green Paper' entitled "Student proposals for philosophy course changes". Student response to the Green Paper appeared to be overwhelmingly favourable. The Green Paper, says Tristan, was not intended as an instant panacea - but was instead intended to bring general concerns into the open - and to spark debate within the Department. Judging by the current uproar it has certainly done that.

In brief the 'Green Paper' contained two main proposals. First, that the Department should introduce a Stage III paper entitled 'Heidegger and Husserl' - as a sequel to the Stage II paper "Existentialism and Phenomenology". The second proposal was that students at both undergraduate and graduate level, should be permitted to pursue a cumulative ladder - type course of study - which would allow students, if they wished, to further their interest in either the 'analytic' or the 'humanistic' schools, or a combination of both.



credits

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letters to ed

"A SOW'S VIEW"

Dear Ed,

Having just read the article on "sugar" (Vol.49 No.10) I would like to congratulate the writer on his ability to achieve his stated purpose ie. "not to take the pleasure out of my life".

The article was full of fascinating little tit bits of information but the ones that gave me the most pleasure were (a) that Queen Liz. I was the first known victim of the dreaded tooth decay and (b) male pigs get horny when they are "on" "sugar".

Unfortunately I got a little confused over some of the big words that the writer used. The most confusing word was "sugar" because "it" kept meaning different properties. Sometimes "it" meant pure sugar or sucrose, then "sugar" "sugar" was glucose and chemically speaking "it" was also a simple carbohydrate. "It" was never found in nutritional things like fruit or honey but only in junk and even the better junk.

Sometimes "it" digested quickly before you had a chance to eat a good meal and sometimes "it" stayed in your stomach while your other food was digested and "it" fermented there.

I was very pleased to know that "early forms of human beings ate what was nutritional for them" and they didn't even have life food experts to help them choose. Now I can be really proud of ancestors knowing that they were innate nutritional experts and I had always thought that they grovelled around in the dirt searching for roots and berries or if they were lucky they trapped a wild beast and savagely tore it apart.

I was just a teensy bit sad that the writer spent so much time poo-pooing "unheard of overdose" experiments on rats and then stated, without qualification that rats "on sugar diets" got bad eyes - even I know that one can't be true without the other one too.

But the bit about the pigs really made up for it. Please write more stories like that.

I sure as hell would like a chocolate fish if its going to make me fatter and weigh more (I'm 6ft and only 10½ stone, my phone number is . . .) and be sexually more mature and able to screw lots.

P.S.

I hope it doesn't make me a pervert or a "real" junkie too.

Yours Seborrheic Dermatitis.
(sure hope you get my name right its a bit unfamiliar but a common disease).

Lindsay Gregory.

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Dear Ed

The main aim of Contact this year is to humanise campus and, to this purpose several services have been continued, extended, and initiated: Titwiti, billets, posters, information etc. One such service is the car-hitching scheme, suggested and organised by Contact member Richard Mills.

This scheme is an idea largely derived from similar schemes in Europe. The basis of this is that car owners, willing to pick up students going the same way, carry a distinctive sticker on their vehicle. This sticker bears a registration number which, with the driver's particulars (name address, license No., registration No.) is recorded at the Contact Office. Any car which has this sticker will, if at all possible, stop for any student (identified if required by the driver by his I.D.) who flags him down and pick him up.

It is hoped that, apart from easing some transport difficulties, it will provide a basis for co-operation between people at University.

Its effectiveness will depend on the response of students, and it must be stressed, that this scheme is probably the first such type initiated in New Zealand. If abused it will only worsen the already poor image of students by many of the public. To publicise this service three thousand leaflets are being distributed, Contact staff will announce the scheme in lectures, TV 2 is possibly doing a special on the subject and this article in Craccum and news in Titwiti will, it is hoped, generate response.

All details are available at the Contact Office (30-789 ext. 70), please come up and find out more about it.

I'd like to thank Peter Haithornethwaite and Brian Brendon of Elam who designed and printed the stocker, the Executive who approved and gave a grant for the scheme and especially Richard Mills without whose guidance the scheme would not have been successful.

David Dean,
Contact Director.

3

Dear Sir,

I was deeply disgusted to find that the fine magazine, "New Argot" has been scrapped.

Anon.

4

Editor,
Craccum.

Dear Sir,

As I left my night class at ATI at the end of last term, I was shocked at the childish swearing of a large group of university students in the vicinity of the Kiwi.

May I point out that (a) swearing is a serious matter and (b) it can be classed as an art form (will someone do a thesis on swearing, please?) and is not to be defiled by amateurs! There are two powerful schools that could be studied. Bullock drivers, sadly, are no longer with us. The working class housewife, on discovering that the cost of basic food items have gone up yet again or, and here I claim a slight lead for engineers and boilermakers, due to noise and the need for briefness, over carpenters and painters. This school of self-expression, however, is motivated by exploitation, alienation due to the fruits of hard yakka

being ripped off by a few parasites. And then there's the soul destroying monotony of the assembly line, while the boss slogs it out at a conference (read golf course). This produces swearing that has meaning - not to be confused with the immature babbling I heard.

Yours faithfully,
L. Gale

COLLOQUIUM ON RELIGIOUS STUDIES, MACLAURIN CHAPEL HALL
8, 9, 10 August, 1975.

Preparations for this year's Colloquium on Religious Studies are now well under way. We expect to have participants from all parts of New Zealand, as well as from Australia and Fiji.

The focus of the Colloquium will be interdisciplinary - embracing insights from science, politics, anthropology, psychology, sociology, literature etc. Papers are being called for now, and the deadline for submission is 20th July. We intend to publish the superior papers again this year.

Publication of last year's papers, entitled "Perspectives on Religion - New Zealand Viewpoints, 1974." is imminent. If you'd like to order a copy telephone or write to Anne Ward, (extn 732, or care of Chaplains' Office.)

John Hinchcliff,
University Chaplain.

We've got this magazine.

Well, we've got this idea for a magazine. It's a magazine (just one) full of . . . ideas .

We've got the money for it (yea, StudAss!)

And we've got a warm name for it (Maarama).

And we've got a technical editor for it (Rod Macdiarmid - he makes all those NZSAC posters).

And we've got an editorial board to select the material (Alan Bell, Jasmine Sampson and Peter Webster - they're actually quite nice for English students).

And now all we need is . . . contributions from inspired members of the university community. Preference will be given to student submissions, but all contributions are welcome (really!).

Contributions - poetry? short stories? graphics? ideas? should be sent to the Publications Officer StudAss Office as soon as possible . . . like tomorrow.

Are you hiding under a bushel?



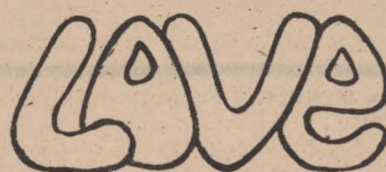
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NEWS AND RADISHES

LABOUR YOUTH BACKS RATA

The Labour Party's Youth Advisory Council has endorsed Mat Rata's call for the abolition of the Auckland 'Task Force'.

The President of the Youth Advisory Council, Mr. P. Goff, said that neither the Prime Minister nor Minister of Police have produced any evidence to suggest that the Task Force has been effective in fulfilling its objective of reducing serious street crimes.

"Police statistics reveal that 90% of arrests made by the Task Force are for trivial anti-social behaviour, while the higher number of arrests for minor offences has put the judicial system under severe pressure," Mr. Goff told Craccum.

Mr. Goff said that Task Force action had succeeded only in undermining community-police relations. Task Force raids on city hotels, he added, seems to promote only a violent reaction.

A statement released by the Youth Advisory Council said that the answer to the problem of street violence lies in eliminating its social causes and in a 'thorough re-appraisal' of the liquor industry.

There is a real danger, the Council warned, that the political parties will vie with each other to exploit the problem as an electoral issue and that the matter will become the subject of 'emotional and irrational debate'.

Mr. Goff said that the fear of losing votes has made most politicians stay silent on the subject - or come out in support of the Task Force.

"A number of politicians, including Rob Muldoon and John Kirk, have over dramatized the situation. Their emotional appeals to public prejudice have served only to blur the issue" Mr. Goff said.

NUCLEAR NEW ZEALAND ?

A POWER PLAY.

The spectre of Nuclear Power reared its ugly head again a few weeks ago, with the visit by Norman Rassmussen, a prof at Massachusetts Institute of Technology. Not that nuclear power was a forgotten issue, at least by environmentalists and the Electricity Department. Both have been preparing for the big showdown in 1977, when the decision whether or not to go nuclear is SUPPOSEDLY MADE.

However the decision has already been undermined in several ways. The Power Planning Committee has recommended that a 1200 MW (2 x 600 MW units) nuclear station be commenced in 1982 to be in operation in 1988. Furthermore the Electricity Department admits that "quite a bit of work" has been done nuclear power in New Zealand and that they and the MOW have 8 people overseas "studying nuclear power". Some of these are learning how to operate nuclear plants. It would seem therefore, that the Electricity Department has already made up its own mind to go nuclear.

Now the plot thickens. Since November 1973, New Zealand has had Environmental Impact Reporting Guidelines, issued by the Minister for Environment and controlled by the Commission for the Environment. Part of the aims are: "to determine and evaluate the environmental impact of possible actions to enable a choice to be made between various options" and that "The state-

ment (Impact Report) is not to be a justification for a proposed action but is to be an objective evaluation selling out clearly and precisely, with appropriate documentation, the environmental consequences of a proposed action, and of the alternatives to that action, and ways of avoiding or ameliorating any harmful environmental consequences."

One would think, and some quarters do, that the advent of a nuclear technology WOULD qualify as a "possible" or "proposed" action, and therefore require an impact report.

'Not so', says the Electricity Dept. On second thoughts, they're not quite sure whether they will or not. Maybe just a quiet "report to government". Of course they'll prepare an impact report when they've chosen a specific site for a nuclear plant (and they have left Kaipara Heads free of a conventional thermal station in anticipation).

Unfortunately, by that time it will be too late. The question of nuclear power itself and its alternatives will not have been considered publicly, if at all. You and I and the rest of New Zealand will have been outsmarted and the NZED will have its undesirable nuclear toe in the door.

IRRESPECTIVE OF THE PROS AND CONS OF NUCLEAR POWER, THE N.Z.E.D. IS ATTEMPTING A BACKDOOR APPROACH TO SUPPRESS A PUBLIC DISCUSSION OF NUCLEAR POWER. DON'T LET THEM GET AWAY WITH RUNNING YOUR COUNTRY.

S.R.C.

The Government should be urged not to accept any more Vietnamese Refugees it was decided by S.R.C. last Friday.

The Council by a majority of 12 to 7 adopted two Resolutions concerning Vietnamese students that were passed at the Overseas Students Congress during the vacation. The Congress had stated that many Vietnamese refugees in the United States had returned home after realising that the real political situation in Vietnam does not endanger them. It also asked the Government to delay granting residence to Vietnamese students until the political situation is clarified in Vietnam and until the students have reasonable grounds to fear on returning home.

S.R.C. carried both Resolutions without discussion. The meeting held for an hour at lunchtime was a trial for future meetings as previous meetings held in the evening had difficulty in obtaining quorums. To this end the meeting was a success - it easily had its quorum. However, because of the short time length of the meeting, in depth discussions were rare and the meeting tended to Rubber Stamp most of the business before it.

The most lively discussion occurred on whether the Association should send someone to Australia to investigate Sport and Gym facilities in light of the proposed Gymnasium and Recreational complexes. Association President Clare Ward in a written report to the meeting stated that with the massive developments

envisaged for the Association for the Gym and the Tamaki complex it was necessary now for a student with the appropriate expertise to go to Australia and to examine new developments in sports facilities on Australian campus's. Such a trip could not only save the Association a lot of money in the long run it would enable the facilities to be of the most advanced standard possible.

However, Sociology student Jens Hansen, a former Onehunga Borough Council Recreation Officer and a 'Come Alive' Director, strongly doubted the merits of such a trip which is estimated to cost over \$1,000.00. According to Hansen the information and expertise required can be got from a number of N.Z. experts in particular the Council of Recreation and Sport.

In typical S.R.C. fashion nobody was quite sure what to do next and eagerly accepted a proposal from Mike Treen that consideration of Clare Ward's proposal be deferred "until reasonable consideration of alternatives has been carried out."

The meeting also accepted a Resolution sponsored by CONTACT that the Womens Common Room (now called the Kate Milligan Edgar Room) be fully integrated as should be the Sick Bay and Toilets. Apparently in recent times members of

CONTACT who are housed in the next room have been kicked out by noble Custodians.

The other business of note was the election of portfolio holders. Tony Dove who was involved in the "bugging" incident last year and whom the subsequent Committee of Inquiry recommended should hold no further Association Office was elected as Social Controller. To be fair to Dove when he was in office before carried out his duties conscientiously and considering that we have had no Social Controller for over 3 months his services are needed urgently.

Ramona Rasch becomes the first Cultural Affairs Officer on Executive. Her election was a curious affair. Apparently her nomination was handed in 2 minutes late so S.R.C. had to go through the process of reopening nominations, then closing them, in the meantime accepting the only nomination handed in in the first place and duly declaring her elected.

There will be more gaps for the next S.R.C. to fill. At the moment the executive is going through its "Resignation" period as 2nd term pressures increase on the portfolio holders. Three Exec members have indicated their intention to resign and another is in danger of lapsing.



The New Zealand Students' Arts Council (and Radio Hauraki)

present

SPACE WALTZ

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IN CONCERT



Photo by Michael Baigent

AT
HIS MAJESTY'S THEATRE
JUNE 22nd 8.00 p.m.

BOOK AT STUDENT UNION OR DIRECTION RECORDS

Robin Watts

PHILOSOPHY ROW: A QUESTION OF BALANCE



Professor Montgomery

So, some progress has been made in attacking the teaching bias in the department.

Proposal II is much more difficult to act upon i.e. the demand for a restructuring in the form of a widening of course options to accommodate more papers lying within a broad existential-humanistic perspective.

Apart from the necessary rethinking of pre- and co-requisites, there is the basic lack of teaching staff for any large-scale broadening of the course structure in the near future.

Another controversy centres on the politics of the current dispute i.e. the strategy and tactics of key people and cliques. Professor Montgomery has asked Tristan to either substantiate his claim that there are deficiencies in the assessment of certain Masters' theses or withdraw them. Another aspect of this legalistic approach is the new rules that have been drawn up for Staff/Student Consultative Committee Meetings. It sets formal procedures for the conduct of meetings and the raising of matters for discussion e.g. re speaking rights and the proposing of motions.

What essential issues does this dispute raise? The wrangle in the A.U. Philosophy Dept must be seen in a wider perspective. The analytic bias exhibited by the department is prevalent not only in Australian tertiary institutions, but throughout the mainstream of the Western academic world. Student demand is really only for balance in course structures in an attempt to remove the present teaching bias. By failing to provide adequate courses in humanistic philosophy, the department is simply not meeting student needs. "Humanistically" orientated papers are the most popular among philosophy students e.g. the Stage II paper "Existentialism and Phenomenology" has by far the largest class - with 44 students.

Mr. Pflaum, a Senior Lecturer in the department, told Craccum that the majority of the staff are "incapable of seeing other views and have never reflected on their own philosophical activities". Not only has this academic rift produced a split in the department, but staff conflicts have coloured staff-student relations. Many students feel that philosophical dogmatism reigns in the department. The dispute has boiled over into the staff/student Consultation Committee.

Vic Filmer, the stage III representative on the Committee believes that Professor Montgomery has perhaps been wrongly categorised as 'autocratic'. "The problem is that the majority of the staff have been trained in the contemporary philosophical perspective and do not have as broad a view as they might. "Filmer also maintains that Tristan's accusations re Masters' theses are of grave concern for anyone doing M.A. He would like to see the basic changes substantiated in the near future.

To be fair, both Mr. Filmer and M.A. Rep Kip Hascard said that

a statement was 'quite untrue' which claimed that 'hard core-ists' among the staff have resorted to such political manoeuvre's as declaring meetings closed and ensuring that 'student proposals' are put last on meeting agendas".

The present course prescription is quite clearly, and unjustifiably biased in favour of the analytic philosophical perspective.

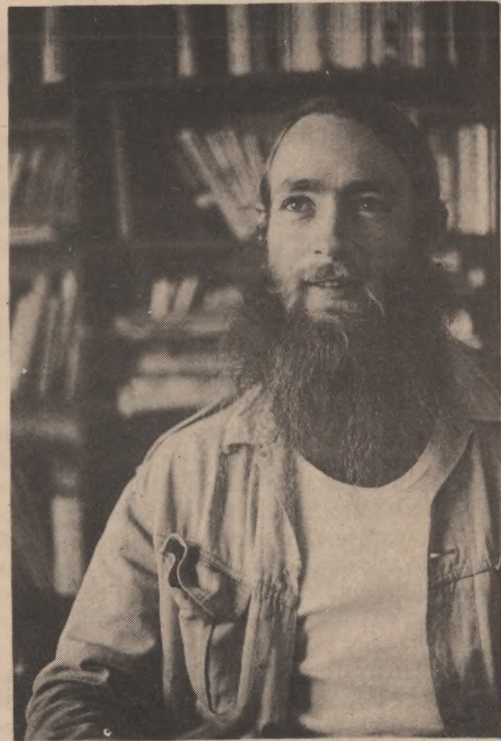
The Green Paper notes that present papers approached from a broad existential-humanistic perspective, e.g. Greek Philosophy, Existentialism, Religion, are largely unco-ordinated. Such papers appear at Stage II and disappear at Stage III.

There is also the viewpoint that students attempting to extend their existential-humanistic perspective into areas dominated by analytic and empiricist perspectives (such as Psychology, Sociology and Education) are finding that an acknowledged background in humanistic philosophy can have significant implications in 'validating' or humanising that which through close-mindedness is of often viewed as a non-intelligible, suspicious or spurious perspective.

More controversial is the charge that Masters and Doctoral theses which fall within an existential-humanistic perspective 'can be sent' for assessment to universities which are suspected of being unsympathetic towards such a philosophical perspective.

The Green Paper demands that provisions be made to ensure that theses are evaluated solely on a merit basis not on the basis of the philosophical prejudices or inadequacies of the assessor(s) concerned.

Furthermore as a sequel to the Green Paper on May 21st Tristan sent an open letter to Professor Montgomery, (see next page) the Head of Department. The letter raised such issues as: "How does the Philosophy Department appoint its staff. What guidelines are considered? Why have the majority of staff appointments since 1969 been aca-



Mr. Tristan

demics whose primary philosophical interests are within an analytical-positivist perspective - e.g. Logic, Philosophy of Science, Theory of Knowledge, Philosophy of Language? And, as well as the issues of theses assessment, course structure bias, and staff appointment procedures, the Open Letter also asks why the Philosophy Department has abandoned the use of M.A. students as tutors. This action, the letter argued, has had the effect of burdening staff with tutoring duties and eliminating senior student-undergraduate contacts.

What is the present situation?

In response to student initiatives the department has accepted in principle Proposal I from Tristan's Green Paper i.e. that a Stage III paper "Heidigger and Husserl" be introduced as a sequel to the Stage II paper "Existentialism and Phenomenology".

Mr. Pflaum perhaps sums up the situation succinctly with the comment that its not the content, but the approach to teaching philosophy which is at fault, and that 'balanced staffing is at the bottom of it all'.

Dave Arrowsmith



"Be steadfast in yoga O Arjuna. Perform your duty and abandon all attachment to success and failure. Such evenness of mind is called yoga."

Bg. 2.48 Sri Krsna
Information Ph. Bsy. 84-166

self realization
the science of the soul

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Practical Spiritual ideas from

Bhagavad Gita As It Is

June 17th, 21st and July 1st

Room 202 Top Floor STUDENT UNION 7.30 p.m.

PROF MONTGOMERY REPLIES ...

Do you agree that the Philosophy Department is at present offering a course of study which is too narrow to adequately cater for the needs and demands of a large number of your students - and 'would-be' students?

I think there is a feeling among some students that this is so, and there are a number of reasons for it. Students enrol in Philosophy never having encountered it before, and with only a very hazy idea of what it is all about. The dictionary isn't much help, the Shorter Oxford lists nine definitions ranging over virtually everything. So it isn't surprising to me that many students have the impression that what they should be getting is something different from what is offered. But if you ask what they really want, they find this difficult to articulate, which is to be expected. This is one reason that a general definition like Mr. Tristan's "an attitude, an open-ness towards, a broad philosophical attunement which radiates from, within, around and towards the fact of man" is likely to find support. For instance, one staff member finds he can support proposal No. 2 by reading it as meaning "A good classical education in philosophy".

The undergraduate papers offered cover as wide a spectrum as could be expected from a philosophy department of this size. Undergraduate papers added since 1969 are :-

- 1971 - History of Scientific Ideas
- Philosophy of Religion
- Existentialism and Phenomenology
- Metaphysics
- 1973 - Social Philosophy
- Philosophy of Language
- Special Topic (History of Political Thought)
- 1974 - History of Philosophy (Ancient and Medieval)
- History of Philosophy (Modern)
- Ethics

In short, I don't agree.

How do you respond to the criticism that your department is too heavily biased towards the 'analytic' tradition - to an extent which may unfairly frustrate students wanting to pursue an academic interest in 'Continental' and 'humanistic' philosophies (such as existentialism, the works of Sartre, Satayana, Jaspers, Nietzsche, Heidegger, Bergson, Kierkegaard and Husserl)?

It misses the central fact that philosophy in New Zealand is by tradition squarely in the mainstream of British Philosophy and this is where any study of Philosophy at this University should start. This doesn't mean other traditions in Philosophy should be excluded, but there are many competing possibilities. For instance there will be no paper in Marxist philosophy in 1976 which is a pity. In the perspective of Australasian Philosophy departments, a rough survey shows that ten departments out of twenty teach no Existentialism at B.A. level and ten teach some, varying from one-sixth of a paper (La Trobe) up to one paper (Queensland, Australian National University, Auckland).

In your view is 'Existentialism' worth inclusion in the Auckland philosophy course?

Yes, a proper academic study of Existentialism (and Phenomenology) is fine. Indeed, it has been taught here at undergraduate level since 1971.

More specifically, critics have been pressing for the introduction of a paper entitled 'Heidegger and Husserl' at the Stage III level. Do you favour such proposals and, if so, when could such a course be made available?

The Department has approved in principle the course structure for such a paper for 1976. I do have some reservations about it but on balance, and given student interest, I think it should be offered if possible.

What is your attitude to proposals in the "Green Paper" for a restructuring of the B.A. and M.A. course prescription?

Not enthusiastic. It is a virtue of Philosophy that a reasonable grounding in the subject can be directly relevant to almost any academic discipline and it is in recognition of this that the Department puts on a variety of papers at Stages I and II with related subjects in mind. Examples of these are Social Philosophy, Philosophy of Mind, Philosophy of Science, Political Philosophy, History of Scientific Ideas, Philosophy of Religion, History of Political Thought. Whilst all these could easily be studied in greater depth over successive years, the majority were introduced for the specific purpose indicated are not available at Stage III, and could only be taught at Stage III if other papers were dropped. This 'service

facility' is important but it is only one side of the Department's function. Students majoring in philosophy have slightly different needs and should have a thorough grounding in subjects such as the History of Philosophy, Theory of Knowledge, Logic, Ethics, Metaphysics etc., which are available at two or three undergraduate stages as well as M.A.

I consider the present structure about right, but constructive proposals for change are welcomed and are considered at Staff/Student meetings. So far no concrete well thought out suggestion has come from Mr. Tristan's proposal No. 2.

Is there a major split among staff members over Tristan's proposals?

Mr. Tristan's proposals have not created a major split among staff in the Department. One should always be ready to expect differing views within any academic department.

In his "open letter to Professor Montgomery", Tristan asks "why a majority of staff appointments since 1969 have been academics whose primary philosophical interests lie within an analytical-positivist philosophical perspective - e.g. logic, philosophy of science, theory of knowledge, and philosophy of language".

In reply to Tristan's 'open letter', you suggested that he should direct his questions to 'an elected student representative of the Staff/Student Consultative Committee who may then raise any he or she considers appropriate at a meeting of this committee'. Would you be willing to answer Mr. Tristan's question in Craccum?

Yes. I think that "analytical-positivist" is a misnomer; first, all serious philosophers analyse, whether their field of interest is existentialism or whatever; second, I wouldn't classify any philosopher in Auckland as a positivist. But this quibble aside, I'd agree the appointees were not "existential-humanists" even if one is a medievalist. The short answer is that they were the best applicants for the jobs advertised and have in my view given the Department strengths it needed.

Why didn't you answer Tristan's 'open letter' directly?

Because this is one of the things Staff/Student Consultative Committees were set up to deal with.

But wouldn't a fairly open reply on your part have settled many of the contentious issues raised, whilst your refusal served to inflame matters further?

It was not a refusal but a suggestion to work through channels established by the Committee on University Government. There is an important principle here. The Student Representative system works well and will continue to do so provided it is not bypassed. Incidentally, Mr. Tristan's open letter is dated 21st May - I don't know when it was distributed but did not receive a copy until the 3rd June.

In another paper Tristan claims that " 'hard-core-ists' who constitute the majority of the staff" are resisting student proposals to restructure courses. He goes on to say that "these hard-core-ists resort to such political manoeuvres as attempting to exclude interested parties by declaring meetings closed, and ensuring that 'student proposals' are put last on meeting agendas." What is your response to such claims?

This is not true. No Staff/Student meetings have been declared 'closed', no student has been prevented attending such a meeting by the Chairperson or me, or by anyone else so far as I am aware. The broad principle of ordering agendas for these meetings is that matters that can be dealt with quickly, and specific proposals, come first. Student representatives I have spoken to since seeing this have without exception expressed surprise at the suggestions made.

A number of M.A. students have completed theses on subjects which would be included in Tristan's definition of "humanistic" philosophy. How were such theses evaluated; where were they sent for marking and do you feel that existing marking procedures have been fair to students writing theses on "humanistic" subjects?

Examination matters are confidential to staff and so I can only reply in general terms. The theses are evaluated by the standard procedure laid down in the Examinations Regulations. An internal examiner and an external assessor report and recommend a final grade. Normally, the grade is agreed to in writing by both examiners and the Head of Department. This has happened in every case in my experience, but there is a further procedure available should any party feel obliged not to sign for any reason. In my view existing procedures have indeed been fair.

Mike Rann

WHAT'S NEWS?

ALLAN BELL.

The **HERALD** bundles it off to Dargaville and Opotiki at 1 a.m. Radio pours it out on the hour from dawn to midnight. Television packages it and serves it at your dinner table. Auckland is flooded with a quarter million words of news per day, but it is not always easy to see through the flood and understand what news is and how it works.

THE EVENT

News is **TELLING**. It's not the accident, or even a replay of the accident. It is a report, at best second-hand, often more remote.

People don't just see things differently, they see different things. Accounts of an event may be so conflicting that it is hard to recognize they refer to the same thing. As an experiment, a congress of Psychologists - who are presumably more aware than most people of the vagaries of human perception - were asked to describe the action of a short play presented in front of them. Participants: a man, a baby in a pram, a woman. Scene: a street. Some of the psychologists saw the man try to snatch the baby from its pram, and then move off when the mother hurried up anxiously. Others observed that the man smiled casually towards the baby as he passed, and that the woman returned the smile as she came up to the pram. One event: two incompatible views.

Journalists are also subject to misperception. Anyone who has experienced media reporting of an event in which he was involved, knows that usually some part of the account is incorrect. Yet we take most news stories from the media with little reservation about their accuracy.

The White Paper on **THE BROOD-CASTING FUTURE OF NEW ZEALAND** described news as a 'simple array of facts'. It is no such thing. When the events to be reported are so complex and views so conflicting as those on the Task Force, Northern Ireland or Mrs. Tizard's stereo facts are rarely plain and never simple. The first problem in newsmaking is not **TELLING** it as it is but **SEEING** it as it is. The chances may be no better than 3 to 1 that a journalist sees an event right.

THE SLANT

And then he has to tell it right. The greatest enemy of truth in the media is lack of time/space. The press has room to cover a story in depth, although this seldom happens in New Zealand. But the length of a radio news item is 50-150 words, and television allows little more. It is difficult enough to do justice to a mere event within such limitations, but when a wider issue is involved, such a small slice of the truth can be told that it might be better left unsaid altogether.

There was a report last week that somebody lobbed **TWO RUSSIAN HAND GRENADES** at a diplomat somewhere in Africa. Why 'Russian'? Are these grenades the first blow in a Communist coup? Was the man who threw them an East European perhaps? Maybe the American store was closed when the terrorist went to buy his ammunition? Or are all weapons in this part of the world supplied by the Soviet Union, in which case the description is

irrelevant? Without amplification, the single adjective 'Russian' leads only to speculation or reinforced prejudice. A fact has been pared down to half-truth: it should have been omitted.

Take just two problem areas of telling the news. Most stories refer to a person and a place. How do you characterize that man injured in a car accident? Is he a twenty year old Chinese? Or a part time student? Or a builder's labourer? Or a Malaysian Marxist? If he's all those things, the reporter must choose which description he will use, which predispositions he will call up in his readers.

Said Lady Bracknell:

"Is this Miss Prism a female of repellent aspect, remotely connected with education?"

Dr. Chasuble: "She is the most cultivated of ladies, and the very picture of respectability."

And Lady B: "It is obviously the same person."

A second problem involves facts and figures. Statistics are notably pliable entities even in academic theses or official documents, still more so when popularized for public consumption. Compare two possible headlines from British newspapers:

IMMIGRANTS STILL POUR IN IMMIGRANT RATE DROPPING

Fact: 5778 immigrants entered Britain during the period in question. Fact 2: this was less than in the previous month. The **DAILY TELEGRAPH** chose Fact 1, dependent no doubt on the proprietors' stance on the policy of Her Majesty's Government. It is not a matter of reporting the facts, or even of selecting which facts. It is: which slant do I take on this event?

THE SYSTEM

The chances of Our Man in Hokitika or Beirut both seeing and reporting it right seem to me 2 to 1, at a generous guess. And the completed story must still pass at least one and probably several 'gatekeepers' before YOU hear or read it.

An average overseas story goes through the hands of at least four people, each of whom has the right to abbreviate or alter it. Every cut increases the likelihood of facts becoming distorted. Five pages of cable copy must be represented in 100 words; two related stories are combined into one; a quotation from one source is abbreviated and added to someone else's speech. All our staple overseas news comes into New Zealand on the Australian Associated Press wire from Sydney. It is distributed here through three channels: direct through NZPA to the press; sub-edited by NZPA for private radio; sub-edited by the General News Service for Radio New Zealand/Television. So in the **STAR** you read about a bombing in Ireland, you hear a parallel account on Hauraki's evening roundup, your view is cemented by Television One at 6.30. Three media carry one story with differences only in detail.

But three witnesses don't make one truth when all are second-hand relying on the same source, reproducing news from identical cables. There is no independent confirmation except directly by special correspondent, TV film or monitoring shortwave.

It's clear why the truth (!) about accuracy in reporting is at once less conspiratorial than media critics would have it, and more disturbing than communicators acknowledge. There is no need for malicious bias, prejudice or inefficiency. It requires only a complex event, the need to meet a deadline, and injudicious sub-editing to produce a final news story that is basically misleading. So pity the journalist, who has to work his way through these obstacles; and remember his product has only an even chance of being fairly accurate.

Three suggestions: all reports should carry journalists' bylines. Media should impress on the public that the news is written and subbed by fallible individuals. The Community Network's insertion of the duty editor's name for each news bulletin is a good move, so is some personalization of TV news. But emphasis here should be on going direct to the TV journalist, not on inflating the newsreader's image. Then in time the public may learn to trust or distrust an individual journalist's judgment.

Second, abolish short radio bulletins. Give headlines or newflashes when necessary, but leave the detail to the next full news programme. It is often better not to inform than to inform partially. Radio NZ has moved in this direction with its three daily backgrounders on the National Programme.

First, preface every bulletin and head every paper with

**CAUTION: HANDLE THIS NEWS WITH CARE.
IT IS NOT AS TRUE AS IT SOUNDS.**

FACSIMILE PAPER BY SATELLITE

(ANS/Guardian)- The Wall Street Journal is to become the first American newspaper - and probably the first in the world - to be printed by a satellite transmission. A national newspaper published by Dow Jones and Company, the Journal has a circulation of one and a half million spread around the United States.

Dow Jones announced last week it will use an earth satellite to transmit pages from its composing plant in Massachusetts to its printing plant in Florida, where part of its Eastern edition will be printed. It will take about three minutes to transmit each page. The system is supposed to go into operation later this year and the Journal will not say how much it will cost.

Dow Jones said it has contracted with the satellite-makers to design and install two earth stations, one in Massachusetts, the other in Florida, for a high-speed facsimile transmission. Facsimile data will be beamed from the Massachusetts station to a commercial satellite somewhere over the US and from there retransmitted to the "receive earth station" in Florida. There, the reproduced facsimile will be used to produce press plates for production of the paper.

Your Bursary goes M I L E S further on a HONDA from FORBES & DAVIES

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Your Craccum lift-out guide to the... FILM FESTIVAL

Every year there are many people who have difficulty deciding which Festival films to attend because they can not obtain enough information about the films. Certainly the descriptions in the Festival programme are very cryptic.

This year I compiled as much information about the films as I could, and I shall summarize it for you in the next few pages. I have seen only three of the films myself (*Love in the Afternoon*, *Test Pictures*, and *The Phantom of Liberty*), and so the rest of the material is second-hand - from press-books accompanying the films, from reviews in overseas film magazines, and from the Festival programme itself. Most of the films are so new that it is very difficult to find any information at all, and in a few cases I have not been able to add anything to the programme entry.

I have been able to bring the programme up-to-date by adding *Ordinary Tenderness* and by correcting a few details. A few other changes to the programme may still be necessary if films fail to arrive on time, so you are advised to watch the advertisements in the daily papers.

If you are annoyed about having to travel out to the Lido, you can thank Kerridge for the change of cinemas. The Kerridge organization informed the Festival Committee that it was no longer willing to make any of its cinemas available to the Festival. And Amalgamated Theatres said that it could not provide a city cinema except on Sundays, so the Festival had to move out to the suburbs. You may also be worried about the cost of the tickets (\$1.50 admission for sessions after 5 p.m., and \$1.25 for sessions before 5 p.m.) but this was the best deal that the Festival Committee was able to obtain from Amalgamated. The Committee did gain one important concession - a ticket giving 5 admissions for the price of 4 - which is a unique feature of the Festival.

In any case, it looks like a good line-up of films this year.

Bookings for the 7.30 and 8.30 sessions can be made at the Century Theatre. I'd strongly advise you to book early for any of the 'big' films (such as *Amarcord*).

According to the Festival program, 'All foreign language films are subtitled unless otherwise stated.'

BUS INFORMATION

The following are departure times from the city for the various sessions of films at the Lido Theatre. Bus 305 or 315, departing from Victoria St. East, Monday to Friday:

10.40 for 11 a.m. session
5.35 for 6 p.m. session
7.35 for 8.30 p.m. session

Saturday:

10.20 for 11 a.m.
1.20 for 2 p.m.
4.20 for 5.15 p.m.
7.30 for 8.30 p.m.

Sunday:

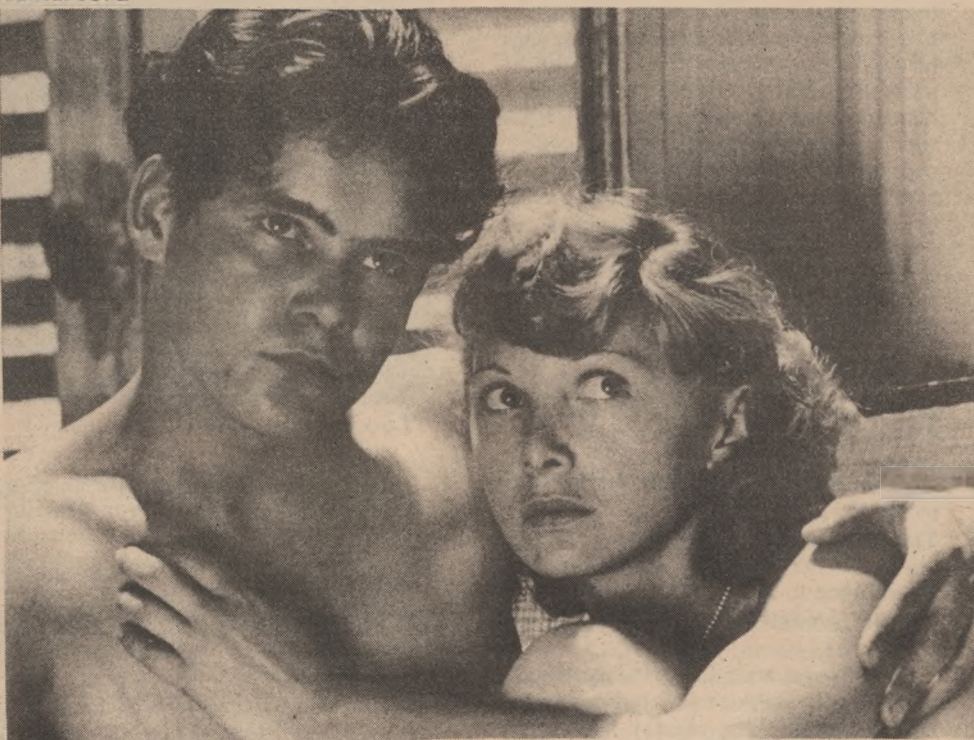
7.40 for 8.15 p.m.

Last bus from Lido to city, Monday to Friday: 11.10 p.m., Saturday 11.05 p.m.

The last bus on Sunday leaves before the end of the evening session so you will need alternative transport on that night.



Amarcord



Lacombe, Lucien



Boesman and Lena

★★★★★★★★★★★★★★★★

FRIDAY JUNE 20 at 11 a.m. only.

TAKE IT AS A MAN, MA'AM. (96 mins)

A 1974 Danish film directed by Mette Knudsen, Elizabeth Rygard and Li Vilstrup. The Festival program comments: "A nasty lesson for male chauvinist pigs. This film is about a middle-aged housewife called Ellen Rasmussen with all the symptoms of suburban neurosis, but who has a dream in which male and female roles in society are reversed: men discuss cooking habits and babies; women criticise male driving habits, roar lustily at strippers, and pinch male bottoms. The dream helps Ellen to understand some of the causes of female repression and enables her to break free. This biting satire is remarkable, even now, for having an all-female production team."

★★★★★★★★★★★★★★★★

AMARCORD (123 minutes) at 6 pm and 8.30 pm. Dialogue in English. (Repeat screening June 22nd)

The title means 'I Remember,' and the movie describes one year (1935) in the life of a small Italian town like the one in which Fellini grew up. There is no clear central character, not even the apparent Fellini surrogate, the boy Tita. The film covers a multitude of events - masturbation contest, a meal/brawl, the boy's epic sexual encounter with a fat woman, and so on.

Fellini has again picked people with interesting faces off the streets to act many of the parts, but there are some professional actors also. There are fewer grotesques than usual, and this has been described as a 'mellow' Fellini film. *Amarcord* has music by Nino Rota. The film has been a great box-office success for Fellini, and has won many awards from critics and Festivals. It's Fellini's 15th film, and many people will probably consider this one to be the best film in the Festival.

★★★★★★★★★★★★★★★★

SATURDAY JUNE 21

BOMBAY TALKIE (108 minutes) at 11 a.m. only. English dialogue. (Repeat screening June 22nd)

The Festival Program says:

"Cinema buffs (a small number of them anyway) will remember James Ivory's previous films 'Shakespeare Wallah' and 'The Guru' which shot with lightning speed through New Zealand cinemas a few years ago. Insufficient amounts of sex, violence, rock and general showbiz razamataz presumably account for their bombing at the box office, since in all other respects these sensitive and beautifully photographed studies of contemporary East/West relations in India could do nothing but fascinate the genuine devotee of good cinema. 'Bombay Talkie' is in a similar vein to its predecessors, though perhaps swinging a little more vigorously. Its background is the strange and wonderful world of the Indian cinema industry. For those interested in the plot, it deals with a man-hunting Anglo-American authoress (Lucie) in pursuit of (at first) enlightenment and then a married Indian film star, Vikram. Vikram and Lucia are initially attracted because she is Western and sophisticated, he Indian

and good-looking. Soon, however, they become inextricably involved and the tensions between Vikram's marriage and Lucia's despairing possessiveness lead to tragedy."

TONY AND THE TICK-TOCK DRAGON (71 minutes) at 2.15 only

The Festival tries to include at least one children's film each year. This one sounds ideal for the under-ten age group, and it has English dialogue rather than subtitles. It is Hungarian director Gyorgy Palasthy's tenth film, and the Festival program provides this description : "Tony is a fantasy telling of a little boy's search for time (guarded by the Tick Tock Dragon). Although Tony's pre-occupied parents love him, time is what they do not have to spare for him, and he is sent to the bathroom for getting in the way. There a ship emerges from the plughole and two dwarfs take him on a voyage in search for time. When his anxious parents discover the missing boy they seek to blame him, and are promptly arrested by the two dwarfs and taken off to the King and Queen of Cloud-cuckoo-land for judgement. Tony pleads for them successfully and as a boon, asks for a special grant of time. Despite a tempting offer of the King's daughter in marriage, he bravely sets off to find the dragon who guards the enemy."

LOVE (97 minutes) at 5.15 and 8.30 pm

At long last we get to see this 1971 Hungarian film which won the Jury Prize at Cannes. Some may find it a little corny, but it should have very wide appeal. Philip Adams remarks : 'Apart from showing how profoundly beautiful black-and-white photography can be, the film recognized, as few films do, the contradictions within human emotions in relationships. A quiet, unpretentious film that showed a rare knowledge of both people and the medium.' Howald Palmer describes it as not only a film of people but also 'a film of textures' which emphasizes 'the qualities of things, surfaces, wood, metal, glass, peeling paint, wet stones, everything in sight.'

The story concerns an old woman who longs to see her son again before she dies. To quote the Festival programme : "This is Rakosi's Stalinist Budapest, and her son has been imprisoned for political offences. The son's wife invents an elaborate subterfuge for the old woman whereby he is alleged to be a successful film director overseas, but the pretence becomes increasingly hard to maintain as the regime's persecution of the daughter-in-law mounts."

The old woman is played by a famous Hungarian actress, Lili Darvas, who is said to have given a brilliant performance. Though *Love* is a quiet, unpretentious film, it should appeal strongly to most members of the audience.

SUNDAY JUNE 22

The Festival is presenting a double-feature at the Lido and four other films at the Plaza (Queen Street). The Lido programme at 7.30 p.m. consists of :

SERVANTS OF THE DEVIL (or : THE DEVIL'S NIGHTMARE) directed by Jean Brismee of Belgium. To quote the Festival programme :

"Gory goings-on at the old Schloss. A Bavarian Baron of impossibly ancient lineage is forced to deal with a recurrence of the old family curse on account of a forbear who inconsiderately sold himself to the Devil. Since Vampires are a Carpathian speciality, this has to be something more mundane, like succubi in the

female line. Nearly every cliché of the Gothic movie is here taken down, dusted off and sent up - turreted castles, gloomy forests, thunderstorms, cellar laboratories, sinister butlers - you name it. Few nightmares are likely to be caused by this film but sore ribs are a distinct possibility. In suitably wooden dubbed English and appropriately bilious colour."

& THE CARS THAT ATE PARIS (91 minutes)

This is one of the most interesting Australian films of recent years, directed by Peter Weir (whose *Homesdale* was seen here a few years ago). The film deserves a sell-out audience. To quote David J. Stratton's review in *International Film Guide* : "Part science-fiction, part black comedy, part western and part rural Australia it is, at one and the same time, funny, spine-chilling and vastly entertaining."

"Arthur (Terry Camilleri) has been afraid to drive ever since he was involved in a fatal accident a year earlier. Consequently, he is a passenger when the car driven by his brother crashes one night somewhere in the wilds of New South Wales and the brother is killed."

Arthur wakes up to find himself in the isolated township of Paris - a very strange place where, in something of the tradition of the Hollywood horror film, the community is united in concealing a Dreadful Secret. The Secret, as we and Arthur gradually discover, is that the Parisians are boosting the economy of their little town by deliberately causing fatal accidents so that the dead or badly injured drivers and passengers can be robbed, their cars stripped and the parts sold, and the victims themselves handed to the local hospital's crazy doctor for his 'experiments'. Expansively shot in Panavision by John McLean, the film is filled with light and sunshine which just about conceal the horrors lurking below the surface." Stratton sums it up as a "surreal" film "made with real style and wit." The Festival programme describes it as "a sinister outback version of *Dogpatch*".

Incidentally, one of the three script-writers of the film (Piers Davie) is now living in Auckland.

The four Sunday programmes at the Plaza are :

CATSPLAY (109 minutes) at 1 p.m. only

Three years after *Love*, Hungarian director Karoly Makk completed this very interesting new film, which is again photographed by Janos Toth. It is an attempt to break down some of the clichés about old people and to show that they too can have complex and passionate emotions. The film explores a romantic triangle between Mrs. Orban (a widowed music teacher), Victor (once famous as an opera singer), and Paula (an old friend of Mrs. Orban). When Paula falls in love with Victor, Mrs. Orban's warm but Platonic feelings for him are transformed into a suicidal passion.

This love story of three people in their seventies may seem "grotesque and absurd", remarks the director, "but in fact it is the most human and natural truth." Like *Sisyphus*, these three old people struggle to "push the black rock of time up the white slope of miracles." *Catsplay* was nominated for an Oscar as the best foreign-language film of 1974.

BOMBAY TALKIE at 3 p.m. only (repeat screening) at the Plaza.



Love



Lacombe, Lucien

LA PALOMA (110 mins) at 5.30 at the Plaza.

A cult film, made in Switzerland by a group of German film-makers. The director, Daniel Schmid, has been described by critics as a "decadent romantic" because of his use of the Gothic, the occult, and numerous "archetypes" from the German Romantic tradition. But Schmid is using these "outmoded accessories" in a very deliberate way, as "stereotypes into which everyone can put his dreams." The Festival programme describes the film as "a yeasty mixture of romanticism, super-kitsch, high camp and satire." In the film's unusual press-book, Schmid and his associates provide obscure intellectual explanations of their aims. In all, it sounds like a thoroughly off-beat film that I'm very curious to see. Schmid has made one previous film (*This Night or Never*) and is said to be an admirer of Von Sternberg. Ingrid Craven, the leading actress, is Fassbinder's wife. The Festival programme adds these comments :

"'La Paloma' is set in the thirties, in such a way as to make the most of whatever piquant decadence is available. The film is basically a reshaping of 'Camille' involving a cabaret singer and her oversweet sugar daddy."

AMARCORD at 8.30 p.m. (repeat screening) at the Plaza.

MONDAY JUNE 23RD Back at the Lido within an inch of its life

THE WANDERERS (96 mins) at 11, 6, and 8.30.

This film by the famous Japanese director Kon Ichikawa is one of the major events of the Festival. Set in 1844, *The Wanderers* is 'a funny, beautiful and a heroic period film' (Donald Ritchie). Colin Bennett calls it as 'the bizarre adventures of a 19th century breed of young samurai delinquents.' Bob Ellis describes the samurai as "a group of honourable scoundrels whose shabby chivalrous code like Don Quixote's, ill accords with the world as it really is. One of them, obliged by his erring vision of the code to kill his own father and sell his beloved as a whore is followed with cruel hilarity to his destruction". *The Wanderers* should appeal both to the Kung-fu fan and to the 'high brow' film-goer. Ichikawa's previous films include *The Burmese Harp* and *Tokyo Olympiad* (regarded by some as the best games film ever).

Reviews of the film talk about Ichikawa's 'mastery of the wide screen', his controlled use of colour and his sense of visual composition. Tom Milne gives a vivid impression of the film in his *Sight and Sound* review :

"*The Wanderers* ends with casual, graceful absurdity in a fight between the hero and his surviving friend over the proposed double cross. A discarded cloak billowing in the air to lie forgotten in the dust of the roadway; a dozen rapidly alternating shots, punctuated by one electrifying slowmotion image of a sword whistling

the Wanderers

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***** TUESDAY J

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the Wanderers



Earth is our Sinful Song

"With its painterly overtones of Magritte, Belle is one of the most sensitive films to come from Belgium for several years. Delvaux, like Bergman and Jancso, is gradually establishing his own unmistakable world, to which one returns with curiosity and pleasure. It is a land of the imagination, an area in which fantasy and reality blend and blur with a beauty that only the early Resnais has equalled since the war. "Belle" is the personification of an ideal in the mind of Mathieu Gregoire, a writer who lives in the little town of Spa, surrounded by the Fagnes, that stretch of marshland that runs along the Ardennes border with Germany. Belle, pale, lonely, ailing, lurks in a wooden hut beside the forest. Mathieu visits her repeatedly, tends her, tries to communicate with her - and finds himself involved in a bizarre tragedy.

"The tensions of Gregoire's home routine, with his decorous wife and secretive daughter, and financial problems to boot, are knitted subtly into the labyrinth of his experience, so that one can eventually discern a link between his worship of Belle and his concern at his daughter's impending marriage to a man he abhors. The lingering impression of Belle is one of splendidly impassioned landscapes and natural settings. As in all Delvaux's films, there is a fastidious balance between the suggestiveness of the image and the resonance of the written word."

Delvaux's previous films include *Un Soir*, *un train* and *Rendez-vous* at Bray (included in last year's Festival).

THURSDAY JUNE 26

The Cantrills will talk about film-making and answer questions about their work in the Lecture Theatre of the School of Fine Arts (Elam) between 11 a.m. and 1 p.m. And at the Lido -

EARTH IS OUR SINFUL SONG
(115 mins) at 11, 6, 8.30.

To quote International Film Guide :

Rauni Mollberg's first film for the cinema has stunned Scandinavian critics and audiences alike with its simple, terrible power and its authentic sensuality. The story is fixed in southern Lapland during the years after the Second World War; but so remote is the village, so unsophisticated and superstitious its people, that it might be a 19th Century setting. Life in Siskonranta is a ritual, a cycle of pain and despair lit only by brief sparks of pleasure that the villagers snatch without thought for cost or consequence. Martta, the 19-year old heroine of the film, matures in this atmosphere and tries to preserve a romantic vision of things. The Festival program adds :

"The story is the traditional one of love outside the pale being frowned on by local traditionalists, but manages to include murder, incest, miscarriage and flagellation in its eventful course." Earth is a first film, and to judge by a number of enthusiastic reviews, it appears to signal the arrival of an important new director.

FRIDAY JUNE 27

LACOMBE, LUCIEN
(136 mins) at 11, 6, 8.30
Censor's certificate : R 16.

Like *Amarcord*, this is certainly a major film. It has stirred up a great deal of controversy in France by re-opening the subject of why some Frenchmen became collaborators during the Nazi occupation.

Lacombe has been a big box-office success, and has been hailed by influential critics such as Pauline Kael as "A knockout. A major work." The director Louis Malle, set out to explore the psychology of the young fascist thug. "I decided to tell the story of a 17-year-old peasant," Malle has explained, "who, as

a result of a series of circumstances, joins the Gestapo and who, for three months, has a whale of a time with a police card, a machine gun, and money." Lucien Lacombe (whose name is reversed in the title because that is the way the bureaucrats tell him to announce himself) jeopardises his membership of the Gestapo by having an affair with a Jewish girl and later moving in with her family. Malle took the risk of selecting two inexperienced actors for the main roles. Lucien is played by a 17-year-old country boy named Pierre Blaise, and his girl friend by Aurore Clement. Apparently, Malle's choice of actors was very successful. The role of the girl's mother is played by Therese Gieshe, now in her late seventies, an actress who was closely associated with Brecht.

Malle's previous films include *A Murmur of the Heart* (screened recently in Auckland), *The Lovers* and *Zazie in the Metro*. He has just completed a documentary on assembly-line work in an automobile factory.

SATURDAY JUNE 28

THOMAS at 11 a.m. only.

To quote the Festival programme : "This first feature is directed by Jean-Francois Dion, who was assistant director to Malle in *Lacombe, Lucien*."

Born into a middle-class family in a provincial town, adolescent Thomas provokes the divorce of his parents by confronting his father with evidence of his mother's infidelity."

LA CHAIR DE L'ORCHIDEE, or NO ORCHIDS FOR MISS BLANDISH
at 2.15 only.

From the Festival programme: "This thriller, based on the James Hadley Chase story has Charlotte Rampling as a kidnapped heiress reduced to madness by a succession of violent events. Simone Signoret and Edwige Fenech round out the strong cast and the locales are, appropriately enough, and as if in some haunted boulevard of crime, mostly decayed villas and hotels."

LOVE IN THE AFTERNOON

at 5.15 and 8.30 (Repeat screening on June 29th) Censor's Certificate A.

This is another of the major films for this year. It's a film about adultery. Can Frederic continue to remain faithful when a woman like Chloe sets out to seduce him? Is he a model of virtue or simply a coward?

Those who saw *My Night with Maud* or *Claire's Knee* will know what to expect - lots of witty dialogue and subtle moral distinctions. Some will say : "I can't be bothered with these bourgeois characters", others will regard this as a wonderfully sophisticated film.

Technically, Rohmer's style is deceptively simple. Don't be misled by the use of 'voice over' or the unpretentious photography into thinking that Rohmer is a 'literary' director. Although he values good dialogue, he also has a remarkable visual style. He is something of a film maker's film maker. A film like this can be enjoyed both as an 'intelligent and witty' study in morals (to quote the Festival programme) and as a very stylish piece of film-making.

SUNDAY JUNE 29

Again, the Lido presents a double-feature and the Plaza presents four individual films. At the Lido : **THE SWINGING GARDEN** and **MONKEYS IN THE ATTIC** at 7.30 I can't find any information on *The Swinging Garden* except that it stars

back at the Lido with an inch of a startled face, as the protagonists formally 'cross swords', then the adversary is running away to avoid the inevitable 'fight to the death', and the hero, retreating in relief, stumbles off the road and down a bank to hit his head, with sickening finality, on a rock. Returning to shake and make up, the friend gazes in wonderment at the empty roadway and the abandoned cloak. 'He must be taking a shit somewhere,' he says unconcernedly."

TUESDAY JUNE 24

BOESMAN AND LENA (102 mins)
at 11, 6, and 8.30.

This should be of special interest to those who are concerned about South African politics. But even the non-political should find it an absorbing film. *Boesman and Lena* is based on a prize-winning play by Athol Fugard, and the film has itself won a number of international awards.

Boesman and Lena are 'Cape Coloureds', a marginal group rejected by the whites and also separate from the Africans because they do not share the African cultural heritage.

Boesman and Lena are forced to take to the road when the whites evict them from their home. They set up a makeshift shanty on the desolate mud-flats of the Swartskops river. The film explores the ways in which the pressures of apartheid can distort human personality and human relationships. *Boesman* is alternately servile and angry, *Lena* is

more optimistic. Fugard has said that *Boesman and Lena* strips the human situation down to pathetic essentials - mud flats, a pile of rubbish, two passive wanderers. *Boesman's* survival is his passivity. If he were to think of himself as having value he'd have to do something about it I don't think our society is alone in turning people into rubbish. I think London does it as effectively. I think New York does it as effectively. South Africa, however, has a unique way of doing it."

The film has had some public screenings in South Africa, but Fugard's passport was withdrawn by the government for four years because of an earlier play, *Blood Knot*. The director, Ross Devenish, has made films about Vietnam (*The Year of the Monkey*) and the situation of the American Indian (*Now The Buffalo Is Gone*, narrated by Marlon Brando). *Boesman and Lena* has an important subject and it is said to be very well acted (by Fugard himself, together with Yvonne Bryceland).

WEDNESDAY JUNE 25

Arthur and Corinne Cantrill, two Australian film-makers, will present a programme of their work in B28 at 1 p.m. Meanwhile, at the Lido :

BELLE (93 mins) at 11, 6, 8.30.
Censor's Certificate : R 16.

This may be one of the most impressive films in the Festival. To quote Peter Cowie:

Jeanne Moreau and Delphine Seyrig. Roger Jarrett (the editor of *Hot Licks*) has seen *Monkeys in the Attic* and likes the film very much, so I asked him to write a brief review:

"Drug culture films for mass distribution inevitably fall into two categories - bad and worse. Usually produced by the larger commercial conglomerate studios around the world with an eye to fat profits from the rock audience, their automatic approach to the subject usually deems their product inaccurate and hopelessly facile.

"This leaves the 'film-maker' to produce a film of insight - enter Morley Markson's *Monkeys in the Attic*, as thorough a journey into the realms of contemporary decadent culture as has been laid on celluloid.

"Markenson takes a New York apartment, four lead characters, a pizza delivery boy, one night, and the ensuing incidents to create a voyage into the realms of sex games, suicide, chauvinist ideals, the ego, and other ancillary pleasures.

"Markenson is a Canadian film-maker (he was partly responsible for the then revolutionary split-frame film shown by Canada at Montreal's Expo 67). His command of his medium is superb, and in aesthetic visual terms is at ease with Anderson, Roeg or Kubrick. *Monkeys in the Attic* is more than a series of pretty frames, however.

"Paranoia is piled on paranoia as Wanda (Jackie Burroughs) and Eric (Louis La Grande) play bizarre masochistic games with each other; Frederick drives Elaine into attempted suicide; and they all pick on the pizza delivery boy (Elaine screws him, Eric baits him, Frederick throws him in the pool and Wanda sexually intimidates him.)

"Ninety minutes of sustained madness (I found myself groping for some sanity yet deliciously enjoying their decadent gambols) and we find ourselves on the front lawn in the early morning - another day and presumably just a small breathing space before another bout of craziness.

"The beauty of Markenson's film is that there is no moral - just the realization that this new morning, this breathing space (no matter how small) negates the past into just that, the past. An acid revelation if ever I saw one."

(Roger Jarrett)

The Censor has given this film a special classification - R 18 and for Festival audiences only.

The Sunday films at the Plaza are:

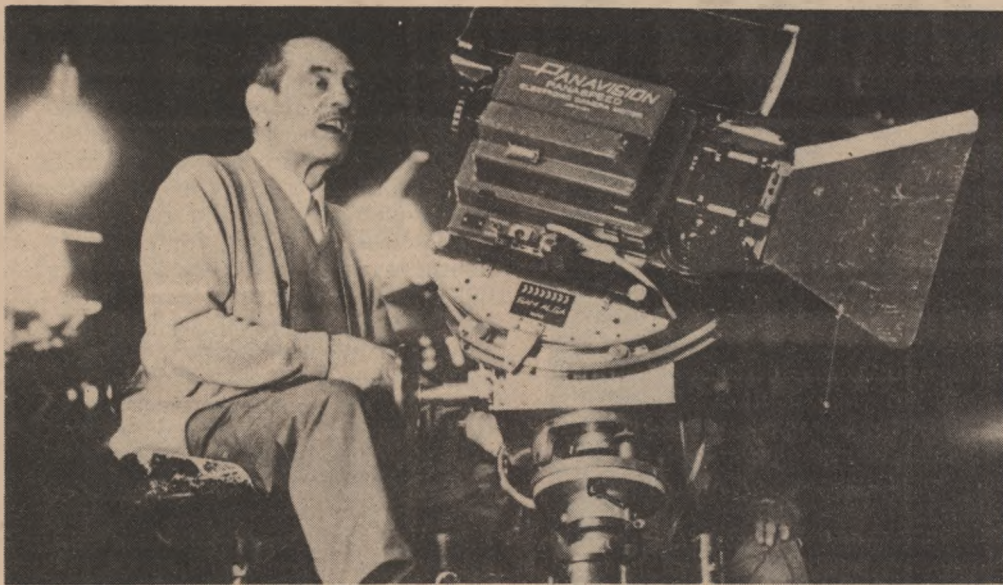
WEDDING IN WHITE (101 minutes) at 1 p.m. only.

To quote the Festival programme:
"William Fruet adopted his own play concerning a Scottish-Presbyterian family in Toronto during the Second World War. It's a study of small-minded people living in threadbare circumstances. A pathetic daughter is impregnated by a beery friend of her brother, home on leave from the Army. The best that can be made of the situation is a sort of face-saving marriage. *Wedding in White* sensitively and knowingly depicts the bleak outlook of hopeless people unaware of the possibilities of a better life."

THE SECRET (88 mins) at the Plaza at 3.15.

This Polish film has also received the special censor's certificate: R 18 and for Festival audiences only.

To quote the Festival programme:
"Madame Lewicka discovers, after her husband, the professor, has died, that he ran a clandestine pad and was leading a double life. In the intimate diary he keeps there he recorded all his conquests and his thoughts about women in general: he was fascinated by them academically as well as erotically. Madame Lewicka finds she knew nothing of the man with whom she lived - happily, she imagined - all her life.



Luis Bunuel

In the hope of understanding the man she thought she knew so well, she talks with the former mistresses listed in the diary, but she discovers nothing, and they often resent the intrusion of the unsettling past into their now-settled existence. Zaluski's honest and sensitive film is unpretentiously but eloquently shot in subdued but frequently striking colour."

HIMOKO (100 mins) at the Plaza at 5.30.

Another film by Masahiro Shinoda, a major Japanese director (*The Silence, Double Suicide*, etc). According to the Festival programme, *Himoko* is set in Japan many centuries ago, when the country was just emerging as a nation. Into this 'savage' setting, 'a group of priestesses form a new religion which is to become Shinto. *Himoko* is their leader, but unhappily she falls in love with her half-brother and the purity of the new religion is endangered. The story, though simple, has many contemporary implications for Japan. Shinoda, for example, stresses that Japanese society was and is essentially matriarchal, the role of the self-effacing Japanese woman being one of history's most successful cons." The title role is played by Shima Iwashita, who is the director's wife! Music is by Toru Takemitsu.

LOVE IN THE AFTERNOON at the Plaza at 8.30 (repeat screening).

MONDAY JUNE 30 Back at the Lido:

A STRANGER CAME BY TRAIN (105 mins) at 11 a.m. and 8.30 p.m.

Festival programme:
"On the run from a sticky past, an American racketeer alights at a small Swedish town, formerly the home of his parents. Restless and anxious to keep his talents from rusting, he starts an evangelistic crusade, a con game, and a hustle with a contemporary twist. The few who see through his convincing persona are desperate to stop him. 'A Stranger Came by Train' is essentially a contemporary Western, with the Western's fast action and plot devices, together with its air of fable, of morality tale. The cameraman is Jorgen Persson who also shot 'Elvira Madigan' and 'Adalen 31' with telling effect."

IT'S EITHER YOU OR ME at 6 p.m. only.

A reactionary university professor is blackmailed by a 'drop-out' student who discovers that the professor did not write his own thesis. The student, a would-be writer, finds his blackmailing scheme becoming increasingly complex and dangerous. Also, his own moral and political values continue to deteriorate, and he becomes as corrupt as the professor. The film (directed by Wolfgang Peterson) is rather orthodox in style but it moves at

a brisk pace and contains some fine observations of the social milieu. The subject-matter should have a lot of appeal for students.

TUESDAY JULY 1

CELINE AND JULIE GO BOATING at 11 and 8.30.

Festival programme:

"Julie is a librarian and Celine a magician, a kind of White Rabbit who leads Julie through the Looking Glass into the world of imagination. The two girls mysteriously plug into a suburban drama which they finally participate in themselves. Film buffs will remember two previous Rivette films, *LE RELIGIEUSE* and *PARIS NOUS APPARTIENT*, both shown locally. Celine is said to be his best, structured like a puzzle, with alternating fantasy and reality. The girls compare their separate experiences - all archetypes from childhood fairy tales - to piece together the whole magical enigma. Celine is a powerful and ambitious comedy, characterised by Time's critic as 'delicate, mysterious and exciting.'"

THE EXTRADITION (90 mins) at 6 pm

Like *La Paloma*, this film was made in Switzerland but its style is very different. Some people may find it slow and boring, but others will find it extremely subtle and interesting. The *Extradition* is Peter von Gunten's first feature film, and it was made on a shoe-string budget, and shot in 16 mm. But Gunten was able to enlist two excellent actors - Roger Jendly (who was in last year's *Return from Africa*) and Anne Wiazemsky (who has appeared in such important films as *Au Hazard Balthazar*, *Theorem* and *La Chinoise*). And the black-and-white photography by Fritz E. Maeder is very beautiful. The film is based on historical events concerning Njetschajev, a revolutionary in 19th century Russia who was forced to flee to Switzerland after a political murder. The *Extradition* explores the theme of expediency in politics, expediency on the side of the Swiss government and on the side of the revolutionaries.

Peter von Gunten has said "Njetschajev is many-dimensional. He is no Marxist, also no anarchist, but rather a fanatical revolutionary who cannot be stereotyped. He is neither a hero, nor an anti-hero. He is both congenial and unattractive at the same time, who acts right and wrong (this in particular interested me personally)." Of the style of the film, Gunten says: "For me a film exists through its atmosphere, its inner tension I tried to find my style with the rhythm of the movements, the language, the light, the shadow, the black and white of the pictures and in the apparent distance and detachment. But by no means did I make a film merely out of formal motives."

WEDNESDAY JULY 2

LODON at 11 a.m. only.

Usually documentary films are box-office disasters, but this one should attract a full-house. In 1974 a Dutch television time made this documentary of life in a commune in South China. Incidentally, this would be a suitable film for school parties.

The first half includes *The Family That Dwelt Apart*, a prize-winning short animated film.

ORDINARY TENDERNESS (82 mins) at 6 p.m.

This Canadian film, in French is an addition to the films listed in the Festival programme. A man named Joselyn Levesque is returning to his home at Notre Dame du Portage after a long period of work at a lumber-camp in Quebec. The film interweaves scenes of his journey with scenes of his wife Esther preparing for his arrival, baking a 'superb cake', wandering round the house and doing some hard thinking about her marriage. Finally, Esther makes an unexpected decision.

The film is very slow and unpretentious - so much so that some viewers will become bored. But the director (Jacques Leduc) is carrying out a deliberate experiment in applying a documentary style to a fictional situation. It is obvious from the interesting statements by the director and his associates that they have done a lot of thinking about style and editing. This kind of film experiment deserves a thoughtful viewing, but it is not recommended for those who demand something brisk.

TEST PICTURES (87 mins) at 8.30 p.m. only.

This is the only screening of this new feature-film made in Auckland. See last week's *Craccum* for a detailed review.

THURSDAY JULY 3

THE PHANTOM OF LIBERTY (104 mins) at 11, 6 and 8.30. Censor's Certificate: R 18.

Bunuel's latest film is very free-wheeling. It is reminiscent of the surrealist films that Bunuel made at the beginning of his career. It contains a number of episodes, linked by connections of the most oblique kind. Dozens of actors come and go rapidly in the course of the film. A lot of the episodes are amusing but the Festival programme is not very accurate when it says 'The film's humour strongly resembles that of Monty Python.'

Some of the episodes seem rather thin, but I admire the free spirit of the film, and there are several memorable scenes - in particular, a seduction scene in a hotel bedroom between a young man and an old woman who is his aunt. Another episode of priests who first pray and then play cards for religious medals contains one shot that is pure Bunuel. The scenes of people being shot down by a sniper and a brother peeping under a piano at his sister have a strangeness and intensity that transcend the ironic style prevailing for most of the film.

This is perhaps not a major Bunuel film, but it is still one of the most interesting and original films in the Festival.

SUNDAY JULY 6

Some additional films will be screened at the Lido - details to be announced later.

Roger Horrocks

show their true colours?

From Our Tamaki Correspondent.

The National Party's "liberal wing", the Young Nationals, recently revealed their true colours. An article in the Tamaki branch magazine, *Anatomy*, launched a foaming-at-the-mouth-attack on "the stirrers" who are preparing to oppose the 1975 Rugby Tour of South Africa.

Urging students to "embrace the white South Africans as brothers" the Young Nat praised the Nazi approach to race relations. "In the 1930's there was another nation, in Europe, which realized this principle (that races are unequal) and put it into practice." Describing the ideals of freedom and equality as "emotional claptrap" the article abhorred the coloured immigration into Great Britain, calling it "a horde of darkies". In an amazing display of anthropological insight the article saw Negroes as living like "black savages" were it not for the saving influence of white civilisation.

Editor of the magazine, Mr. David Greenfield, defended publication of the article in the *Auckland Star* saying "It was a good article to get people thinking". He personally disagreed with the article. The Young Nationals have, up till the time this article was written, have consistently refused to disclose the identity of the anonymous author but have expressed "strong concern at the manner in which an article in the Newsletter

has been given widespread publicity." The Auckland Division of the Young Nationals state "the views expressed are at total variance with those of the Party and of the Young Nationals organisation which has regularly passed remits deploring the political activities of the South African government."

A disclaimer had been printed under the article stating the views expressed in the paper were those of the contributor and not those of the National Party, said Mr. Greenfield in the *Star*.

Mr. Gavin Muldoon, Chairman of the Tamaki Young Nats said in the *Herald* that his father was not associated with the magazine. Muldoon Senior added in the same edition that "When a political journal opens its columns for contributions, if it does not print the ones received, provided they are within the law, then it lays itself open to the charge of political censorship."

Whether the article concerned was within the law is another question. Labour's candidate for Tamaki, Mr. T. Kaye, has threatened to place a copy of the magazine in the hands of the race relations conciliator. He contends that the article could incite racial disharmony, according to the *Herald*.

The Young Nationals Auckland Divisional Chairman, Mr P. J. Goodfellow

expresses his concern "that copies of the publication should reach the Press in such a manner". This would seem to imply that *Anatomy* is in some way confidential. At least 100 copies are circulated to members, which would hardly make the newsletter a confidential or secret document. The press in this country has at present, wide freedoms keep the public informed on current political activities.

The furore that has been generated over the racist article, particularly on the part of the Young Nationals who are experiencing a severe case of political diarrhoea, is one of the more interesting aspects of the affair.

On Thursday, 12th June a private meeting of Young Nationals was held in the Student Union Building, reports Craccum's editor Mike Rann. Mr. Rann states after the meeting he was approached by a Young National who expressed the hope that "Craccum would treat the matter in a more responsible fashion than the 'establishment press'."

As Mr. Rann had recently appeared on

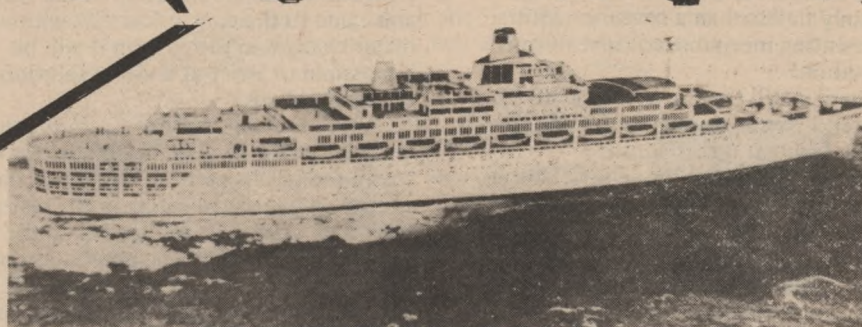
the Social page of the *Herald* and could therefore himself be considered an establishment figure, Craccum asked the far less respectable Mr Felix Minderbinder for his comments on the Tamaki turmoil. We found Minderbinder in the Grad Bar surrounded in empty Fosters cans. "Yeah, well, giddy! At last this poofers paradise has got a decent export brew, Fosters lager. They used to only have that pommie possum piss Whitbreads. So you want my comment on that article, fair enough, I reckon its about time the press printed more stuff like that. I mean, well . . ."

Mr Minderbinder proceeded to launch into a twenty minute tirade about the state of New Zealand's race relations and the need to follow the precepts laid down in the *Anatomy* article. Craccum decided not to print his remarks. At least we have the taste and decency to realise that such rantings can only contribute to breaking down of any real efforts to achieve a true and just multi racial state.

Bill Ralston

\$327

Auck./Auck.




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Walter Pollard

THE UNHOLY TRINITY

OR

THERE IS NO THIRD WORLD — THERE IS ONLY ONE WORLD

One of the highlights of the Peace Studies' lecture programme was Walter Pollard's seminar entitled "The Unholy Trinity". Craccum decided to publish the text of Mr Pollard's seminar in full. However because of its length we will publish it in two parts. Mr. Pollard, a prominent anti-war activist, is a senior lecturer in the Romance Languages Department.

This paper deals with the Third World and its relationship to us in the First World, or Rich World.

The paper falls into four parts. The First Section demonstrates that even if there were no Second (Socialist) or Third, (Underdeveloped) World, even by itself in splendid isolation, the First World is heading straight for Disaster. This Section (is taken bodily from the 1974 Report from Tokyo by the Club of Rome.

The Second Section demonstrates that the First and Third Worlds are linked indissolubly together, and that the disaster of either is the disaster of both. This Section is lifted bodily from a study by Edmund Leach.

The Third Section (Next week) demonstrates that the disaster facing the Third World is directly caused by the First World - for this well-known fact a simple manual, such as is used in schools, was considered quite sufficient. This Section was extracted bodily from "The Third World" by Christian Casteran, a Catholic journalist in France.

The Fourth Section seeks to demonstrate that, when faced with inevitable disaster, such as exists in the Third World, having nothing to lose, the people will defend themselves by force of arms, and that the present outlook is Viet Nams without end. This Section is mine - but a reading list can be provided for the interested. CLUB OF ROME.

REPORT FROM TOKYO 1974

The first publication of the Club of Rome was "The Limits to Growth", 1972. The conclusion :

1. If the present trends characteristic of our Societies continue, the limits of the Earth's resources will soon be reached - certainly in less than a century - with the resulting inevitable collapse of our civilisation.
2. There is still time to avert a major disaster, if these present tendencies are rapidly brought under control.
3. The longer the postponement of this control, the fewer the chances of success.

The conclusions of this, the Tokyo Session, are based upon many research projects, but the most interesting factor is the projection of a Model for the Future run independently by two separate and distinct teams : the Japanese Model and the Latin American Model (and there are, furthermore, four sub-Models

for Asia, Africa, Latin America and the Developed Nations). These Models are overseen by Professor Dennis Meadows, and the computer part by J. Forrester of the M.I.T.

The Symposium at Tokyo also considered the Report for an Energy-Policy from the Ford Foundation and the present Political/Economic situation in the World and came to the conclusion that without major changes in the System it will be impossible to arrive at a viable solution to our problems.

1. Problem of Agriculture in the second part of the project, the Model for the World took as its point of departure the extreme inequality existing in the distribution of Resources and Capital in the World. Thus over half the population of the World lives in Asia with an annual income of less than 200 U.S. Dollars per year and point three four of a hectare of cultivatable land per head against 7% of population living in the U.S. with 5,000 dollars and two point one hectares



2. Energy Crisis the Outer Limits our Consumption of Energy are going to come up against are : climatic changes, degradation of the environment, and situations of penury in critical points of the globe.

The Production and Consumption of Energy are the determining factors in all the crisis-areas in the World.

- (a) conflicts over the distribution of World resources
- (b) collapse of systems of Commerce and Finance
- (c) explosive political confrontations...

3. Population THE INCREASE OF POPULATION DOES NOT IN ITSELF CONSTITUTE THE PRINCIPAL CAUSE OF THE EXHAUSTION OF NATURAL RESOURCES NOR OF THE DEGRADATION OF THE ENVIRONMENT. THE BLAME MUST BE LAID ON THE HIGH RATE OF CONSUMPTION OF ENERGY AND RESOURCES BY THE DEVELOPED COUNTRIES. In the year 2000 the World Population will be 6,144 million. 5,050 in Third World, 1,074 in Rich Countries. The ratio of 1 to 3½ will have shifted to 1 to 5 ! The population is expected to double in 33 years, to continue to increase for 130 years and level off at 3 to 4 times the present population.

The conclusions of the studies of the Model for the Future : "The gap between Rich and Poor (Nations) on the International Scale and even within the Nation, is widening to such an extent that its very

existence can be considered one of the most serious problems facing the World. The contrast between the material abundance of the "developed" nations and the situation of penury and malnutrition in the Third World leads us inevitably to seek the means of remedying this inequality in the distribution of wealth" and: "The concept of the Basic Minimum for lodging, food, health, education, communications and employment leads on to the concept of the 'Maximal needs' ... that is the maximum that no individual may exceed in a Society "delivered from its vulgarity, its brutality and its wastefulness".

The conclusion of the Report from Tokyo ;

The core of the matter is : the fundamental defect in the distribution of wealth in all its forms between countries.

The key factor : for better or for worse the North and the South are bound together the Interdependence of Nations for Commerce, for access to sources of Energy, to Raw Materials "It is very probable that if, in his conception of the relations between Man and Nature, man does not succeed in making the transition from his concept of National Sovereignty to that of a Global Vision, Humanity will be condemned to perish"

And the final sentence of the Report : "Unless a radical change takes place in present trends, Humanity, which is

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meeting obstacles to Growth on all fronts is doomed to disaster. At the same time, it is evident that, long before the Limits are reached, crises will occur in the economic, social and political spheres We are without any shadow of an excuse, if we shut our eyes to a threat under our very eyes : WE ARE ON THE WRONG TACK. A RADICALLY WRONG TACK.

EDMUND LEACH. THE LONDON OBSERVER
NOUVEL OBSERVATEUR 11-17th

October 1971

The real problem is planetary, not national; and it is essential that people see further than the next elections. An American, Professor Dennis Meadows, (Head of the Team of the Club of Rome) has isolated the three key points of the problem :

1. Growth, whether economic, demographic or industrial can not continue indefinitely. It can not even continue for very long.

2. Gigantic vested interests are exerting pressure for the continuation of Growth.

3. The counterpressure must also be gigantic if Growth is to be halted. One thing is clear : our type of industrial and economic growth must rapidly come to an end. If only because it incessantly widens the gap between the rich and poor passengers on our space-ship Earth. The rich include 1,000 millions (total population of the World (1970-71): 3,600 millions) and each one has roughly 13,000 French Francs of the G.N.P. per annum and have the distinguishing characteristic of being able to increase rapidly their share by cynically plundering the resources of the planet. Their "wealth" actually doubles every seventeen years yet still there remain within the rich regions, vast areas of poverty, of downright misery, of unemployment, of frustrated hopes - all due to the needs of growth.

The 2,600 millions of the Third World have 1,000 French Francs of the G.N.P. per year - that is one thirteenth - which income is increasing half as fast as that of the rich, while at the same time the population of the Third World is increasing at three times the speed of that of the rich.

At this tempo, the poor will reach our standard of wealth in 130 years, by which time our wealth will be 3,300,000 French Francs per head - that is to say 250 times that of the poor in the Third World - and by then the World Population will be around 60,000 millions. SIMPLY TO PUT FORWARD THIS PROJECTION IN FIGURES IS TO DEMONSTRATE THE IMPOSSIBILITY OF CONTINUED GROWTH.

We have all some vague notion of what life is like in the Third World : 80 million children under five years of age are suffering from protein-deficiency; one child in every two dies before reaching school age. Half of those who survive can not get to school; illiteracy is on the increase; millions of men flow to the cities in search of work but bog down in the pestilential slums

..... To create work which would enable these masses to buy the food they need for sheer survival would necessitate in, for example, the case of Latin America, an industrial growth of 8% per annum, merely to prevent a worsening of the present situation. Is this feasible ? Overall, the answer is NO. For the simple reason that the resources of energy and minerals - not to mention land, water, capital - this would entail are not available. They are not available because the Rich Nations have been plundering them - and continue to plunder them - just as fast as they can get their hands on them. ALL OUR TALK ABOUT THE DEVELOPING NATIONS IS, IN FACT, A GIGANTIC HOAX.

If one takes the case of the United States, barely 6% of the world population, alone they consume 25% of the world production of steel and fertiliser, 40% of wood-pulp, 36% of fossil fuels, 20% of cotton and 10% of all the arable lands on earth over and above their own. Western Europe is barely less piratical.

Merely at our present rhythm, excluding all increase, we can foresee :

1. resources running out : mercury, lead, platinum, gold, zinc, silver, tin will have disappeared in 20 years

2. The energy crisis is barely less serious In practice the increase in the consumption of cheap energy will, in the next 10 to 20 years, come up against a whole mesh of limits, in different localities In Southern California when the present consumption doubles, that is in 14 years (since energy consumption overall doubles every 14 years) ... In New York in 1980

3. Finally, the food problem. After all, Malthus was right. Despite the spectacular increase of production, and the vast increase in the area brought into production, and the years of the "Green Revolution", the population of the Third World continues (in 1970) to increase faster than the production of food. Meanwhile the "Ecological Cost" of all this is alarming. In less than 100 years the area of desert has doubled. In each continent, such vast quantities of water are pumped up from under the earth for the needs of both agriculture and industry that we have the virtual certainty of seeing vast areas of agricultural land sinking just as Venice is sinking today

It has been calculated that if all the potentially cultivatable lands on earth were to be developed to a European level of production, a European level of nutrition could be assured to a population of 3,700 million (we expect to reach this figure in 1973 !!). But to attain this level of productivity the investments necessary, and the consequent pollution from fertiliser and insecticides, defy the imagination Either we reorganise our civilisation rapidly - or we have the following scenario : The rich world depends more and more on importations - the U.S. is self-sufficient in only 9 of the 36 principal metals - and the producing countries of the Third World realise the potential advantages of the situation.

The recent trial of strength with the oil-producing countries is but a foretaste of the struggles that lie ahead. By nationalising its copper mines (1971) and stating its intention of selling its copper to China, Chile seems next. WE MUST NOT FORGET HOW MANY WARS HAVE BEEN FOUGHT FOR CONTROL OF "STRATEGIC RESOURCES".

If the Rich Nations persist in the present type of Growth, and the gap between Rich and Poor Nations continues to expand, there will be, on the one hand, the proliferation of slums, tens of millions of unemployed, hopelessness, famine - and on the other side, a group of hyper-rich nations armed to the teeth and ever more dependent upon the deliveries from the Third World. THE COMING WARS WILL BE LONG

For the Third World any copy of our mode of industrialisation is simply unthinkable Some countries are trying to advance towards an "intermediate

form of Technology", labour-intensive and suited to their needs. BUT THE THIRD WORLD HAS LITTLE CHANCE OF SUCCEEDING ALONG THESE LINES SO LONG AS THE WEST IMPOSES ITS WILL ON THE PLANET - BUYING RAW MATERIALS CHEAPLY AND SELLING THEM BACK TO THE COUNTRIES OR ORIGIN AS EXPENSIVE MANUFACTURED ARTICLES ... IT SEEMS UNLIKELY THAT THE RICH WILL AGREE TO THE NECESSARY SOLUTIONS AND WE HAVE ONLY 30 YEARS TO GO !!!



Well known Cracum editor & socialite Mr. MIKE RANN snapped informally with a friend at the bi-weekly Cracum Ball. Mr. Rann wore a blue organdie outfit with gold accessories



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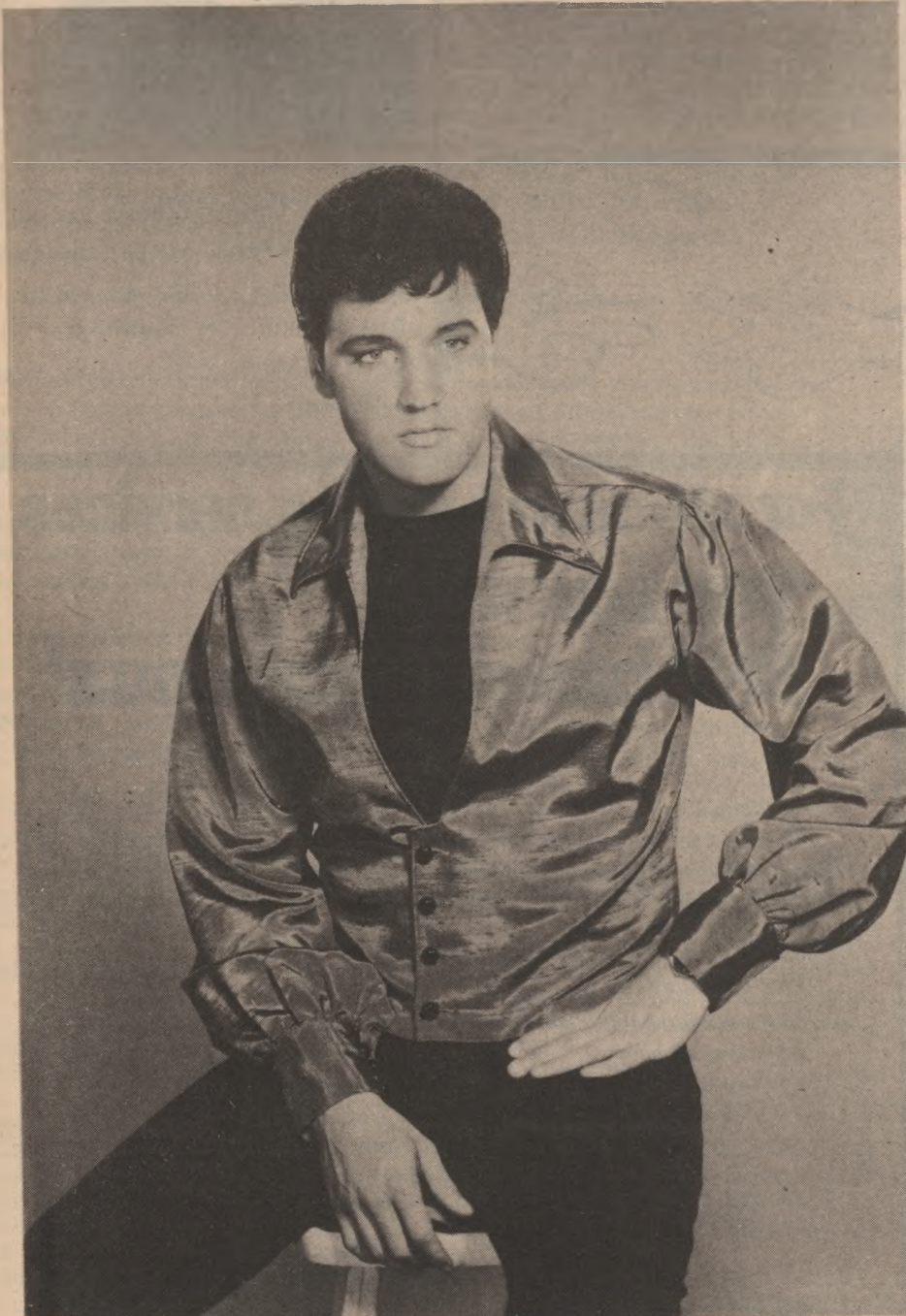
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ELVIS



THE WAY IT WAS

Rock'n'On ELVIS PRESLEY

"I tell you it got pretty weird. They used to see me comin' down the street and they'd say, 'Hot dang, let's get him, he just come down outta the trees' so I done four movies and I was feeling pretty good with myself, had a pair of sunglasses and was sittin' in my Cadillac going, 'I'm a movie star, hot damn!' and the driver's goin', 'Whew, watch that squirrel man, he's just outta the trees'. I was livin' it up purty good there for a while and then I got drafted, and shafted, and ever' thing else. One thing I found out, though is that guys really miss their parents in the Army, they're always goin' round callin' each other 'Mother'. When I got out I did a few more movies, and I got into a rut, you know there's this big rut just the other side of Hollywood Boulevard POW ! you know they're lettin' me do my thing here for a while and then they're gonna put me away for another nine years."

- Elvis, on stage again at Las Vegas, 1969.

Elvis Aaron Presley was born in Tupelo, Mississippi, on January 8 1935, the son of poverty-ridden parents. Vernon and Gladys Presley were sharecroppers who moved to Memphis, Tennessee, in search of jobs and a council house when Elvis was 13.

As a kid, Elvis loved his mother, his country and American football, in that

order. He also loved music. He loved the gospel songs they sang at the local First Assembly of God Church, but also country and western, and also black rhythm and blues, in that order.

Later he got a job as a truckdriver in spite of his boss's objections to his long hair and flashy style of dress. He dated girls, got into fights which he always won, and continued to love his mother. One day in 1953 he walked into the Sun recording studios to pay four dollars and record the Ink Spots' "My Happiness" for his mother's birthday present. Marion Keisker, who worked there, heard the tape. She knew her boss, Sam Phillips was looking for "a white man who had the Negro sound and the Negro feel," and she thought that Elvis might be it. Phillips recorded a wealth of material with Presley and to many people this was Presley's raunchiest and most creative period.

Sam Phillips sold his entire interest in Presley to RCA in 1955. RCA's productions with Presley were more lavish than on Sun and included pianos and horns. Leiber and Stoller were brought in to write songs for Presley. They produced wonders like "Jailhouse Rock" and "Trouble" and went on to create rock classics like "Little Egypt", "Yakety Yak" and "Poison Ivy". Elvis bought a pink Cadillac with his first record advance; his favourite meal was double cheeseburgers and Coke; and he still loved his ma.

But he was bad too. He shook his hips on

stage and was banned from a lot of theatres.

With the move to RCA "Colonel" Tom Parker had entered Presley's life. The Colonel was a shrewd businessman and things went well for Presley until he was drafted into the army in 1958.

With Presley away in Germany with the US army and Parker in total control of the product a downward trend started in Presley's music.

Presley came out of the army in March 1960. He produced one film, and an album that showed a promise that has never been fulfilled.

The movie was "Flaming Star" and without songs it was a box office failure. There were to be no more mistakes.

Colonel Tom instituted the Happy Hawaii Girls Fun A Go-Go formula and it was adhered to rigidly for something like 28 pictures. With each movie came a soundtrack album and, more often than not, a single. Presley's career began to sink. To my generation, whose awakening musical awareness found the Beatles, Bob Dylan, the Stones and Simon and Garfunkel at a time when Presley was producing cheap films and abysmal records, Elvis Presley was an absurdity. What was most remarkable was that people could forgive him for an amazing lack of style, taste and originality.

The Seventies seemed to have produced a new opening out in the Presley operation, an emergence from the isolation of high walls and guards with which Presley had surrounded himself soon after he was

released from the army. Singles like "In the Ghetto" seemed to indicate that he was making an effort to catch up on what he had missed.

But his come-back proved to be an anticlimax and most of the revived critical interest in Elvis seems to be little more than a mildly nostalgic necrophilia. It's too late.

Now he's too distant to be a singer; instead he's the ultimate example of brilliant manipulation, of how to not quite kill the golden goose. Even if Elvis thought his eggs weren't so hot anymore as he apparently said, he kept on laying and the quantity, at least, didn't drop. And in return for exclusive rights to these wondrous eggs, he was given the fountain of youth. Well, he was locked in the playroom, which was close enough for showbiz.

In all, Presley has released over forty albums. From these albums RCA has culled what is left of the legend; "Rock'n'On", a double album. Twenty-four hits. They cover seven years of his career, from "Hound Dog" in 1956 to "Viva Las Vegas" in 1963. RCA intend releasing another selection to cover the latter half of Presley's career. But here lies the essence. The big ones - "Blue Suede Shoes", "Hound Dog", "Love Me Tender", "Jailhouse Rock", "Heartbreak Hotel", "A Big Hunk of Love", and more. And, even in these hard times, RCA is selling the double album at a bargain price of \$5.50.

Jeremy Templar

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"THE CONFESSIONS OF DOCTOR DREAM" KEVIN AYERS

"FOR EARTH BELOW" ROBIN TROWER

"ZEPHYR NATIONAL" TOM FOGERTY

What these records have in common is that all three of these artists were original members of prominent groups of the sixties.

Kevin Ayers left the Soft Machine early in that band's career and began recording some consistently fine and largely ignored albums. He came back into the public's notice when he performed with John Cale, Eno and Nico in the June 1 concert of last year.

"The Confessions of Doctor Dream" was recorded in a series of unrelated sessions before that concert. It includes two songs that Ayers played at that concert; "Two Goes Into Four" and "Everybody's Sometime And Some People's All The Time Blues"; and a title track which is divided into four sections which take up nearly all the second side.

Ayers' lyrics are often amusing and obscure. Take, for example, "But It Ends With A Curse":

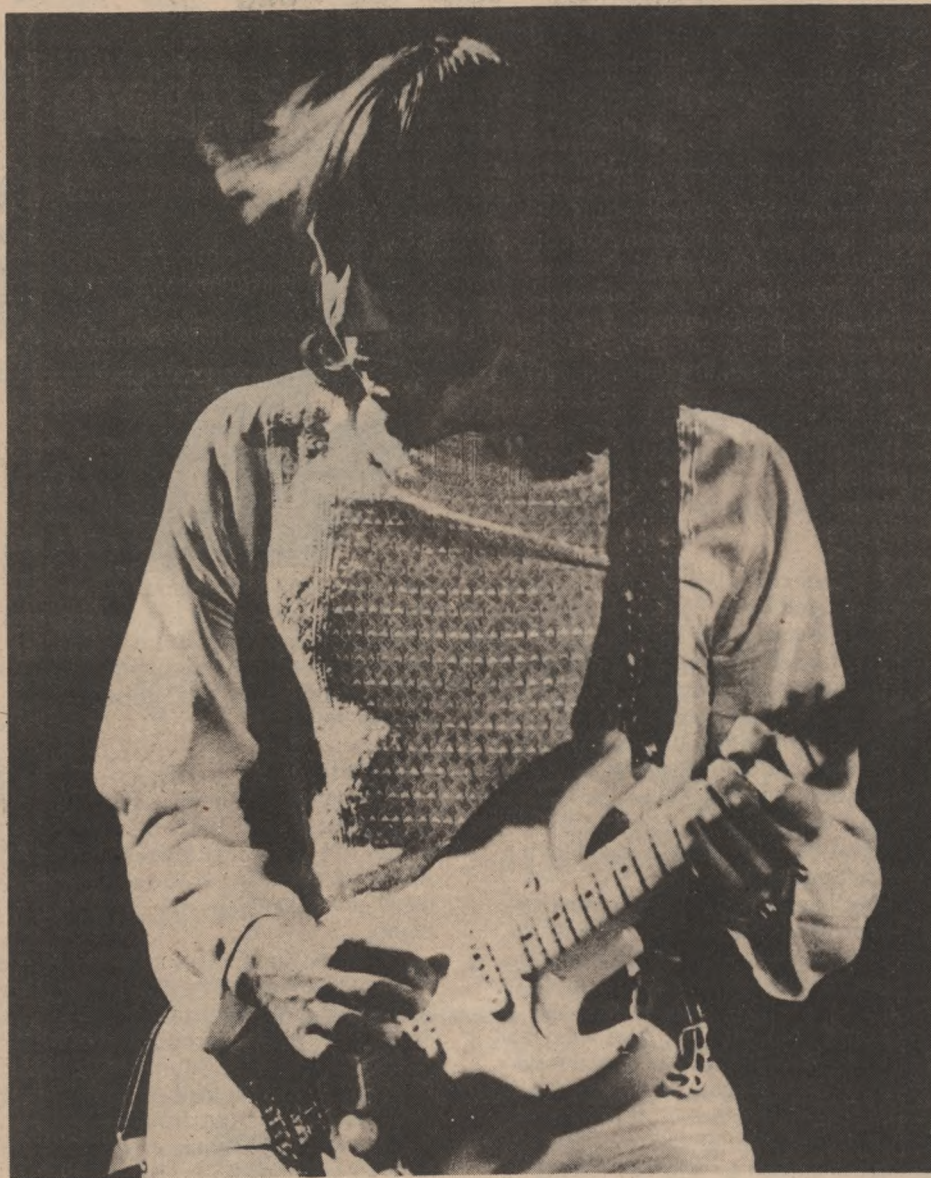
"My head is a night club
With glasses and wine
But the customers dancing
They're just marking time"

This and the epic "The Confessions of Doctor Dream" are eerie and of a marked contrast to the lightheartedness of such numbers as "Day by Day" and "Ballbearing Blues".

Mike Oldfield, Nico and Soft Machine's Mike Ratledge are among those who appear on the album. But, no doubt as a result of its haphazard production, this is an uneven album that's not as good as Ayers' earlier work. It seems to be a waste of Kevin Ayers' remarkable talents.

Robin Trower was lead guitarist with Procol Harum before leaving to be replaced by Mick Grabham. Since then he's recorded some excellent solo albums, of which "For Earth Below" is the third.

Records



No longer restricted by the Procol Harum format, Robin Trower plays the blues in a rock setting. His guitar work has been justifiably compared with that of Jimi Hendrix.

His first album "Twice Removed From Yesterday" was a little too close to Jimi Hendrix but by the second album "Bridge of Sighs" he'd gone far beyond imitation.

Since "Bridge of Sighs" Bill Lordan has replaced Reg Isidore on drums but Trower's approach remains much the same. But with "For Earth Below" he delves deeper into the blues. Bassist Jim Dewar adds the gritty vocals and Trower displays his mastery of technique.

Tom Fogerty is the younger brother of John and together with Stu Cook and Doug Clifford they used to be Creedence Clearwater Revival.

Creedence came along playing basic rock'n'roll at a time when music had become too serious. After they'd had a massive number of hits Tom Fogerty left the band and wasn't replaced. Creedence then released the dismal "Mardi Gras" before breaking up. Not long afterwards a double live album of the band's European tour in 1971 was released.

It was a poorly recorded selection of Creedence's greater hits. It further showed how badly Creedence had felt the loss of Tom and that kind of reminder wasn't needed.

Without doubt it was John Fogerty who was the mind behind Creedence. After the band split he left for a series of uneven and unpredictable ventures with the Blue Ridge Rangers and country-rock.

"Zephyr National" is the third of Tom Fogerty's solo albums and negates any promise that he showed in the second "Excalibur". It does sound like Creedence but unlike Creedence it is dreary and suffers from a shortage of ideas and playing time. All the former members of Creedence play on the album but Tom has a more restrained vocal approach than brother John and his material misses the biting edge of Creedence's characteristic guitar work.

Jeremy Templar

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For some years the United States has been pressing to 'detach the Mariana Islands from the 'U.N. Trust Territory of Micronesia' and incorporate them under direct U.S. control. A plebiscite in the Marianas is scheduled for June 17th to decide whether or not the islands should become an American 'commonwealth'. A 'Yes' vote today would mean that the U.S. military will be given "full and unrestricted use" of more than 18,000 acres of land on three islands.

Recent reports indicate that opinion on the islands is sharply divided. Similar U.S. proposals were rejected by the Micronesian Congress back in 1970.

A recent survey on the island of Tinian revealed that 95% of the adult population felt that nuclear weapons should not be permitted on their island. Many concerned islanders, remembering the 96 American nuclear tests in the area, feel that Tinian will end up like the heavily militarised Guam.

But in return for American citizenship the U.S. has promised the islanders \$140 in aid over seven years.

Micronesia is already heavily militarised - with nuclear sub-marine, missile, bomber and communications bases. The military significance of the area is easily explained. Now that the U.S. has been forced to quit Indo-China-Micronesia, America's stepping-stone to Asia - has become strategically more important in the U.S. 'defence perimeter'.

A recent report from Australia's Alternative News Service looks at the Mariana's problem.

The United States may soon make its first outright territorial acquisition in more than half a century - the proposed Commonwealth of the Marianas, 14 islands located 1,600 miles off the Asian mainland. Already administered by the U.S. under a United Nations trusteeship, the islands would become formal U.S. territory through an act of Congress.

The driving force behind the acquisition effort is the Pentagon, which has begun plans to construct a \$300 million air and naval base on Tinian, the flat-topped volcanic island in the Marianas chain from which the U.S. launched the B-29s that dropped atomic bombs on Hiroshima and Nagasaki.

The Pentagon views the Tinian base as part of the Nixon doctrine's goal to secure more strategic "fallback positions". Along with nearby Guam - a U.S. territory since the Spanish-American war - Tinian will be the only military complex in the Pacific on U.S. owned land.

Private Talks

Unknown to the public, and not yet a major congressional issue, private talks aimed at an agreement on the acquisition have been under way for some time between a personal representative of the President (who holds the rank of ambassador) and a group of Marianas islanders.

Like the 2,000 islands that make up the rest of Micronesia, the Marianas came under U.S. control with the defeat of Japanese forces during World War II. Last year, however, the U.S. announced it had agreed to return Micronesian land to the Micronesians, with the understanding that the Micronesians would submit

to a "formal commitment to accommodate Pentagon needs" in "good faith". Now, while the rest of Micronesia is pressing for self-government and independence, the Marianas negotiating term is pushing for full U.S. territorial status.

According to Edward Pangelinian, chairman of the Marianas Political Status Commission, "the 14,000 people of the Marianas want to become part of the American family as soon as possible." **In Land Speculation**

Pangelinian, along with a number of other members of the negotiating team, has been involved in land speculation on Tinian. Before the U.S. placed a moratorium on all land transactions on the island last year, the negotiators were buying up land from those few Tinian residents who owned their own homesteads - planning to sell it either to the military or to gambling and resort interests. Pangelinian is himself an attorney for the reputedly underworld-controlled Bally Corporation - the largest manufacturer of slot machines in the world.

Chief U.S. negotiator F. Haydn Williams says talks with the Marianas representatives have "resolved nearly all fundamental questions", and he predicts a final agreement will be reached this fall, allowing the acquisition plan to be submitted for congressional approval next year. Williams, a deputy assistant secretary of defense from 1958 to 1962, is now president of The Asia Foundation, a San Francisco-based organisation that funds educational projects and that - according to the New York Times - has been closely linked to the CIA.

Pentagon plans call for turning two-thirds of Tinian island into a combined

air base, supply depot, and Marine guerrilla training base - with live air and naval bombardment of the island. Williams, however, assures the people that "military operations and their noise will not disturb them".

Most Fertile

Since plans for the base were first announced in May 1973, the number of troops to be stationed there has more than tripled. During war exercises, as many as 13,000 troops are to be on the island.

Tinian is Micronesia's most fertile and productive island, with 900 people living and farming on 40 square miles. Ben Manglona, Tinian's agronomist, asserts that "Tinian could easily feed everyone in Micronesia." But Manglona complains that "it will be a little difficult to be farmers when the Pentagon plans to turn our best land into an airbase. All they plan to leave us is a rocky hillside."

As the Pentagon quietly pursues its acquisition plans, supported by speculators from Saipan, opposition to the takeover is mounting. The United Nations Trusteeship Council repeatedly is on record in opposition to the private Marianas talks. The Congress of Micronesia also opposes the talks and, says Tosiwo Nakayama, president of the Senate, "Micronesia must remain united; we will continue to oppose any U.S. attempt to dismember our nation."

Petition Refused

In response to U.S. cancellation last spring of a referendum drawn up by the Tinian council, more than half the adult population signed a petition opposing U.S. plans, calling for an end to the talks,

and saying they no longer wished to be represented by the present Marianas negotiators. Williams refused to accept the petition.

Although Congress has not yet been asked to authorise construction of the base, the House Appropriations Committee said last month that "it doubts that construction of a new base complex can be justified." As a hedge against the possibility that Congress may refuse to appropriate funds, one Navy source says that Seabees from Guam may be called in to begin construction. (Defense Department general funds finance Seabee construction work.)

But what the Pentagon is really counting on to secure the base is the successful conclusion of negotiation talks with the Marianas representatives. Although no formal request for acquisition of the Marianas has yet been made to Congress, Williams and other administration spokesmen are beginning to make appearances before congressional committees.

Prefer to Lease

The major stumbling block left in the negotiations comes from the Marianas team, who now find it more lucrative to lease the land they have purchased, rather than sell it outright as the Pentagon desires. However, it is doubtful that the talks can be stalled long on this issue.

Under international law, the U.S. owns 90 per cent of the land in the Marianas, has the power of eminent domain, and even has the power to take back the land it had granted to the people of Tinian as homesteads. This means that neither the Marianas negotiators nor the opponents of the takeover have much real bargaining power.

Theatre

CORALIE LANSDOWNE SAYS 'NO'

Central Theatre

And she does. Loudly. Rather too loudly in fact.

The plot of 'Coralie Lansdowne' revolves around the attempts of various men to mould aggressive Coralie into some form of pliant lady. It is a witty fast-moving comedy, though not quite the 'deep-probing attempt to show the crises of the 1975 woman', that Central Theatre and Alexander Buyo seem to think it is. But, as a light, bright often clever play, it succeeds in its field, marred only by a certain lack of subtlety on the part of director and cast.

As Coralie, Shirley Duke presents a vital, highly energetic characterisation, but it is one that lacks warmth and sympathy - probably due to the very LOUD VOICE that Miss Duke maintains throughout, a pity when there are passages during the play that obviously call for a softer tonal range.

The other women in the cast presented sensitive and well-studied performances, particularly Erin Heffernan, playing the neurotic, suicidal Anne Coleman.

The highlight of the play was Paul Woods as Stuart. Perhaps because the other males were either boring (Arthur Wright) or over-boisterous (Gerard Bonk)

his acting was memorable for its lack of pretentiousness. I'm sure I've met so many Stuarts - determined, amusing fair dinkum Aussies.

Direction is adequate though hardly startling, and the set is startling and very adequate!

John Curry, M.A. English student and camp night watchman in this year's summer Shakespeare, is now playing the jailer in Perkel Productions, 'Die Fliedermans' Z.C.M. Saunders considered him one of the highlights in his Herald crit and John hims 'If says it's fun "though no scandals, ever, one's middleaged and happy....."

Kathleen Hildich, onetime Old Vic member, now running creative drama classes for Theatre Workshop (every 2nd Thursday, see Noticeboard) urges students contemplating post-grad drama study, to try Birmingham, not Bristol, University. "At Bristol", she says, "they just sit round intellectualising".....

Watch for Theatre Workshop's production of N.Z. play - "Smack", at the end

of June. It's written by Dean Parker, young 'enfant terrible' of the Godzone drama scene, and is evidently littered throughout with four letter words, and references to drugs !!!

Cecil B. de Mille

NEW ZEALAND STUDENTS ARTS COUNCIL PRESS RELEASE

Top New Zealand rock artists, Space Waltz, will tour the NZSAC Campus circuit this month. The group, led by Alastair Riddell, will perform in the six university centres. Space Waltz are the first New Zealand exponents of 'glamour rock'. Their performances include elaborate and complex lighting and sound effects. The tour party, travelling with two tons of equipment, numbers ten.

Space Waltz was formerly a federation of musicians complementing the song-writing and performing talents of Alastair Riddell. The hit single, 'Out on the Street' was entered into Studio One's New Faces. Alastair Riddell and Space Waltz became household names. Since then the group has become a permanent unit, recording one of the highest selling LP records in New Zealand's recording history. Space Waltz has also completed two major tours of New Zealand towns and cities.

The present tour is long overdue, accord-

ing to the NZ Students Arts Council Director, Mr. Bruce Kirkland. "Alastair Riddell and Space Waltz were founded within university walls", said Mr. Kirkland. "All the musicians have attended university, and played in 'university' bands. This campus tour will be an acknowledgement to those that have made it".

Interest in the tour is expected to be immense. The public are encouraged to attend the campus performances. Preselling operates out of Students Association offices.

U.S. VISAS DELAYED FOR CHILEAN FOLK SINGERS: "THEY'RE COMMIES"

(ANS/LNS) - Members of a group of exiled Chilean folk singers were denied visas to enter the U.S. and forced to cancel four scheduled concerts before finally being allowed to enter. The visas were denied, said the Immigration and Naturalisation official, because 'They're commies. They're automatically inadmissible.'

"Quilapayun", seven singers and musicians, once the most popular singing group in Chile, were stripped of their citizenship by the Chilean junta in 1973. Their songs are banned from the Chilean airwaves, and they now live in exile in Paris.