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Cracum

H- UNIVERSITY
DUNEDIN
12 AUG 1973
LIBRARY

Volume 49

Issue 19



credits

This grand ensemble was put together under the token editorship of Mighty Mike Rann now recovered from the Blue horrors of the National Party Conference. Rob Greenfield Chief Reporter, Paul Gilmour hocked ads, Fraser Folster reported, and the superb layout was achieved by Malcom Walker.

Thanks also to Allan Bell, Anne Chambers and Paul Halloran's dog Ben.

The No flies on Craccum issue

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Letters to ed

The Editor,
CRACCUM

Dear Editor,

Before me is the advertisement for the one day conference entitled "Women's Role in New Zealand" (Herald, 5 August). The advertisement is objectionable on two grounds:

1. It is headed "open to all women" which has the implication surely that the conference is "closed to all men" (except Mr. Douglas who doesn't count). The Green Paper which is the basis of the discussions is certainly a trivial and inadequate document but its recommendations have consequences for the whole society, not merely a part of it, leaving aside, of course, the propriety of the selection of conferees on the basis of gender characteristics. The latter, I thought, was part of the problem.
2. The theme of the sexual stereotype is reinforced by the accompanying illustration. The IWY organisers have selected a young WASP dentist's receptionist as the stereotype of the woman conferee. This all too typical demonstration of an insensitivity for which we are internationally famous, suggests that the organisers are not yet free of some prejudices of their own. Was no one on the committee capable of asking what identity a woman who was dumpy, middle-aged, a Maori, or a "Pacific Islander", could have with that refugee from a deodorant commercial? And if there was not, does that not call for an explanation?

I hope many people attend the conference but some might be forgiven for thinking that it had been pre-empted by the bourgeoisie.

Roger S. Oppenheim

Editor,
Craccum.

Looking up the ivory tower of the Auckland University from the level of the Trades Hall, I just never do get over my surprise on just how superior you all are, and never more better expressed than in Sharyn Cederman's criticism of our International Women's Year Local Committee.

She calls it "dismal" comparing it with disadvantage to other Committees who operate with "Feminists" defined according to her own image. Her story of how the Committee was elected is pretty weird the only funny business I read of was some pretty phony proxy voting described as being operated by a "Broadsheet" subscriber.

But to tell the truth, the Committee was democratically elected and represents sports, trade union, Maori, Polynesian, business and professional women doing pretty well in all these fields in what time they can spare from the job.

Is there a need for this constant, un-sisterly nit-picking?

Why not use the energy to set up an IWY Committee on the campus which according to her report has not happened yet or ask for some assistance from those on another level to give a hand. What's wrong with Mothers' Day to honour the women of our city keeping industry, hospitals, shops, schools and offices going?

After all, Sharyn, who did really expect us to achieve, equality, development and peace in one year, we've used these slogans before and we'll use them again before we get much further ahead. But it's the people who are ready to help each other with encouragement and action that will make all our dreams a reality, support's the word in the sisterhood of the feminists as it is in our brotherhood in the unions.

Connie Purdue,
Trade Unionist.

It's funny

We have tried to be pretty fair with 'letters to the editor'. Craccum rarely rejects a letter, and when we do it's because we believe other letter writers have already said the same thing. Craccum have maintained an open approach - giving letters a freer reign in 'having a go' than we might allow our own articles. After all, we are more acquainted with New Zealand's conservative libel laws (even the National Party deems them as restrictive of free speech) and know how to couch critiques in a non libellous way.

Craccum, after all, should try to present student opinion, and our Vox Pop a week or so ago demonstrated that student opinions are many and varied.

Yet its because of our open approach to 'Letters to the ed' that we get ourselves in a bit of bother. The only times Craccum has been threatened with legal action this year - have been over comments passed in letters. Under New Zealand law editors are legally culpable for anything libellous that appears on their pages - even letters.

Anyway, last week a letter to the editor - signed by 'Robert J. Harris' - suggested that one recent appointee to the Exec had "apparently espoused racist ideals". The remark referred to the appointee's support of All Black tours in South Africa although Harris might be getting confused - as there is another Exec. member who believes that Apartheid is a "just policy".

Mr. Bruce Clements, described by some campus commentators as a 'political phenomenon' believes that Harris' remark was aimed at him - and by doing so has unfairly brought him into hatred, ridicule and contempt. We can't speak for Mr. Harris but we feel that we must unreservedly apologise to Bruce for the scurrilous nature of the offending remark. Those who are acquainted with Bruce Clements, we are sure, know that he is a racially tolerant, mature, articulate, intelligent, sensitive, and fair minded young man - who will undoubtedly go far. All this and an engineer too.

MIKE MOORE IS A GOOD M.P.

Mike Moore needs canvassers to help with his re-election campaign each Saturday during the August holidays. Meet Saturdays 9.30 a.m. Eden HQ Cnr Ellerton & Mt Eden Rds. Mondays, Tuesdays also.

Phone Phillip Goff
74-740 (Political Studies Department) or
(27) 85346 (Home).

'NORTH-EAST-SOUTH-WEST

STOP THE FRENCH TESTS"

MARCH FOR A NUCLEAR FREE

PACIFIC

On Thursday August 28th, interested groups of marchers are organizing a publicity campaign to arouse public opinion against the French Tests and for a nuclear free Pacific. Marchers will begin from Brown's Bay (North), Howick (East), Papakura (South), and Massey (West), and the Central City of Auckland. The march will end in Shortland Street at TV 2 (in time for the evening news). During the March, preprinted postcards demanding action against the French tests and addressed to the Prime Minister will be distributed. Also letters stating our protest and demanding action will be delivered to the Mayors and MPs within the march area. We expect the march to start at 8.30 from the various departure points.

Departure Points:

Brown's Bay - P.O. (Hilda Raven - 466-000)

Howick - P.O. (Harriet Hussey - 767-266)

Papakura - P.O. (Jenny Doig and Shaneen Maloney - 6023 Manurewa. Also Laurie Hinchcliff - 605-544)

Massey - P.O. (Margaret Jones. (Hen) 67818)

Central City - C.P.O. (Joan Millar - 769-454)

WE NEED YOUR HELP. PLEASE JOIN US AUGUST 28TH. LET'S SHOW EVERYONE HOW COMMITTED WE REALLY ARE !!

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NATIONAL CANDIDATE FOR
CENTRAL**

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HQ Cnr Teed & Crowhurst Sts.
Newmarket.
Any Canvassing Help at
9.30 a.m. every Saturday.

PHONE 548-841.

I W Y - SEMINAR

Saturday 16th August 1975

Varsity Cafeteria

Role of Women in New Zealand

10 a.m. - 4 p.m.

Speakers Mr.N.D. Douglas MP

Mr. A. Faulkner MP

Workshop discussions based on the chapter headings in the book: 'The Role of Women in N.Z. Society'.

DRAMA FESTIVAL

BILLETS NEEDED

EIGHTY BEDS ARE NEEDED FOR

PEOPLE TAKING PART IN THE DRAMA

FESTIVAL FROM AUG 25 TO SEPT 3.

IF YOU CAN HELP PLEASE PHONE

DON STEDMAN 30789 Day

761209 Night

MEL BOGARD 75586 Night

or leave a message at Studass Office,

N.Z.S.A.C. pigeonhole.

BABYSITTER needed during week of

25 - 29 August, to care for children of

out of town tutors.

If you can help please phone

DON STEDMAN or MEL BOGARD

30789 or leave a message at Studass Office

N.Z.S.A.C. pigeonhole.

**WINTER GENERAL MEETING
B.28 7.30 WEDNESDAY
BE THERE'**

**WINTER GENERAL MEETING
B 28 7.30 WEDNESDAY
BE THERE**

classified ads

IF YOU'VE GOT ANYTHING THAT YOU WANT TO BUY, SELL OR EXCHANGE, IN FACT, IF YOU'VE GOT ANY SORT OF MESSAGE YOU WOULD LIKE TO TELL SOMEONE THEN CRACCUM CLASSIFIED IS THE PLACE TO PUT IT.

-MAXIMUM NUMBER OF WORDS/AD. IS 40; COST PER AD. - 50 CENTS. BRING 50 CENTS PLUS AD. UP TO CRACCUM BY MONDAY OF EACH WEEK.

Health Food Cookery Book
Revised Edition, 100 original recipes including some entirely vegetable yet indistinguishable from meat.
In aid of Dog Protection Society, Feline Protective Society etc.
50 cents from Kay Ponting, Anthropology Dept. 13 Symonds St.



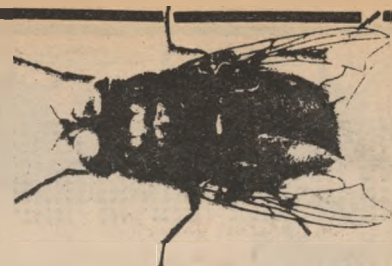
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STUDENT'S ARTS COUNCIL



Critics alleging elitist attitudes and personality clashes with NZUSA officials are stunting the growth of New Zealand Students Arts Council activities. The Council is plagued with a financial deficit in excess of \$18,000.00 and there's more concern about this amongst members than what NZSAC is doing and where it's going according to Chairperson, Don Stedman.

"What we should be doing," he says "is looking first to determine our aims, then assessing the costs and only then asking can we afford the activity."

Instead, the Council is forced to look warily over its shoulder for with the possibility of large losses on every major activity, there's also the possibility that NZSAC, like its newspaper New Argot, will be similarly wound up by NZUSA. Not a very comfortable or secure environment to work in.

The tensions in the working relationship between NZUSA and NZSAC may have always existed but perhaps they weren't so apparent.

The Council was set up in 1966 but its first fulltime Director, Bruce Kirkland, wasn't appointed until December 1972, on a commencement salary of \$3,000.00.

His contract stipulated a minimum of thirty-seven hours of work a week with no payment for overtime, the job involving writing submissions, securing sponsorships, NZSAC personnel supervision, and from April 1974, co-ordinating publication of the Council's literary magazine New Argot.

By the third issue in October, the ire of many constituent members of NZUSA had been aroused. Piles of unopened bundles of New Argot had apparently convinced some student politicians that there was a decided lack of interest in all things cultural.

In Auckland alone, 5000 were sent around campus, while another 500 were sent to North Shore Teachers College and to ATI.

Publishers Gordon & Gotch Ltd. netted some 750 and even St. Johns Theological College got 50, totalling 6,800 for a potential readership of at least fifteen thousand students.

It's an academic question now whether or not the distribution ratio was too high since New Argot has been wound up but it's likely that the publishers misread the level of cultural appreciation and support they'd receive. A distribution ratio of one New Argot for every three, four or even five students on each constituent campus would predictably be too high, inevitably resulting in the much maligned piles of unopened bundles.

With NZSAC not just having a financial deficit but continuing to lose money on poorly publicised tours at that stage, the National Executive of NZUSA stated that New Argot "although primarily a literary journal, should concern itself in part with the examination of educational and social issues within New Zealand." Auckland President, Clare Ward abstained, presumably because AUSA hadn't formulated a policy on the issue.

Kirkland immediately lashed back in a memorandum to all NZSAC representatives:

"As you know, New Argot is the newspaper of the New Zealand Students Arts Council, which has been published under the auspices of Instinctive Impulses Ltd., a front for NZUSA publishing.

"It is convenient to publish under Instinctive Impulses, so long as Arts Council clearly controls the means and method of production. However this is now in jeopardy. There is a feeling within the NZUSA office that Arts Council should not dominate what they see as a national student publication.

"There is a move afoot to relegate Arts Council's interest in the paper to that of other departments, viz. International, Education Travel and General.

"I am resisting all attempts to do this. I maintain that New Argot is first and foremost a literary newspaper controlled by NZSAC, which may include additional NZUSA news."

The first shots had been fired but with powerless cannon for NZUSA still held the pursestrings.

It only required a small push from the NZUSA hierarchy for a national student political magazine juxtaposed with piles of unopened bundles of New Argot and the current NZSAC financial situation to convince a majority of delegates at the 1975 May Council of NZUSA to decline a NZSAC request to underwrite New Argot for \$6,000.00.

But NZUSA went further and for the first time gave a specific policy direction to NZSAC, to discontinue publication.

In a Report that his opponents described as "a collection of half truths designed to discredit both NZUSA and those who desire to see a national student newspaper" Kirkland acknowledged the vulnerability of NZSAC's position:

"The most insidious aspect of the decision is the bypassing of a democratic structure set up by NZUSA itself.

"Irrespective of the merits of publishing or not publishing New Argot, NZUSA Council failed to acknowledge the political ramifications behind its decision.

"NZSAC has enjoyed an autonomy of operation since its inception. NZUSA intended such a mode of operation when it instituted the system. Arts Council has a constitution, determines its own programmes, budgets and policies. NZUSA ratifies the Council's total budget annually and that's all. Constituents have a direct control over the organisation through the representation of their Cultural Affairs Officers."

Letters from various literati and academics flooded into NZUSA, including one from the Chairman of the Queen Elizabeth II Arts Council condemning the decision. Five Teacher's Training Colleges who like the Technical Institutes aren't members of NZUSA sent a letter to them threatening withdrawal from NZSAC if the matter wasn't referred back for further discussion.

As part of a reply to criticism from one reader, Salient Editor Bruce Robinson put the NZUSA majority case:

"You like too many others see the demise of New Argot solely as the result of actions of a few politicians in Wellington. You ignore the fact that New Argot had been surrounded with controversy for some time: that even Arts Council recognised the need to change its format; that the last issue had only 20,000 copies printed (as opposed to 30,000-50,000 the issue before) because it was not being read and that a \$6,000.00 loan on top of \$15,000.00 loaned already to Arts Council might just be a bit much to ask of NZUSA!"

Stedman freely admits that costs are rising. Administration costs for example were about \$18,000.00 in total over the last year. NZSAC derived \$12,000.00 in levies and another \$6,000.00 was granted from the QE II Arts Council leaving a deficit of \$6,000.00. And this is in Administration costs alone.

"Our major difficulty," says Stedman "is that there aren't sufficient accountancy services.

"The Accountant is Peter MacLeod who has one accounts clerk under him.

"They not only handle NZSAC

business but also all NZUSA and NZSTB (New Zealand Student Travel Bureau) financial affairs."

What NZSAC needs according to Stedman is its own separate accounting clerk, but the NZUSA office is crammed full with workers and it's likely that the present staff ceiling will have to be maintained until plans for a new NZUSA building are realised.

Money hasn't been the only problem faced by NZSAC.

"One of our problems," says Stedman "is that work isn't being done at grass-roots constituent level. Too many projects are being instigated from the top."

His concern is shared by Kirkland, who was recently circulating reports on New Argot, Community Arts Councils and Campus Film Resources, and was requesting feedback from constituent Presidents. But response was so poor that he sent around a strongly worded memo to galvanise reaction:

"... I would like to know why the simple courtesy of a reply to such documents has not been received. All three are of utmost importance to this organisation, and to your organisation.

"I do not expect an impropportionate period of your time. Indeed a note from your Secretary, informing me that the matters raised would be placed before your Executive would suffice. I doubt very much whether any Executive has considered such items.

"I do not mind expending my time and effort on areas that seemingly carry little importance to your Association. However I do object when someone pushes the panic button and the whining hoards mass themselves on misinformation and intrigue and arbitrarily negate work that has taken effort to realise; work that has been previously ignored because reports such as those mentioned are never read until after the event."

Stedman is also concerned that cultural people tend not to actively participate in student politics at their local level.

"Most people connected with NZSAC are slaving their guts out in their own particular field," he says "but most aren't involved in student politics or any wider political groups and tend to ignore this aspect."

This attitude would explain why despite extensive Arts Council activity there's been so little reaction to the dumping of New Argot and a poor response to Kirkland's pleas for campus feedback.

The Northern Regional section of NZSAC has had additional problems that are probably common throughout the country.

The Auckland Technical Institute and the Auckland and North Shore Teachers Training Colleges have only limited facilities for performances.

ATI has only the Cafe and naturally it can't be used during the day. There are suitable lecture theatres available for movies but these have restricted hours of useage outside normal lecture times.

At North Shore Teachers College there's only one period of 50 minutes, an "on call" period, when all the students are free at the same time. So daytime performances are effectively ruled out during most of the week.

And at ATC the Primary and Secondary colleges share a joint Cafe but like ATI use is restricted to non-meal hours. Like all cafeterias it's not really designed for live performances in terms of acoustics and accommodation of an audience: its capacity is about 250 people.

Waikato Technical Institute

has one prefab for student use. It houses 25 people.

"The number of students actually involved in arranging and attending performances at non-University campuses has been quite low," says Northern Regional NZSAC Chairperson Roger King.

But he and Stedman see the membership of these non-University groups particularly the Technical Institutes as being of immense importance. With a more diverse social representation amongst the membership their participation is important in combating smear claims of elitism that are more easily applied to the University activities.

"At the Colleges," says King "there's a problem at the local level with recruiting people to do the work."

He admits that this is one of the problems of having professional staff at the top and volunteers at grass roots level.

"We tried part time paid workers two years ago," says Stedman "with one in Christchurch and one in Auckland.

"But it didn't work out. The Christchurch worker was fired; the Auckland one survived the year."

Clearly there's a conflict here between salaried professionalism and the belief that student groups should be managed and serviced by student volunteers. A conflict that NZSAC is now actively seeking a solution to.

"Entry into the public sphere is a possibility in the future" says Stedman.

"If constituent students were levied say a dollar (and not thirty cents a head as at present) then NZSAC could allocate say 50 cents to administration costs.

"Twenty cents could then go to a non-revenue producing projects fund and twenty cents could go to a publications fund which could support both a regular arts periodical and a literary yearbook.

"The balance could be put into a fund," says Stedman "which could be used for loans to campus cultural clubs for equipment, for example theatre lights where the cheapest costs \$100 and a small theatre group may need up to ten."

King agrees. "Arts Council can only function at present where big money events draw in a profit to subsidise the smaller things that lose," he says. "If we're relying on volunteers it's a false economy!"

Perhaps the first shots in a campaign in this direction have already been fired. The Australian Performing Arts Group supplement issued by NZSAC has a section enabling readers to clip a coupon out to find out details of how to become public subscribers.

It's a publication that the Arts Council has drawn criticism on, including a move from Canterbury University to have Director Kirkland fired. The reason is that the supplement is titled "New Argot-Theatre Supplement". Southern sensibilities have suffered.

It's unlikely that NZSAC will be wound up in the near future. The Canterbury move was defeated by a wide margin and motions of censure passed against Stedman and Kirkland.

Still it's a sign that NZSAC hasn't succeeded in popularising its cause on the campuses to date, and that should be concerning not just the National officers but all the local CAO's.

With \$18,000.00 coming from the Queen Elizabeth Arts Council this year, and some \$12,000.00 from students (which isn't predicted to cover costs) it's likely that most student politicians will cry whoa to any extension of financial support, while continuing to reap the benefit of NZSAC activities. Perhaps this will be a further indication that even at Universities, Kiwi culture is still counted in dollars.

Fraser Folster.

REVIEW

ISOPOE

"Things to Come"

STEVE ASHLEY

"Midnight Mushrumps"

GRYPHON

SEVENTH WAVE

"Stroll On"

I remember a review of a new Soft Machine album, I think it was of "Soft Machine 5", that was published in the English monthly magazine "Cream". The reviewer said that in order to understand the record, and thus enjoy it, one would need a Ph.D. at the very least. This kind of music, he said, is the music of the future. Walk into a hotel and this will be playing as background music, put your money in the jukebox and this is what you'll get.

Isotope's first album "Isotope" is similar to any of Soft Machine's latter albums. Tres avant garde. A fusion of jazz, the classics and rock. Computer music.

Since the release of this album the line-up of Isotope has changed. Brian Miller and Jeff Clyne have been replaced by Laurence Scott, Hugh Hopper, and Aureo de Souza. As Brian Miller was responsible for the writing of all but one of the tracks here, it is easy to believe the reports that the new Isotope sound quite different.

But here it's doldrum music for jazz buffs; a little bit tired. Then again, if you like Soft Machine you'll like "Isotope". The equation is kept simple.

Better off perhaps is Seventh Wave, even if Ken Elliott and Kieran O'Connor rework the dangerous formula of using all the instruments and equipment known to man, spending hours on re-recording and overdubbing to perfection, and re-emerging with the final product; a slice of perfection, a tribute to modern technology, but is it Art. If you're lucky the reward is solid gold like that awarded Mike Oldfield's "Tubular Bells", but even he couldn't do it twice. More often the welcoming crowd is small. Your slice of perfection ends up behind "Sounds Like the Bee Gees" in the bargain bins.

"Things to Come" has a lot to recommend it and the keyboard work of Ken Elliott is particularly pleasing if somewhat *deja vu*.

Some artists continue to hold onto the things of the distant past. Take young Steve Ashley, at the heart of traditional English folk but different from the Steeleye Spans and Fairport Conventions of this world. Like Steeleye Span, on "Stroll on" he makes considerable concessions to the technological age but he, alone of all the folk artists in his field, is perpetuating the art form. Not for him the tired reworkings of traditional material; the English folk heritage as a bulky scrapbook of songs and ideas easily stolen.

Steve Ashley has written all the songs here but for the traditional "Lord Bateman" and his own arrangement of a poem by John Donne,

"John Donne Song". It's authentic stuff with Ashley adopting some Martin Carthy vocals, alive with a breath of the marshes and downs of Old England.

Less successful is Gryphon. "Midnight Mushrumps". Ethnic stuff. A collage of ethereal tinklings and evocative imagery.

The title track covers the entire of side one; an instrumental that barely lifts off, that meanders from beginning to end. But for all this it does somehow capture the feeling of a magic place, midnight in the forest, mushrumps and crumpets at the elves' midnight feast. Side two is a livelier affair that comes close to matching the spirit of their debut album "Gryphon".

Isotope, Seventh Wave, Steve Ashley, Gryphon - out of this lot I'd pick Steve Ashley. Music that's still very human and the man's prepared to add the main thing to his music - rock'n'roll, if you hadn't guessed already.

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FESTIVAL RECORDS
AND EVANS GUDINSKI
PRESENT A GOOD ONE!

Steeleye Span



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AUCKLAND SAT AUGUST 16th
Book at Direction Records.

WELLINGTON FRIDAY AUGUST 15th.
Book at D.I.C.

CHRISTCHURCH THURS AUGUST 14th.
Book at Town Hall.

HAMILTON SUNDAY AUGUST 17th.
Book at Beggs-Wisemans.

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arts council tour

THE AUSTRALIAN PERFORMING GROUP PRAMOCRACY by JOHN TIMLIN

"The Australian Performing Group is a cooperative venture designed to provide a foundation for experiment in the performing arts and is concerned with developing a uniquely Australian form of theatre." 1969 Press handout.

The Pram Factory is a focal point of much of Carlton's intellectual, artistic and political life. A refugee camp, housing dissidents of various political, theatrical and social complexion who find within its walls an attempt to forge a working structure which can effectively deal with the problems of theatre without the oppressions of hierarchical organisation.

In the beginning it was a loose assemblage of people most of whom emanated from the Melbourne University campus. It was a rough and tough group, heavily iconoclastic and united in its contempt for theatres like The Old Tote and The Melbourne Theatre Co. whose consistent programming of plays derived from Broadway and the West End typified the cultural cringe then endemic in this country.

A playwright, Jack Hibberd, slunk out of the medical profession and in 1967 wrote *WHITE WITH WIRE WHEELS*, his first play and one that still remains among his best. In 1968, at Melbourne University, the Group presented a collection of short Hibberd peices, a programme entitled *BRAINROT - AN EVENING OF PATHOLOGY AND VIOLENCE, LOVE AND FRIENDSHIP*. It was our first major event and one which attracted favourable critical attention. From then, the Group, now

STUDENTS ARTS COUNCIL TOUR AUSTRALIAN PERFORMING GROUP

In the third week of August Students Arts Council brings up the Australian Performing Group. The Group, which is based at the Pram Factory Melbourne, will also assist in the student Drama Festival Workshops to be held at the same time.

The Auckland itinerary is:

MAIN SEASON

The Les Darcy Show and Mrs. Thally F.
Wednesday August 20th to August 27th
Mercury Theatre 8.15pm.

LATE NIGHT

One of Natures Gentlemen
Thursday August 21st to Sunday August 24th.
Mercury Theatre Studio, 11pm.



calling itself the La Mama Group, grew in stature. It was one of (and loosely differentiated from) several theatre groups inhabiting an old shirt factory which was rented by Betty Burstall. She, having seen Ellen Stewart's La Mama Theatre in New York and being impressed by its work, created a home, a suitably crude theatrical space for what was to be the womb of the new wave in Australian writing and

performing. From here John Romeril, Jack Hibberd, Barry Oakley and David Williamson emerged. Alex Buzo's *NORM & AHMED* was given its first Melbourne airing in front of attentive public and police. The performers were arrested and charged with obscenity.

Somehow, for journalists, Arts Council people and theatre workers outside, there is something difficult

about accepting the actuality of democratic control in the APG. They WANT to believe in leaders, authority figures etc. They find the oppositionist stridency of the APG somewhat uncomfortable, the postures that emerge from its moral well-spring difficult to live with. Doubtless, its stance on many issues can transmute into image-making rhetoric but there is a certain purity of intention, not yet fully articulated theatrically, which may enable the Group to persist and withstand the fiscal and critical difficulties which always are at the jugular of innovative, anti-establishment theatre groups. In March 1972 in a letter to the Group, sometime member, Margaret Williams, now a critic and academic at the University NSW wrote:

"I think that what is in many ways the Group's strongest quality is also its least endearing quality - at least to those outside it - namely, a kind of (dare I say it?) arrogance; a messianic certainty of its anointed role as custodian of the Australian drama... I think that quality is an asset, and it may well be that THAT is the magic talisman which will keep the APG alive and kicking where so many other groups, equally committed, have failed...."

Drama is a communal art. It needs writers and actors and technicians and ticket sellers and designers and painters of walls. Without each other, not one of these people would be meaningful. In so far as the APG is an alternative, it is so because its political form is such as to give each person a share in deciding what affects another. It is frightening to EACH of us at different levels, for different reasons but, for those of us who choose to remain, it is the best way to work; trust is the only way in which the theatre can take those risks necessary to create something new.

student/community workshop

DRAMA FESTIVAL

As part of the Drama Festival organised by the Northern Regional Committee of the New Zealand Students Arts Council the following workshops have been arranged. All are open to both students and public.

A. ACTING - "Theatre Workers" with Francis Batten from "Theatre Action". 4 days, 25-28 August. Fee \$20 students, \$35.

B. DANCE - Two classes, advanced and general. Tutors: Susan Jordan-Bell, Christine Harrison, Jennifer Shennan, Jenny Jongejan. 4 days 28-31 Sept. Fee \$20.

C. TECHNICAL - Practical lighting and design. Tutors Walter Coleman (Selecon Reid), Jeremy Collins and Mathew Richardson (Mercury). 3 days 1-3 Sept. Fee \$20.

D. THEATRE ADMINISTRATION Tutors Jeremy Collins, Bruce Kirkland (Director NZSAC) one day, 25 August. Fee \$8.

E. Seminar on NATIONALISTIC AND COLLECTIVE THEATRE' with the touring Australian Performing Group, on August 24th. More details available later.

G. DIRECTORS. If there is sufficient interest there will be a workshop led by Jack Hibberd of APG. Ring for details.

Times and venues will be supplied along with more detailed information for those interested or registering. All courses have limited places only so early registration is advised. Enrolments will be accepted strictly in order of receipt. All registrations must be accompanied by a deposit of \$5 per course and the full registration fee must be paid before commencement. A reduction of 20% is offered to all persons enrolling in two or more courses. Cheques should be crossed and made payable to 'New Zealand Students Arts Council'

For further information ring the convenor, Don Stedman, Ph 30789 day, 761209 night.

REGISTRATION FORM

post to: Convenor
19 John St
Ponsonby.

NAME

ADDRESS.....

PHONE.....

GROUP.....

I would like further information about the..... workshop.

I wish to register as a participant in theandworkshops.

Dancers please tick Advanced () General ()

I enclose a cheque No..... for \$.....as a deposit/full fee.

I will/will not require a billet.



THE NEW ZEALAND STUDENTS ARTS COUNCIL PRESENTS
AUSTRALIA'S FOREMOST CONTEMPORARY THEATRE ENSEMBLE

THE AUSTRALIAN PERFORMING GROUP

FROM MELBOURNE'S "PRAM FACTORY"

N.Z. TOUR 1975

PROGRAMME

THE PLAYS

The Les Darcy Show

A tragedy of Australian innocence bought up, exploited and done-in. A comedy that chronicles the story of Les Darcy: Irish-Australian son, born in Maitland, NSW, world middle-weight boxing champion in his nineteenth year, victim of the conscription controversy during World War I, then exiled side-show boxer in the United States, and finally a celebrated corpse at the age of twenty-one.

The play is a good example of Hibberd humour and economy, belonging to a strain of Australian theatre which is nationalist, popular, and narrative. As such, it is an apt vehicle for the energetic, illustrative acting style of the APG.

The Les Darcy Show was first produced at the Adelaide Festival in 1974. This is the first production by the APG.

Jack Hibberd has written it as one of a series of plays about Australian Luminaries. The most recent is 'A Toast to Melba' which will be premiered by the APG later this year.

Mrs Thally F

This play was first performed in 1972, when written as a companion piece to Howard Brenton's 'Christie in Love'. Together they made up an evening on the theme of murder.

It is a short study of an Australian housewife who polished off her two husbands with rat poison - in fact, the world's first thallium murderer. This sensitively structured and concentrated work centres on the fragile personality of Mrs. Fletcher, her enmeshment in the harsh society of isolated women in the 40's.

Of Mrs. Fletcher, Romeril says: 'It was the question of responsibility which came to interest me. A murderer should feel guilt, should recognize his or her culpability. But Mrs. Fletcher was past caring. When life becomes difficult, when the demands her husbands make distract her - she does them in. They ought to have known better.'

Mrs. Thally F is macabre and disturbing in a way that newspapers can't be.

One of Nature's Gentlemen

One of Nature's Gentlemen was written in 1967 and first performed as a part of Brain-Rot in 1968. It was also, in an expanded adaptation, the first production presented by the APG at La Mama.

The play comically focuses on the male anthropology of the bar-room, the rituals of mateship and domination laced with jargons of sport and sexual innuendo, the punch-drunk antipathies of two dilapidated dags.

Into this schemozzle strides the woman of their dreams, an archetypal floozie

whose superior game-sense rapidly splits the opposition into two camps, precipitating a hectic conclusion in which violence, passion, and farce are ludicrously blended.

One of Nature's Gentlemen has been described as a piece to warm the hearts of little men everywhere. If nothing else, it is an everlasting monument to bad taste.

THE AUSTRALIAN PERFORMING GROUP

The Australian Performing Group first started work in 1968, at La Mama in Carlton, a few months after a very successful season of short plays by Jack Hibberd called Brain Rot, performed at Melbourne University by some core-members of the original group. For the first year the group called themselves the La Mama Company, then changed that to the Australian performing Group in mid-69. In about October 1970 the APG acquired use of its current home in Carlton, The Pram Factory, a larger building with two theatres inside, offices, and storage space.

ACTIVITIES

1968-69

Plays:

Jack Hibberd: O, Just before the Honeymoon, Three Old Friends, One of Nature's Gentlemen, Who? Commitment, Dimboola.

John Romeril: A Nameless Concern Mr. Big Pig, The Car Park Event, I Don't Know who to Feel Sorry For.

Barry Oakley: The English Lesson

Bill Garner: The Audience's Audience.

William Wood: Escape

Megan Terry: (American, of-off Broadway) Calm Down Keep Tightly Closed.

Brecht: The Elephant Calf, The Exception and the Rule.

Other activities included Street theatre for May Day and Moratoria, tours of factories at lunch hours in collaboration with the Amalgamated Metal Workers Union with Political Entertainments.

1970

Perth Festival: Toured Five Plays; John Romeril: Chicago, Chicago

Alex Buzo: The Front Room Boys, Norm & Ahmed.

Jack Hibberd: White With Wire Wheels, Who?

Also theatre events in parks, streets, and Olympic Pool.

Plays:

Customs & Excise (Jack Hibberd), two seasons. Marvellous Melbourne, a group created event in collaboration with John Romeril and Jack Hibberd; show to open the Pram Factory.

Another Factory tour: John Romeril's Dr Karl's Kure. Tour to S.A. of Customs & Excise.

1971

Marvellous Melbourne, revised and rewritten. Chicago, Chicago (John Romeril) new production of new version.

The Murder Plays (Mrs Thally F, and Howard Brenton's Christie in Love.)

Dons Party (David Williamson)

The Feet of Daniel Mannix (Barry Oakley)



Fay Mokotow

1972

Betty Can Jump (a group-created feminist play) A Stretch of the Imagination (Jack Hibberd) Revue: Sonia Knee and Thigh Show (a political satire) Compulsory Century (an Education show by Bill and Loma Hannan). A Stretch of the Imagination, a new production. He can Swagger Sitting Down (John Romeril), Joss Adams Show (Alma de Groen). Brumby Innes (K.S. Pritchard). A night in Rio and other Bums (a group-created pornographic farce in collaboration with John Romeril)

1973

Beware of Imitations (Barry Oakley) Bob and Joe Show I. Dimboola (Jack Hibberd) The Dragon Lady's Revenge (a play developed by San Francisco Mime Troupe). Bob and Joe show II. The Earth, Air, Fire and Water Show (a revue, Romeril Hibberd and actors)

Back Theatre opened in 1973 with:

Mrs Thally F (Romeril), One of Nature's Gentlemen, O, and Just Before the Honeymoon, (Jack Hibberd)

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EDC — an appraisal

R.J. Walker

Late in 1972, the Minister of Education, Mr. Amos, announced his concept of an Educational Development Conference.

Essentially the E.D.C. was an inversion of the Priorities Conference. Instead of the traditional method of consulting professional educators, the Minister envisaged a process of participatory democracy.

Subsequent public statements by the Minister in 1973 indicated that this was a visionary concept aimed at giving people a sense of involvement in the decision-making process in one important area of their lives.

The Minister expected the Conference to reach the widest possible cross-section of New Zealanders — including the young, minorities, non-conformist groups and above all, the common man, the "grassroots" of society.

Having laid down the broad principles, Mr. Amos had to delegate the organisation of the E.D.C. to men of affairs, the bureaucrats, to translate into action. In this respect the concept of the E.D.C. as an exercise in freedom was subjected to the institutionalised ways of doing things.

The grass-roots were to be involved through the formation of study groups and the whole exercise was to culminate in public seminars throughout the country. Within the study groups the people were to bring forward their concerns arising out of their experience with the education system. Local issues were to be looked at first before more broadly based national questions such as sex education and the shift away from external examinations to internal assessment.

The co-ordinating body for the E.D.C. was the Advisory Council on Educational Planning (ACEP), a sector council of the National Development Council. The members of ACEP are in the main professional educators, its chairman is Professor Frank Holmes. Ex official members were A.N.V. Dobbs, Director of Education, Sir Alan Danks (U.G.C.) and P.Lang of the Vocational Training Council.

Beneath ACEP were three working parties established under the Priorities Conference in 1972 — bringing down reports on Educational Aims and Objectives, Administration and Organisation, and Improving Learning and Teaching. These three documents which are not to be recommended as bed-time reading, even for professional educators, were distributed as study materials for the study groups.

In case these were not enough to blow the minds of the common man, the groups were also issued with a study booklet "Let's Talk Education". The document represented institutionalised thinking under twenty-eight headings. Whether by design or accident groups that depended on the document had much of their thinking effectively channelled into acceptable paths.

The membership of the working parties reads like a Who's Who in New Zealand education. To be sure, there were two Maoris out of a working party membership of thirty-five or so as a concession to the plural society. The Regional Committees set up in the University districts were of similar composition at the local level.

Power, position, privilege and the status quo were effectively preserved by the structure set up to organise and run the E.D.C. The layman had to contend with a powerful bureaucratic structure and a formidable body of professional opinion if the E.D.C. was to avoid becoming merely an affirmation of existing educational practice.

Because the exercise was open-ended, more people participated in the E.D.C. than was anticipated. In the Auckland Region alone for instance, over 7000 study booklets were issued to 915 study groups with an estimated membership of 1600. Over 60,000 people throughout New Zealand participated in study groups and public seminars.

In Auckland, the Regional Committee at first attempted to reach out into the community by mailing circulars to a conventional mailing list of voluntary organisation. There was a poor (less than 10%) response to this approach. Only the politically active and socially aware groups such as N.O.W. and CARE

and school committees registered right off. With three months of the six months set aside for the E.D.C. elapsed, the Auckland Region had only 235 study groups registered. A change in strategy to personal contact and community meetings in both rural and urban areas brought about a remarkable transformation: By the end of April 1974 over 900 study groups had registered. Four public seminars were not sufficient to cope with the 16,000 people involved, so over thirty community and interest group seminars were arranged as well.

At briefing meetings with professional groups and local committees, the secretariat in the Auckland region was usually met with genuine interest. Occasionally some people were skeptical and others just disinterested. But more alarmingly some were almost afraid of the freedom offered them. Approaches to the hierarchy of the trade union movement to get their members involved in presenting a trade union viewpoint for instance met a negative response.

It is also a sad commentary that the Auckland University Students Association was briefed on the E.D.C. yet students failed to produce one recommendation. At the time of the E.D.C. there was a document circulating the university criticising the lecturing techniques of some staff members. If the students

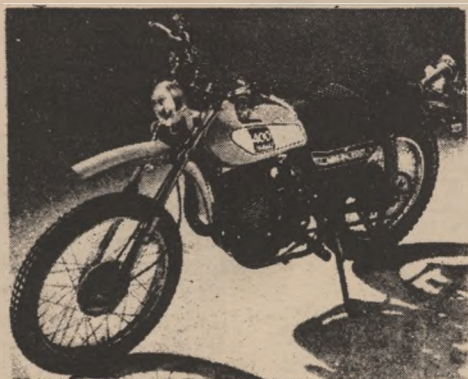
responsible or even those who had read the document or suffered from the alleged mal-practice were really concerned then they failed to connect the relevance of the E.D.C. to themselves. Even the staff of the University, North Shore Teachers' College and the Auckland Technical Institute had to

be briefed to get them involved in the E.D.C. This was surprising in view of the fact that these institutions were all represented on regional and national committees. It was also surprising to meet resistance to the ideals of the E.D.C. at the secondary level.

A convenor was appointed to organise a one-day seminar for secondary pupils of the Auckland metropolitan area. The convenor reported that he had difficulty in having his circular brought to the notice of secondary school pupils. Instead he learned the Secondary Schools Principals' Association had organised their own seminar for the pupils. In the event the latter stayed within narrowly defined limits of the study booklet's Talk Education. The secondary schools had failed to see that the E.D.C. was an exercise aimed at freedom, at lowering the barriers of authoritarianism and orthodoxy.

Yet despite the fact that the elites were in control of the E.D.C., it did break new ground. Over 60,000 people participated in study groups and seminars. They put forward 8,000 submissions which form the basis of ACEP's report 'Directions for Educational Development'. As a social experiment in community involvement the E.D.C. is unique in the history of New Zealand. It raised a groundswell of opinion that went well beyond the expectations of those responsible for its organisation, consequently the E.D.C. will have long-term effects on New Zealand's education system. But, as an exercise in freedom, in opening the minds of the general populace of their potential to move bureaucrats and governments, the E.D.C. will have failed if the process ended with the public seminars.

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STUDENT UNION 11-5pm



JAPANESE FILM WEEK

Sponsored by the Auckland Festival Society and the Japanese Embassy in association with Amalgamated Theatres.

LIDO THEATRE EPSOM.

Sunday 7 September to Friday 12 September (inclusive).

Advance bookings at the special box office at the Plaza Theatre, Queen Street.

Admission \$1.50.

Note: All these* films are receiving their FIRST N.Z. release, and these will be the only Auckland screenings.

Sunday 7 September at 7.30pm
Three Resurrected Drunkards
(Kaettekita Yopparai)
1968. 80 mins.
Director Nagisa Oshima

Now in his early forties and one of the most prolific of directors, Oshima is the central figure in the new wave of Japanese film-makers. Though he has been working since 1959, it is only in the past five years that he has been discovered in the West through such masterpieces as "Boy" and "The Ceremony". "Three Resurrected Drunkards" focuses on three students at the seaside, whose clothes are stolen by three mysterious Koreans on the run from the police. When they obtain new clothes the Koreans steal them again. Gradually, the students are forced to become outlaws, aliens, Koreans themselves, and the first sequence of the film is repeated with slight but important alterations.

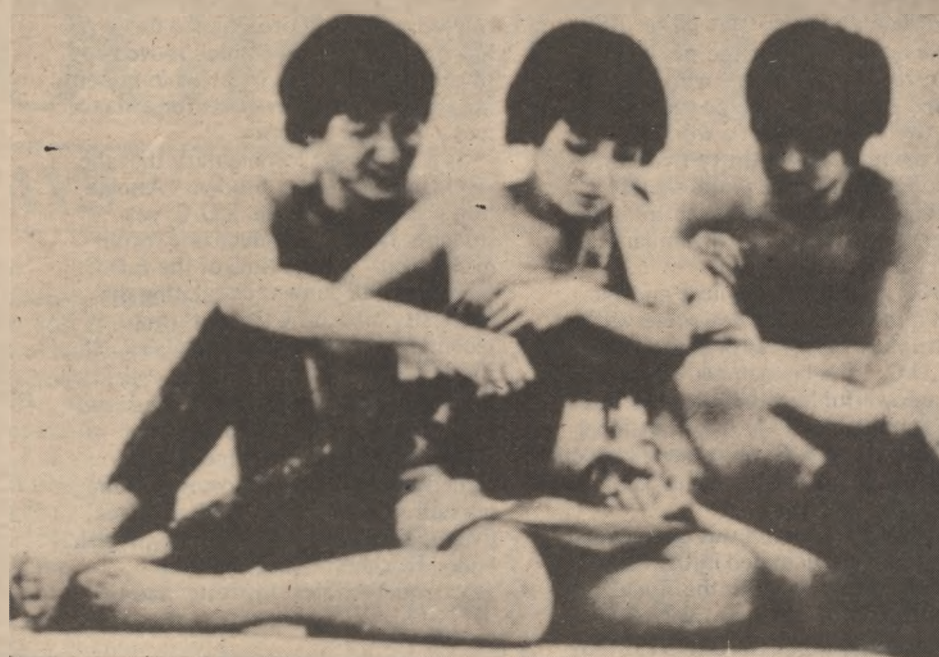
On Oshima's other films: "Boy" was an Auckland International Film Festival attraction in 1972, "The Ceremony" in 1973 and "Dear Summer Sister" in 1974. Auckland Film Society members have seen also "Diary of a Shinjuku Thief." "Death by Hanging" was selected for the Auckland Festival of 1969 but banned by the censor.

Cast includes: Kazuhiko Kato, Osamu Kitayama, Joshihiko Hashita.

followed by
Elegy for Violence

(Kenka Elegy;
1966. 86 mins.
Director Seijun Suzuki
Suzuki, who is almost unknown in the West, has become a kind of cult figure with young cineastes in Japan. The cult is not dissimilar to that surrounding Roger Corman, as Suzuki mostly works in genres of violence ignored by 'serious' critics. 'Elegy' is perhaps not typical as it is set in the 1930s and is concerned with the aspirations and frustrations of the students at that time. Its central character follows one ideology and has conflicts with the ideas of another group; both are strongly militaristic. The frustrated idealism that fermented and exploded at the end of the 1930s is Suzuki's central concern.

(With Hideki Takahashi, Junko Asano, Yusuke Kawazu.)



Three Resurrected Drunkards



Elegy for Violence



Journey Into Solitude

Monday 8 September at 8.15pm
Journey Into Solitude
(Tabi No Omosa)
1972. 90 mins.
Director Koichi Saito

Saito had two films in the influential top ten list voted by Kinema Junpo in 1972, with "Journey into Solitude" rated as the fourth best film of the year. Its story is universal (a 16-year-old girl runs away from home and sets out on the road to discover the world and herself), but its particularities are very Japanese. On one level it is a highly enjoyable hitch-hiking tour of the byways of Japan, discovering unexpected facets of Japanese life, from roving theatrical troupes to itinerant fish vendors. The girl playing the central character is charming, the photography by Noritaka Sakamoto delightful and the narrative lively and refreshing.
(With Yoko Takahashi, Kyoko Kishida, Rentaro Mikuni.)

Tuesday 9 September at 8.15pm
Eighteen Roughs
(Arashi o Yobu Juhachinin)
1963. 105 mins. R 16 Cert.
Director Yoshishige Yoshida

Yoshida, probably the most intellectual of Japan's younger directors, has been making films since 1960, but did not attract attention in Europe until "Eros + Massacre". "Eighteen Roughs" is his fifth film, made while his style was evolving towards the greater formalism of today. Set in the ship-building town of Kure, on the inland Seas of Japan, it is concerned with the relationship between a hard-drinking, skilled labourer, Shimazaki, and 18 young ruffians who are hired by his company and put under his control. One of the young roughs rapes Shimazaki's girlfriend, and out of a new sense of responsibility Shimazaki marries her.

Yoshida's "Eros + Massacre" was an Auckland International Film Festival attraction in 1971.

Wednesday 10 September at 8.15pm
Longing for Love
(or Parched Love) R16 Cert.
(Ai No Kawaki) 1967
Director Izen Kurahara.

Kurahara, whose 1966 film "The Heart of Hiroshima" was well received at an earlier National Film Theatre season in London, is best known in the West for his "The Black Sun". "Longing for Love" is his superb adaptation of one of Yukio Mishima's finest novels. It is a strange love story about a young woman who begins a bizarre affair with her wealthy father-in-law following the sudden death of her husband. When she becomes disillusioned, she turns her attentions to the gardener with tragic results.

Thursday 11 September at 8.15pm
The Heart (Kokoro) (Y)
1974. Director Kaneto Shindo

The latest film from one of Japan's foremost directors. Shindo is one of the film-makers most critical of modern Japan. With "The Children of Hiroshima"

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(1953) he quickly found a subject large enough to contain his intense sentiment but it was not until "Gutter" (1954) that his criticism of contemporary Japan became subtle enough to be effective. Shindo was long known as a better screen-writer than a director, until, that is, "The Island" (1960) a beautiful film constructed entirely without dialogue. With "Kuroneko" (1968) came something new to Shindo's films - sex. From that time on, he came to interest himself entirely in the subject. His "Origin of Sex" (1967) was an Auckland International Film Festival attraction of 1972 under the title, "Libido".

★★★★★★★★★★★★★★★★

Friday 12 September at 8.15pm
The History of Post-War Japan
as Told by a Bar Hostess.
(Nippon Sengoshi-Madam Onboro
No Seikatsu) (R18)
1970. 105 mins.
Director Shohei

Several films have chosen to tell fictional stories set against a background of major contemporary events. Shohei Imamura, in this remarkable film, has gone one step further; he has selected an articulate bar hostess, Etsuko Akaza, who comments with her own personal history on a newsreel compilation of key political events in Japan from 1945 into the 1970s.

The film begins as Ms Akaza, who was 15 when the bomb dropped on Hiroshima, signs a contract with Imamura; and, as the actual events are seen on the screen in front of her, she tells her own story; how, despite the horror of the atomic bomb, none of her friends cried because each was glad the war was over; and how the American occupation brought, inevitably, in its wake black marketeering and prostitution; how she gave her virginity to a policeman almost as part of a business deal.

She recalls the wave of strikes that occurred at the time and how MacArthur outlawed the Communist party; but her everyday life was hardly affected. Instead of going to the mass demonstrations on May Day 1952, she went to see "Gone With the Wind". The Korean War meant the temporary outlawing of prostitution; the Vietnam War meant she was concerned in case her daughter contracted VD and worried about a boy friend aboard the Pueblo.

Richard Combs has said of this film in "Sight and Sound" - 'A remarkable documentary, achieving quite casually what many films have laboured to produce; the Tolstoyan sweep of historic events reflected in, or passing remotely by, the intimacy of individual lives.'

One of the most individual of film-makers, Imamura is a director who early on developed his own style of document-



Eighteen Roughs



The History of Post-War Japan



Longing for Love



The Heart

ary-like realism. With "The Pornographer" made in 1966 and banned in New Zealand, his style achieved a new brilliance, in a deft mixture of logic, compassion and controlled realism. The interchange between reality and illusion - a theme as central to Imamura as it is to Kurosawa, though in a different manner - is best seen in "A Profound Longing for the Gods" (or "Legends from a Southern Island") which was an Auckland International Film Festival attraction of 1970.

(With Etsuko Akaza, Tami Akaza, Akemi Akaza, Akiko Akaza, Chieko Akaza).

★★★★★★★★★★★★★★★★

"A Japanese film demands more of an audience than a Western one.There are sequences which do not further the plot but ask the audience to reconsider what has already happened. There are prolonged and even static pauses, which create the very opposite of suspense. Watching a Western film, an audience tends to be passive, waiting for the film to explain itself in due time. It is also impatient, because it is used to being always diverted and occupied. In Western films the pace is the thing. Dialogue is made terse and epigrammatic for the fewest words possible are thought to be the best. Thus, characters must express themselves with unnatural directness and truth so that the plot can move on with the least possible interruption. A serious Japanese film cannot be watched in the same way, a serious Japanese film tends to pile up seeming irrelevancies, contradictions and even false leads. Therefore, it may be far more difficult, and - I think - more lifelike than a Western film....In Japanese drama, selection is intended to enhance the intensity of the immediate SITUATION. The question in the audience's mind is not, as in the West, "What will happen?" but "What is happening?" "What is happening now?" Not "What will the character decide or do?" but "What is he feeling and thinking while making this decision? Feeling and thinking now?" (From an article by Barbara Wolf in THE NATION of August 30, 1971, entitled "Those longeurs in Japanese films.")

If the American film is strongest in action, and if the European is strongest in character, then the Japanese film is richest in mood, in atmosphere, in presenting characters in their own surroundings....The Japanese cinema at its finest has given the world a unique view of the human dilemma and has interpreted this predicament with honesty and insight...and the most perfect reflection of a people in the history of world cinema."

(Donald Richie in "Japanese Cinema.")

Note: The Festival will do its best to avoid last-minute changes in programme, but these are always a possibility.

policy statements



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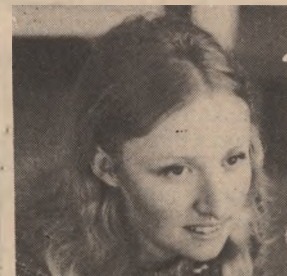
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MORE ELECTION BLURBS

NOTE: Craccum will only publish those election blurbs it receives by deadline. Through some misunderstanding some were not given to Craccum. According to the constitution The Craccum editor has right of rejection unless the executive specifically wants all published.

ALISON KIRK

PUBLIC LIAISON

Student interest in issues needs to be encouraged by the Assoc. more than it is at present, which in turn needs to be communicated to the public. My own views on some of these are - I'm against Task Force and the Wanganui Computer; for Homosexual Law Reform, also Abortion Reform, but think that contraceptive law reform would be a more constructive issue. I oppose apartheid as operated in South Africa, and I'm concerned that the Govt appears to be reneging on its aims to establish a Nuclear-free zone.

But the Association has a further role to play, for much is happening locally which the Association, if not the University, should be taking a vocal interest in. For example; the destruction of Freemans Bay and Newton, the so-called Downtown development, the second University and second Harbour crossing etc. all of which help destroy any community spirit in the inner suburbs which may exist. We should know what's going on in our city and should be having something to say about it. We can also be constructive by liaising with community committees etc. and by hopefully using the Theatre and an annual Gallah day etc as ways of creating community involvement with and within the University.

BIOGRAPHY:

Age 20
3rd year Law student
1972 Secretary ATI Students Assoc.
Currently Public Relations Officer
Youthline

BOB HARRISON - EDUCATION

BIOGRAPHY

1969-75 Full-time university, full-time working, part-time university, part-time working. 1975, need four papers for a BA, taking six. Education committee 1975. Helped organise bursaries march. 1976. If elected one MA paper (I envisage spending about 40 hours a week on education), if not four.

POLICY STATEMENT

1. The great democracy experiments at AU were SRC (which does not have feed-

back to students) and staff-student committees (which have no power within AUSA and are not co-ordinated). I would work for an amalgamation with SRC becoming a body made up of all student reps., hence exec. would be able to gauge students' feelings on issues and there would be rapid feedback via reps. telling lectures, tutorials etc. what is happening within both AUSA and the faculty.

2. Continued pressure on government for a standard bursary (NO deductions for parents living in university cities based on the cost of living).

3. Although personally favouring continuous assessment (without increased workloads) I will work for students being given an individual choice within each paper on whether they want continuous or end-of-year assessment.

4. Most staff-student disputes initially go to Deans Committee - students must have representatives on Deans. We must also have them on Appointments Committee.

POLICY M.J. KIDD

Why am I standing for 3rd Term?

I enjoy the work, and have successfully initiated a number of projects. Three of these are continuing and I would like to see them out. Student assessment of lectures, a revised philosophy course, better staff/student committees with real power.

The Issues as I see them.

The principle weakness of staff/student committees are 1) remoteness from students. 2) lack of power to resolve issues i.e. too easily outmanoeuvred by staff. 3) lack of liaison between Senate faculty and committee reps. Student apathy is the greatest danger to new innovations in course assessment, lecturer evaluation and political relations between elected student reps and staff. Lecturer evaluation will stand or fall on the willingness of students to implement and run such programmes. Basically we get as good lecturers as we deserve. The Ombudsman's powers must be extended to the University. The advantages of a final appeal authority to investigate injustice outweighs any possible danger to so called academic freedom, which should never be interpreted as freedom to make unjust arbitrary decisions.

The STB does not make it easier for working class students to come to university, I support an unabated STB. It should be recognised that STB is the first such scheme to be introduced by a Western government, Labour must be supported for reducing inequality. National had 12 years to reduce disparity between sections of the community and succeeded only in widening the gap.

SENATE REPRESENTATIVE PETER GOODFELLOW

On Senate it's important for the four student representatives to work in close harmony to bolster their numerically weak voice so that students' interests in areas such as continuous assessment and passing by years, etc. are heard and acknowledged. Over the past year I have worked with my fellow executive members as Treasurer of A.U.S.A. and have had close dealings with university people as a member of the Student Union Management Committee.

At present, I am a 5th year B.Com/LLB (Hons.) student, completing my law professionals and aim to finish my B.Com. next year. I see the student representatives on senate as trying to get the best deal possible for students and acting in their interests on a body where preparation counts for more than perversity.

BRIAN HUMBERSTONE

SENATE REP

The composition of the Senate is numerically large, being approx. 100 in number, of which only four positions are made available for student representation. To hope for any real form of a major bloc by these Senate Reps in the representation of student opinion is unfortunately impossible. Much depends upon the articulateness of the Reps to present an argument that is both clear and forceful. I think that this is something I can do, while still retaining the overall concept of the positions responsibility to the students who elect him.

I am presently involved with the AUSA being a member of several committees. These committees that I am a member of include the Finance Committee and the Student Rep Council. I am also a member of the committee set up to look into the feasibility of a shop on campus and I am also involved in the running of the Food Co-op.

The main reason why I think I contain the necessary relevant experience for such a position, is that I am also a member of the Faculty of Arts Committee representing the student/staff liaison committee, Economics Dept. This experience I consider relevant in that it helps me understand the intricate politics of the University.

I am formulating no real specific policy as the concept I have of the position is that it should reflect prevalent student opinion.

BEVERLEY AUSTIN: Union Management Committee.

Union Management Committee is a subcommittee of the University Council and of the eleven members six are student representatives.

It's important that these student reps have some experience in dealing with the University Administration, and I'm offering myself in this regard.

I've spent the last couple of years working with cultural groups as Northern Regional Coordinator of NZSAC and serving on the Theatre subcommittee of SUMC.

It's one subcommittee where the University have put all their heavyweights on in an attempt to get the best deal possible. And it's been

hard work fighting for and gaining student concessions. The type of hard work necessary for a student rep on SUMC who has to face tough negotiators like the Vice-Chancellor and the Registrar.

I'm not making any apologies for Capping this year, I promised a cultural Capping and was elected on that basis.

But SUMC is no place for petty politics. Too many important decisions are made by it affecting things like Cafe prices or Theatre Management.

I believe SUMC reps must have experience and a working knowledge of the nuances behind the issues that arise and decisions made.

So I'm asking for your support on polling day.

WINTER GENERAL MEETING B.28 7.30 WEDNESDAY BE THERE

Agenda for the Winter General Meeting of the Auckland University Students' Association Inc. to be held in B28 on Wednesday 13 August, 1975 at 7.30 p.m.

NOTE: If a quorum is not reached at that date the meeting will be held on Thursday 14 August, 1975 at 1 p.m. in B.28.

PRESENT:
APOLOGIES:
MINUTES OF THE PREVIOUS MEETING:

THAT the minutes of the Autumn General Meeting held on 9 April, 1975 do be accepted as a true and correct record.

PRESIDENTS REPORT:
DECLARATION OF ELECTION RESULTS FOR THE 1976 EXECUTIVE CONSTITUTIONAL AMENDMENTS:



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UNIVERSITY BOOK SHOP

of the Imagination:
Gentlemen: Tasmania
re: Who? (Jack
Dumb Waiter

an adult Panto-
bertson). The
porer of Assyria
Marx (John Wood
Hibberd), The Float-
Romeril), Bob and
the River Jordan

re (tours of factor-
ns, schools,
s etc.)

ussycat (puppets)
World: Adel-

Oakley)
the Monsters



Susy Potter

and actors)
show (group-
ated Slice or Two
men's show by
re Group).
the Elephant Calf

re: The Money

Adelaide.

STS

w by Jack Hibberd
Hibberd.
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ster
an Romeril
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ini
Gentlemen by

Directed by Kerry Dwyer

Cast: Bill Garner
Bob Thorneycroft
Wilfred Last

Stage Director: Kelvin Gedye.

Fay Mokotow: The Les Darcy Show,
Mrs. Thally F.

FAY worked for six years with the Melbourne Youth Theatre during which time she performed in 'Macbeth', 'The House of Bernada Alba', 'Romeo and Juliet' and 'Marat Sade'. Fay also worked in experimental theatre with 'The Tribe' for four years. Since 1973 she has been a member of the Australian Performing Group and appeared in 'Dimboola', 'Dragon Lady's Revenge', 'Waltzing Matilda', 'On Yer Marx', 'Bedfellows', 'The Hills Family Show' and touring factory shows. Fay appeared in the film 'Dalmas' and in the television series 'Homicide'.

Paul Hampton: The Les Darcy Show

He came to Melbourne to attend university, studying an arts course. He later entered a drama course at



Bob and Joe

teachers college, became a high school drama teacher and returned to lecture in drama at the teachers college. During this time, he acted in the Melbourne Youth Theatre productions of 'Hamlet' and 'Peer Gynt'. His subsequent works have included independent productions of 'Sargeant Musgrave's Dance' and 'The Hero Rises Up', the first production of Williamsons 'The Remoalists' and other plays both at La Mama and the Pram Factory. He joined A.P.G. in 1974.

Bill Garner: The Les Darcy Show,
One of Nature's Gentlemen.

A member of the Australian Performing Group when it first began at La Mama in 1968. He has appeared with the APG at the Pram Factory from 1970-75. During this period he has played in 'Marvellous Melbourne', 'A Night in Rio', 'Dimboola', 'Dragon Lady's Revenge', 'Who', 'Waltzing Matilda', 'Peggy Sue', 'Bedfellows', 'The Hills Family Show' and factory shows. His television appearances include 'Think About Talk About', 'The Box', 'Matlock', and 'Division 4'. Bill Garner appeared in the films 'Nothing Like Experience', 'Dimboola', 'A Salute to the Great McCarthy' and 'Pure Shit'.

Bob Thorneycroft: The Les Darcy Show, One of Nature's Gentlemen.

BOB was formerly a top Australian athlete and welter-weight boxer. He went to the U.S. to study modern dance, dancing with numerous groups in that country. He spent seven years with Margaret Lasica's Modern Dance Ensemble and subsequently taught all dance forms. He collaborated with mime artist Joe Bolza in 1973 to produce the famous 'Bob and Joe Show' at the Pram Factory. They then toured Tasmania and southern states, before 'stealing the show' at the Perth Arts Festival. The follow up was 'Bob and Joe's Revenge' in 1974 at the Pram Factory.

Susy Potter: The Les Darcy Show,
Mrs Thally F.

Has worked for two years with the A.P.G. and WTG as a combination designer, actress, stage manager, mask-maker. Productions: 'Waltzing Matilda', 'On Yer Marx', 'Dimboola', 'Floating World', 'The River Jordan', 'Mary Shelley and the Monsters', 'Add a Grated Laugh or Two'. Specialized



Bill Garner

skills: mask making, cigar and pipe-smoking, horse riding, stilt walking and an ability to look between 17 and 40 years of age.

Yvonne Marini: Mrs Thally F.

Born in Greece, but has lived most of her life in Australia. Joined the APG as a drop-out from National Institute of Dramatic Arts. Her major productions with the APG include 'Marvellous Melbourne', 'Mrs Thally F', 'Betty Can Jump', 'The APG Revue'. Yvonne has acted in the television series 'Homicide' and 'Division 4'. In 1974 she was selected for and took part in a two week workshop with Grotowski.

Wilfred Last: The Les Darcy Show,
One of Nature's Gentlemen.

After a false start in the 'legitimate' theatre Wilfred joined the APG portable troupe in 1970 and has worked with the Group as an actor more or less continuously since. Productions include 'Don's Part', 'Dimboola' and 'Floating World'.

Inge De Koster: The Les Darcy Show

Born in Amsterdam a long time ago, but immigrated to New Zealand, and finally ended up in Australia. Inge has played with several Melbourne bands

over the past 6 years, including more recently an all women band called 'Scarlet'. Her initiation to the theatre was as a musician in 'Add a Grated Laugh or Two' a show about women and madness.

SOME OF THE NICER THINGS REVIEWERS HAVE SAID

The Les Darcy Show

"The 'Les Darcy Show' by Jack Hibberd is a vignette set at the beginning of the century. It demonstrates the author's comments on our attitudes to violence, be it in war or in the boxing ring. With dialogue and construction that brilliantly and economically interweaves past and present, it sketches the tale of Darcy, son of devout Irish Catholic parents"

The Western Australian 22. 8.74

"Hibberds taut dialogue and clever use of flashback provide an exciting well rounded play"

Sunday Independent (Perth) 25.8.74

Mrs Thally F

"Romeril creates a gallery of suburban gargoyles to rival Barry Humphreys, turns character to narrator deftly and writes Vonnie regressing to her Shirley Temple - Judy Garland childhood dancing lessons with haunting lyricism"

Jewish News 30. 7.71

"A study of a genuine Australian murderess who polished off her two husbands with thallium, it is a period piece, gently macabre, evocative and very surely set down."

Virginia Duigan, National Times.

One of Nature's Gentlemen

"One of Nature's Gentlemen is a masterly piece of low comedy. Its an hilarious combination of a melodramatic form, an archetypal big man - little man situation and an accurately observed Oz mateship ritual."

Kristin Green, Melbourne Times 21. 3.73

"This is Hibberd at his wittiest and his most perceptive - a comedy of Australian manners which explores in a highly entertaining way the bar room mateship syndrome"

Leonard Radic, The Age (Melbourne)

ACKNOWLEDGEMENTS

This tour was organised by the New Zealand Students Arts Council P.O. Box 6368, Wellington. Phone 56-667.

Personnel responsible were:

Bruce Kirkland, Director.

Vicki Scott, Secretary.

Keir Volkerling, Tour Manager.

Rod Macdiarmid, Graphics.

Mary Alladice, Assistant Manager.

Ken Rea, Advance.

Neil College, NZSAC Rep (Chch).

Judith Millar, NZSAC Rep (Dunedin).

Barbara Leishman, Cultural Affairs

Officer (Wgtn.)

Mel Bogard, NZSAC Rep (Auckland).

NZSAC is grateful to Front-of-House and Venue Management for co-operation received.

The Australian Performing Group travels Tasman rent a car.

those young turks..

Mike Ranq
Photos by Murray Cammick

If Young Nats seemed wary of flashing their liberality during the main National Party Conference, then things were quite different at their own meeting - held during the Sunday recess.

Any apparent 'bout turn' from the previous day - when the young were noticeably quiet as conservatives won through on remits supporting the Security Intelligence Service and sporting ties with South Africa - was due, argued one cynic, to the absence of the seniors. They had all gone to a special Church service, probably praying for a 3.6% swing in November.

They really should have greater faith. With "Super Star" as leader, you would think that God and Rob had long since worked things out.

Freed from the watchful gaze of party greats and doting matrons, the Young Nats really played up. By the end of the day they had come out in support of free contraceptives, a nuclear-free zone in the Pacific, and urban maraes, while opposing Dr. Wall's Hospitals Amendment Act, visits by nuclear powered warships and film censorship for those over sixteen.

One Wellington journo reckoned they had 'pinched' remits from the past two Labour Party Conferences. That's what they call 'creeping socialism'.

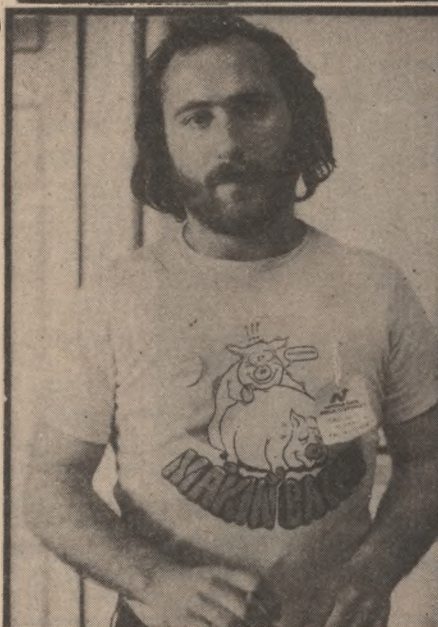
On abortion Rob Greenfield, Craccum reporter and former Auckland Divisional Chairman of the Young Nats, described the 'Wall Act' as a "repressive piece of legislation, the offspring of a gutless Parliament". M.P.s he argued, had been swayed by expediency while the Act had been specifically aimed at the Auckland Medical Aid Centre.

'The Remuera Clinic has been doing a very worthwhile job. The passing of this Act will result only in an increase in the number of New Zealand women seeking abortions in Australia, or resorting to backstreet abortionists', Mr. Greenfield said.

The remit was seconded by Murray McCully, the Young National's President and candidate for Auckland Central. But his line of argument was quite different - there was no mention of the 'woman's right to chose'. Cunningly, McCully argued that the Wall Act amounted to a vote of 'No Confidence' in General Practitioners in the private sector.

"The Act really says 'We don't have sufficient faith' in this sector. All the Act does is increase the price of abortion from \$60 to \$300", McCully said.

A remit supporting the establishment of a nuclear free zone in the Pacific and opposing visits by nuclear powered ships to our ports - was narrowly passed by the Young Nationals. Another Auckland delegate, Martin Gummer, defended the practicality of nuclear free zones by pointing to the success of the Antarctic Treaty. Gummer argued that American claims of possible compensation for 'nuclear accidents' were not sufficient to safeguard the health and wellbeing of New Zealanders. He pointed out that independent Japanese research had revealed that U.S. nuclear powered warships had 'leaked' radio-active



material into Japanese waters. The remit's narrow passing - 39 to 30 - was surprising - particularly as Craccum was mover's major source.

The highlight of the day, however, was the debate on film censorship. One delegate described current censorship laws as 'bloody silly' and claimed that the first thing most New Zealanders do when they travel overseas is head for the nearest porn movie show! One of the speaker's friends had done just this when he went to Australia, but seeing 'Deep Throat' hasn't changed him. "He's just as twisted as ever", the delegate claimed.

But it wasn't all plain sailing for the liberals. On the 'state aid to private schools' remit, one speaker argued that the 'profit motive' and 'free market principles' should be restored to education -

Young Nationals from Otago and Southland disagreed with an Auckland motion urging a constructive and rehabilitative approach to the Penal system. Instead, the Southerners argued that 'our courts and prisons become stricter in imposing and enforcing criminal penalties.'



An Auckland remit strongly opposing the implications behind the Wanganui Computer Centre was defeated.

But the country lads made their big stand over compulsory unionism for farm workers. David Searle told the conference that farm workers had a 'gutsful' of Tom Skinner poking his nose in their affairs.

"He hasn't the interest of farm workers at heart. All he wants is power and more union votes. Don't forget that power corrupts."

There was one dissenting voice however. Chris La Hatte, an Auckland Young Nat. 'confessed' to being in favour of compulsory unionism. He pointed out that Doctors and lawyers were also compelled to join compulsory associations. Chris was booed and hissed, while Dave Searle drew laughter and applause when he said "we don't want snivelling poms telling us what to do!"

Overall, though, The Young Nats' Conference was far more lively than the full conference. The standard of debate was definitely much higher, with a greater concentration on ideas - rather than the old bogeys that their seniors still cling to.

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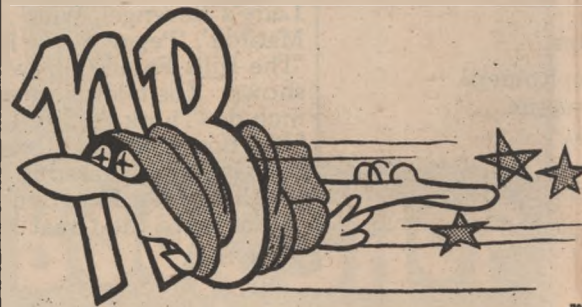
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Chris Pup by 'Bulletin Australia's 'icians.' A P in the Austr Puplick is P strong youn and a memt Liberal Part He was in N attend the N Conference Young Nati Craccum : He er Liberal Par er such as Ma Chris Puplick as we are lool a leader to ge ment. Fraser past this hurc

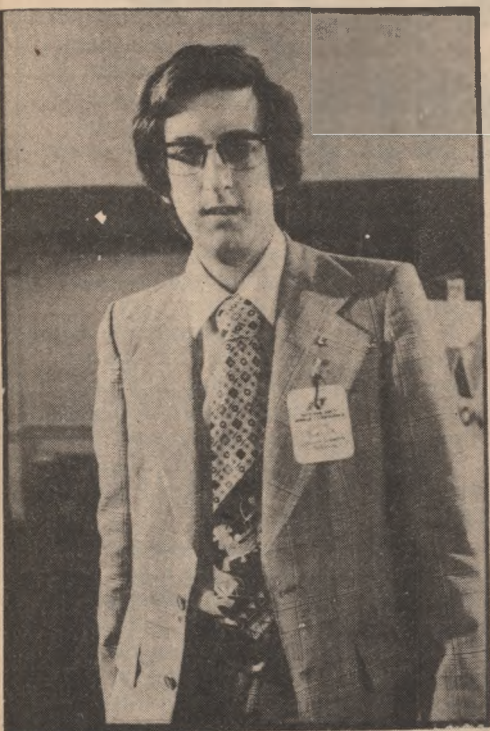
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FREE

Australian politics ~ a liberal view



Chris Puplick at 27 is described by 'Bulletin' Magazine as one of Australia's "up and coming Politicians." A Parliamentary Researcher in the Australian Federal Senate, Puplick is President of the 13,000 strong young Liberals Movement and a member of the Australian Liberal Party's Federal Executive. He was in N.Z. for 10 days to attend the National Party's Annual Conference as a guest of the NZ Young Nationals.

Craccum: How acceptable to the younger Liberal Party members is a right wing leader such as Malcom Fraser?

Chris Puplick: Fraser is very acceptable as we are looking first and foremost for a leader to get the Liberals into Government. Fraser is the best man to get us past this hurdle.

C: Why is Fraser refusing to call a General Election.

P: It is not up to him - it is up to the Prime Minister. It is not really the job of an Upper House to force an elected lower house to the polls when they have not completed their term.

C: Surely, from your point of view it would be better for Australia if the Liberals took over now?

P: I think it is an unfortunate precedent for an Upper House to use its power to force the election. The 1974 situation was over the Gair incident which was itself political gerry mandering. I think it is fair to say in retrospect that the double dissolution was a mistake.

C: How much philosophy has the Liberal Party got or is it an expedient political force dominated by sectional interests?

P: A large section in the Party believes that the Party has to have a sound political philosophical base. Malcom Fraser is one of these. In any political party there is a group that believes pragmatic considerations come first. I think one of the failures of the Australian and New Zealand Labour Parties is that they become too ideological and lose sight of the practical necessities.

C: The Liberal Movement (a breakaway group from the Liberal Party) seems to have a far stronger philosophical base than the Liberal Party.

P: The Movement was itself most born out of political expediency, when its leader Steele-Hall did not agree with the view of the South Australian caucus over cabinet selection methods.

C: The Movement achieved 19% of the vote in the recent South Australian elections. How closely can the ideas of the movement be identified with the Young Liberals.

P: Not very closely at all. When the split came very few Young Liberals went with Steele-Hall.

C: They do however have a very considerable effect on the South Australian political scene.

P: They attracted a lot of the votes of

people who regarded the Liberal Party as being too conservative. They did however, give their preferences to the Liberal Party. Talks are under way with the movement and the party to bring them back into the party. I expect this to eventually happen.

C: When is an election likely?

P: In the middle of next year, I feel that Whitlam will have to call one.

C: How much in your opinion are Australian Economic difficulties a matter of internal incompetence or is it purely an imported overseas trend?

P: I think it is almost purely an internal thing. Australia has been least affected by the oil situation. Petrol is still only 57 cents a gallon.

The price of our principle exports have gone up. The potential to expand the work force has gone upward but this has not been taken up by the Government. The currency has been floated against the American dollar which has strengthened it.

The factors have most debased the economy - the size of the deficit, the expansion rate of Government expenditure and the decline of confidence of the private sector have been factors controlled internally and not overseas based.

C: Why does the Liberal Party unlike the N.Z. National Party refuse to implement the concept of the Welfare State.

P: The Party believes that there are very few things that Government can do that private enterprise cannot.

C: However the Woodhouse Report did recognise the need for an overall scheme.

P: The Report called for a number of things that we believe to be unconstitutional. The cost of it at \$1809 million is unacceptable in the current economic circumstances. There are still a number of people who are not convinced of the total abolition of the fault principle also a lot of people are genuinely concerned about the loss of their Common Law Right to Sue.

C: So a Liberal Party Government would not implement Nationals Superannuation for instance.

P: The Liberal Party has been committed to abolition of the Means Test since the 1971 budget. However, the Royal Commission into poverty and many welfare agencies have all opposed the means test abolition.

C: What sort of economic measures would a Liberal Government initially take.

P: Firstly the Liberals will reduce the rate of government expenditure. They will return to the private sector a number of functions the Government has taken over such as Insurance and Mineral exploitation.

C: What sort of social programmes would the Liberals give priority to?

P: Liberal would concentrate on areas of need such as deserted parents with children especially solo fathers who are in a very difficult state. Also the aged who don't own housing and the aborigines.

C: What do you see as the role between the state and Federal Governments.

P: We want to give them more power by returning a fixed proportion of Income Tax revenue to spend as they like. Also we will look at the question of giving them power to tax directly.

C: Besides the leaders who do you see as the up and coming Liberal politicians.

P: I think Andrew Peacock and a number of the younger Senators such as Margaret Guilfoyle, Senator Missen and Senator Baume are the ones to watch.

C: What are the main differences that you have seen between the Australia and New Zealand political scenes.

P: Other than the considerable structural differences I think that there is a different style of political leadership. I think also in issues like industrial relations and Race Relations there are considerable differences. In industrial relations N.Z. has a more quiet and co-operative Union Movement. Our Union Movement has said it will not co-operate to any great extent. In Race Relations Australia could be heading for a period of considerable difficulty which I doubt could be handled as well as New Zealand.



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have you thought about superannuation?

How many students have been following the Superannuation debate? Probably not many. But it is an issue that cannot be ignored as one of the Superannuation Schemes will be affecting our lives one way or another for at least the next 50 years. After November you and me, whether we like it or not, are going to be paying for one of the Superannuation Schemes for a long time to come.

There are two Superannuation Schemes to consider; Labour's compulsory earnings related scheme and National's superannuation proposal. Its your choice.

The thought of retirement is probably one of the last things most people consider when they start their first job.

Apparently a large sector of the population never use to think about retirement at all. In 1973 it was estimated that about 750,000 working New Zealanders were not members of a Superannuation Scheme.

While in opposition Labour became concerned at the plight of old people who had not or were not able to provide for their retirement.

The New Zealand Superannuation Scheme resulted from this concern. Its purpose is to ensure that working New Zealanders can save for retirement and so enjoy the benefits of retirement, in security.

However, the creation of the N.Z. Scheme had another advantage to its promoters. It promises to provide a vast pool of what can be called "Social Capital" to meet the demands of Labour's social policies.

A lack of money has been frustrating these policies. It is now known that Mr. Kirk was dissatisfied with New Zealand's financial institutions. Traditional sources of social capital which he thought were retarding the country's economic development. The superannuation fund provides an alternative source for this capital.

In June this year the National Party introduced its superannuation proposal which was seen by many as being quite a socialistic policy for a Conservative Party. In fact their scheme is similar to Social Credit's which was first proposed in July, 1974.

Basically the National scheme is an improvement on the Universal Superannuation Scheme we have at present. National promises to pay 80% of the average wage to married couples over 60 who have lived in New Zealand for more than 10 years, and 60% of the married pension to single persons over 60.

Since the release of the National Party Superannuation proposal there has been a growing debate between supporters of the two schemes.

In the following paragraphs the basics of the two schemes are looked at along with some of the criticisms of both of the schemes.

THE NEW ZEALAND SUPERANNUATION SCHEME

This is a compulsory earnings related scheme which has been operational since the 1st April this year.

Your pension is based on the amount you have contributed, together with your employers contribution and interest received over your working life. Therefore, the higher the income you enjoy, the higher the pension you will receive.

The pension payable will be adjusted for changes in the cost of living index during retirement.



In addition Universal Superannuation will continue to start at 65 and the means tested Old Age Benefit will start at 60. Benefits such as rate rebates are expected to continue where required.

INVESTMENT OF THE FUND

One of the big advantages claimed by supporters of the New Zealand Scheme is that funds from the scheme can be used to achieve social goals such as, adequate housing, hospitals, schools, etc.

To date the funds received have been invested in Government and Local Body stock and in shares and debentures of leading public companies. Term advances have been made to the Development Finance Corporation.

Loans have been made to commercial builders and land purchased (presumably for housing). Funds have also been invested through two of the trading banks for home mortgage finance.

It would appear that the investment policy of the fund will be eventually to have:

- 30% of its funds in Government and local body stock.
- 13% in property.
- 10% available for home mortgages, and
- .8% in shares.

And the balance in social investments and finance for private business.

NATIONAL'S SCHEME

Their Pension Proposal replaces the old age benefit and universal superannuation. It is based on the average wage and so should protect the recipients from the effects of inflation.

It is payable to all residents over 60 who have lived in New Zealand for 10 years or longer. In addition it will become fully operational by the end of 1978 and is payable to everyone who qualifies at that date.

In addition subject to a means test, assistance such as rate rebates will be maintained.

THE SCHEME HAS HIGH VOTE CATCHING APPEAL - REMINISCENT OF LABOUR'S \$100 TAX REBATE IN 1957. MOST PEOPLE OVER 60 OR APPROACHING RETIREMENT WILL BE SUBSTANTIALLY BETTER OFF UNDER THE NATIONAL SCHEME AS THE PENSION IS HIGHER THAN THE CURRENT OLD AGE BENEFIT AND UNIVERSAL SUPER.

The thought of receiving a higher income must influence a large number of the voters in the 55 and over group in the coming election.

As the scheme will be fully operational by 1978 the taxpayer will have to finance the increased government expenditure required. On 1975 figures this is an additional \$275m. burden.

National considers that it will be able to finance this through taxation growth which is largely a result of taxpayers moving into a higher tax

bracket due to inflationary wages increases.

CRITICISMS OF THE SCHEMES

Both schemes have been subject to a fair amount of criticism. Space does not allow a full analysis. It is interesting to note that many of the criticisms of one scheme can be easily said of the other.

For example, it has been said of National's scheme that a young couple's ability to save for their first home would be reduced as a result of paying higher taxation to finance a pension for people in retirement.

Well, paying 4% of your earnings into the NZ scheme for the next 40 years would have much the same effect.

MAIN CRITICISMS OF NATIONAL'S SCHEME

PEOPLE WILL RECEIVE AN INCREASED PENSION WHEN ADDITIONAL ASSISTANCE IS NOT REQUIRED

For example, Civil Servants retire on 2/3 of their average salary (for their last 5 years of work) and the pension is adjusted for changes in inflation, all at the expense of the taxpayer.

Do they need more than they get now?

NATIONAL'S SCHEME WOULD RESULT IN A CHANGE FROM CAPITAL TO CONSUMPTION

Under National's Scheme the taxpayer would eventually pay more tax which would then be transferred to the retired population - by way of a pension.

A shift of purchasing power from the wage earner to the retired pensioner results.

Under Labour the wage earner would still lose as much by way of contributions to the Scheme but this money would be invested and not spent directly on consumables.

IF LABOUR'S SCHEME WAS ABOLISHED, A POTENTIAL SOURCE OF INVESTMENT CAPITAL FOR PRIVATE ECONOMIC AND SOCIAL EXPANSION WILL BE LOST

Finance is needed for many social projects and Labour's scheme will provide it. Under National we would be reverting back to our present position of having to search "here and there" and borrowing overseas to find the investment and social capital.

However, it is worth noting that a superannuation scheme's main purpose is to provide a pension. Low monetary yielding social investment must not disadvantage the resulting pensioner to heavily.

MAIN CRITICISMS OF LABOUR'S SCHEME

ITS MORE BUREAUCRATIC.

We all know about Parkinson's Law.

At present the Superannuation Corporation employs 30 people and a lot more indirectly in the Inland Revenue Department - its collection agent.

In addition approved alternative schemes would employ people. By 1978 the New Zealand Scheme will employ 50 people.

It is up to the contributors, however, to ensure that the scheme operates efficiently.

THERE IS THE DANGER THAT IT WILL NOT BE ACCOUNTABLE ENOUGH TO THE CONTRIBUTORS

A Board of Management oversees and controls the operation of the fund. The Government appoints 4 members directly and on the advice of the FOL and NZ Employers' Federation appoints two other members. In addition the Treasury, Social Welfare Department and Inland Revenue Department are represented - making 9 members in total.

At the end of the financial year the audited accounts and supporting statements are presented to Parliament along with a report from the Board and the Audit office.

This annual report is the only area through which we can assess how the fund is being managed. Will this be enough?

It is therefore important that this report can be easily obtained and that it shows clearly the operation of the Fund. The AMP Society's Annual Report is a good example of the minimum requirements required for a report to contributors.

Among other things the AMP report gives a list of each individual shareholder (number of shares and market value) which I would like to see the fund give.

In addition the fund should show loans or advances over \$2m to any organisation in the form of a list each year in its annual report.

Good reporting will allow us, the Contributors, to assess the effectiveness of the fund.

LABOUR'S SCHEME CREATES A VAST FUND WHICH COULD END UP BEING BIGGER THAN ALL OF US

This is a real threat. But as long as there is wise control of the fund it should not become an overbearing force in the economy.

The current policy of lending via the banks and the Development Finance Corporation is an example of the right way to prevent the fund from becoming 'overbearing'.

ITS PENSION (TOGETHER WITH UNIVERSAL SUPER ETC.) IS NOT AS GOOD AS NATIONAL'S ALTERNATIVE

The big attraction with National's scheme is that nobody has to wait up to 50 years to receive their pension. It will be payable in full from 1978.

Most calculations to date made by writers such as Adrian Starman (Auckland Star) and E.V. Sale (Herald) have shown that in the majority of cases, National's pension will be better.

However a gradual increase in the social security benefits together with inflation indexing would make the Labour Scheme a better proposition for younger voters.

CONCLUSION

National's scheme is simple to understand: Everybody, regardless of income, receives it at 60.

It is a known quantity (being a fixed percentage of the average wage). The benefits are certain. Under the Labour Scheme, however, the final benefits are difficult to ascertain since we cannot project that far into the future to when the first full pension will be paid. We cannot foresee what effect inflation will have on the fund.

For those approaching retirement the National Party Pension offers a substantial increase in the benefits

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WILL THOSE APPROACHING RETIREMENT THINK OF ANYTHING ELSE BUT THIS FACTOR?

I doubt if the loss of a scheme offering the nation a pool of investment funds will concern them.

But for the younger elector, the person who will be paying the bill for whatever pension scheme we have in November, they can view the situation more objectively.

YOU HAVE A CHOICE, UNLIKE THOSE NEAR TO RETIREMENT, THE BENEFITS OF BOTH SCHEMES ARE A LONG WAY OFF.

Personally I favour the Labour Scheme subject to a few provisions because:

1) It is an income related scheme. The more you save the better the pension. It therefore offers an inducement to save for retirement.

2) It creates a pool of investment capital for private and social expansion. Under our present financial system I consider the country needs such a fund.

My provisos are that:

1) Will the fund be accountable enough to the contributor?

2) The effect of inflation on the scheme could disadvantage the contributor when compared with National's scheme.

3) What is the position of people who forgo income to serve the social needs of the community. They deserve special treatment on retirement?

Also people who, owing to factors beyond their control, e.g. sickness, mental breakdown or the death of

a partner, do not achieve income goals and cannot as a result enjoy a full pension. They too deserve special treatment.

4) The death provisions were the contributor dies between 51 and 60 appear a bit tough. (refer to appendix.)

APPENDIX NEW ZEALAND SCHEME

1. CONTRIBUTIONS REQUIRED:

Year ended 31 March 1976	1% of salary
1977	2%
1978	2½%
1979	3%
1980	3½%
1981	4% thereafter

these contributions are matched by the employer.

As the contribution is tax deductible the real cost is around 2½ to 3% to you depending on your tax scale.

2. BENEFITS

Contributor leaves NZ to settle abroad:

Where the contributor intends to remain permanently abroad, after a waiting period of 2 years, the total credit of his account is refunded to him less 20% withholding tax.

DEATH: Case I - Contributor is under 51 years.

Spouse can receive a pension based on the total credit in the contributors account or a lump sum of 50% of that credit.

Case II - Contributor dies between 51 and 60.

Pension is reduced by 5% for each complete year the contributors life exceeded 50 years.

Case III - Contributor dies at 60.

Benefits are one half of the amuity he would have received or a lump sum of 50% of the credit in the contributors account.

PENSION: On retirement a pension is calculated on the total credit in the contributors account (if this is \$2,000 or less it is refunded in total on retirement). There is also the option of taking a 25% lump sum of the fund available.

The pension is then worked on the balance left in the account, adjusted for the expected rate of inflation and divided by your life expectancy to arrive at a pension.

You sell your account to the Amuity Fund to receive this pension. It would appear that if you live beyond your life expectancy the pension will continue to be paid.

LIFE EXPECTANCY (Source Estate and Gift Duties Act)

male	expectation at age of life	female	expectation at age of life
60	16.19	60	18.53
61	15.50	61	17.77
62	14.82	62	17.02
63	14.16	63	16.28
64	13.52	64	15.56
65	12.90	65	14.84

note: If you are under 55 at the 1 April 1975 membership of the NZ Scheme or an approved alternative is compulsory.

NATIONAL'S PROPOSED PENSION SCHEME.

BENEFITS:

At 60 married couples received 80% of the average wage. (approx. \$80 gross at December 1974) and for a single person it is 60% of the pension paid to a married

couple (approx. \$48)

Subject to a means test National will pay a married pension to a man whose wife is under 60. Again subject to a means test rate rebates etc will continue. EXAMPLES SHOWING HOW PERSONAL TAX RATES WILL FINANCE NATIONAL'S SCHEME.

A person earning \$6,000 p.a. pays tax of \$1597.50 (before deducting personal tax rebates and other rebates allowable, tax rate source is the 1975 budget.) If he reserves a source is the 1975 budget.) If he receives a 10% increase due to inflation his earnings are \$6,600 p.a. However, the tax increase is not 10% but 16.14%, he now pays \$1,855.50 in tax. This additional tax goes towards paying for his scheme.

CALCULATION OF NATIONAL'S AVERAGE WAGE

National has estimated an average wage for November 1975 and compared their pension based on this with known current old age benefits.

However, as both the old age benefits and the average wage have increased since they made their calculations. A proper comparison cannot be made until November when both the average wage + benefits can be more accurately assessed and compared. NATIONAL'S CALCULATION OF THE AVERAGE WAGE WAS:

Based on the average weekly wage for Oct. 1974 (Labour Dept. Survey)	95.33
Adjusted for the January Wage Order	4.67
therefore estimated weekly wage, November 1975.	\$99.00

OS GUINNESS part 2

Brent Lewis



B.L.: You know there's a whole utopian strand in writing. People like Thomas Wolfe, Whitman, Steinbeck who are essentially seekers trying to merge the whole diverse aspects of life

O.G.: Within a framework

B.L.: I don't ever know if they found the framework. That was part of the search. They were always as interested in the question as the answer.

O.G.: But that assumes a certain answer in itself and is in tune with what many modern men are saying - that the answer is in the searching, not in the arriving because that assumes that you've arrived on one question - that there is no final solution and they're very dogmatic about that although they sound as if they're so open. Still the completely open mind would be the nonsensical mind that is always changing its opinions.

B.L.: Yet we all claim to have one.

O.G.: Yeah, but no-one can think without assumptions and each of us has them whether they're half-conscious or conscious; thought - through or muddled. On those we're closed and having closed on those the question is: can we maintain a degree of openness that's honest so that one will give up one's assumptions if they're proved wrong. Aldous Huxley, for instance, used to admit that he didn't reject morality because he thought the world was amoral but he rejected it because he wanted to get away from Christian morality. Relativism for him was a way of escaping from absolutism but when other people took relativism seriously and it led to chaos morally, he disowned it, but in a way he was a little dishonest as he had an idea but he didn't want to be ruled by it.

B.L.: Under the banner-head of 'Collective evil' you twined together many places and events. Let's look at Nazi Germany for a moment. There it seems to me if you judge it morally you have an incredible problem, because there you had normal people doing a whole series of things so heinous that they still seem unbelievable. And that's the frightening thing - if they were all psychopaths then would really have no case to answer.

But the pathology of Nazidom seems to suggest the extremes to which people will go in extraordinary circumstances.

O.G.: It's the whole banality of evil.

You know Nazism affected everyone to the extent where they lost their power to act. Those lines I quoted from Martin Niemoller (at the end of the address on Collective Evil) are worth remembering. 'First they came for the Jews and I was not a Jew so I did nothing. Then they came for the Communists and I was not a Communist so I did nothing. Then they came for the trade unionists and I was not a trade-unionist so I did nothing. Then they came for me and there was no-one left.'

B.L.: Well do you say that where everyone is guilty no-one is?

O.G.: Yes, it's horrendous.

B.L.: But to say if all are guilty no-one is, is equally unsatisfactory.

O.G.: It's one of those things that blows the bounds of human judgement.

B.L.: Is it part of a nation's evolution?

O.G.: That's a pretty grim view. I'd say that when you get a mixture of ideol-

ogies and a vacuum in the human heart then that gives rise to these advanced forms of evil. I wouldn't see it as part of evolution. Otherwise you'd think people would have to go through it which gives it a certain rightness and morally is a pretty strange view.

B.L.: Some economists have talked of the triage idea which carves up nations into three categories - some of which will exist without help, some of which will exist with help and some of which, they say, it is hopeless to help at all. What do you think of that?

O.G.: Well it's what they did with casualty cases in World War I, and I suppose you can sanction such actions in emergencies but the awful dilemma is that you're dealing with people as nations but not as individuals. There's a certain rational logic to it and it sounds so right the first time you hear it but it rejects what's central to human need wherever it occurs. I think it has the technological logic to show it will soon be practised.

B.L.: That's when we get to 1984.

O.G.: No, just read 'The Pentagon

Papers.' There's probably people at the World Bank who subconsciously agree with the triage today.

B.L.: So you think that the drifts there - so Watergate wasn't enough?

O.G.: No, but it symbolises the whole Kafkaesque situation that is developing. Watergate is the complete reversal of the openness of 100 years ago and it happened because we have a bureaucracy that has institutionalised secrecy. So today we have a para-military police and the plumb-ers which operates in a completely illegal manner. So Watergate's happened and Americans have breathed a sigh of relief after a moral flurry. But couple that with the fall of South Vietnam and you understand the defensiveness and see why Magayez occurred.

B.L.: It seems to me that until America understands why it did what it did to the Indians then it won't understand itself or know where it's going.

O.G.: Sure, but it's the Christians who are at the forefront trying to get justice for the forgotten minorities.

B.L.: Actually, it's interesting how selective we are in our symbols. At the same time as Watergate there was Wounded Knee. And just as we remember the four students shot at Kent State so we tend to forget that they shot a couple of black students at Jacksonville as well.

O.G.: Oh, yes. I agree absolutely. I think though it's possibly difficult to visualize differences. But double-standards happen so easily because of the nature of the human heart.

B.L.: And what about the future then, Os. Guinness.

O.G.: Well there's an incredible vacuum of world weariness caused by the acceleration that Toffler's described. For centuries our problems were all regional but now the futurologists have shown us that today they are globally inter-weaving and they all fundamentally question man's continuance in the world.

Either we solve man as he is now and re-introduce the critical dimension into our discussion which may help solve our problems or we create a new man with all the horrors that that brings. For the Christian there is only one solution.

Steeleye Span



Mention traditional folk music and one thinks of Fairport Convention, fiddles and jigs, young girls losing their maidenhead while on their way to market, and witches who turn princes into ugly worms. All a bit more than a poor boy can take and certainly not a healthy thing to meddle with.

Steeleye Span has gained far more acceptance than their folk/rock label would suggest. As the most successful group riding the wave of the English folk revival, Steeleye Span has found a market among those whose tastes normally don't venture beyond the grounds of rock music. The folk purists may not approve but Steeleye Span has lessened the gap between folk and rock music.

Steeleye Span music has defied close labelling. It could be described as a well-nurtured cross between folk and rock. But then Steeleye will surprise you with something like their version of Phil Spector's "To Know Him Is To Love Him" on their "Now We Are Six" album.

They have a striking stage act and all dress up in costumes to fit the part. It's a stage act that's full of surprises. Like when Steeleye returned for an encore at the Cambridge Folk Festival in 1973, only to be booed and jeered by a crowd that didn't recognise them as the group they had enthusiastically applauded minutes before. Not that Steeleye were recognisable - dressed as rockers from out of the fifties; Sha Na Na style. And it's a tribute to their virtuosity that they played fifties' rock'n'roll.

Most of Steeleye Span's material has been culled from the English folk scene and a heritage of centuries. Intriguing tales of love, witchcraft and seduction. Steeleye reinterpret these songs, adding Maddy Prior's superb vocals and Rick Kemp's powerful bass to Robert Johnson and Tim Hart on guitars and Peter Knight on violin. All is complete with the drumming of new recruit Nigel Pegrum.

Steeleye Span has survived three different line-ups. The group had its beginn-

ings in 1969 when Tim Hart and Maddy Prior, who together had built a reputation in numerous folk clubs, met with Tyger Hutchings, then of Fairport Convention. He left the Fairports and brought with him Terry and Gay Woods.

Tim Hart suggested the name. John "Steeleye" Span is a character in the song "Horkstow Grange".

After Steeleye Span had recorded the impressive first album "Hark! The Village Wait", Terry and Gay Woods left. Martin Carthy, a big name in the folk scene, came in as a replacement and Peter Knight on violin was added to the line-up. This model Steeleye Span made the two albums "Pleased To See the King" and "Ten Man Mop".

Tyger Hutchings felt the band was including too much Irish material in their repertoire and left. Martin Carthy departed soon after.

Rick Kemp and Robert Johnson came in as replacements, Steeleye got a new manager and changed record companies.

Model three was on the road.

This model; five-sixths of the present line-up, produced the excellent "Below the Salt" and "Parcel of Rogues" before Nigel Pegrum joined the band. Until then, Steeleye Span had managed very well without a drummer.

Since his addition Steeleye has produced two albums; "Now We Are Six" and "Commoners Crown". Both albums are more overtly commercial than any previous Steeleye Span album and show an increased use of studio techniques.

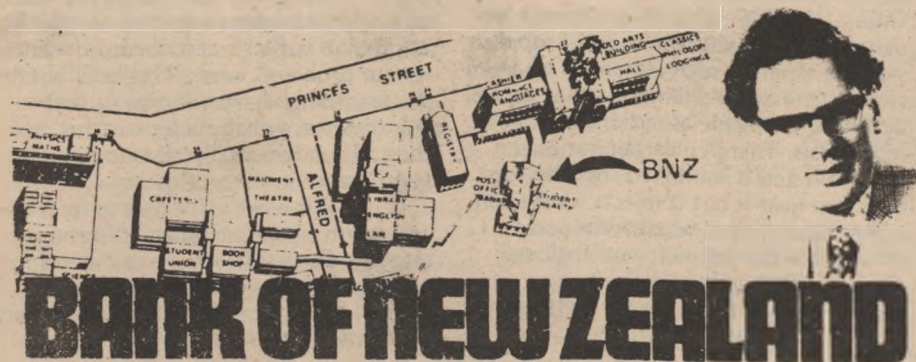
Many will remember Steeleye Span's Auckland concert in August of last year; a wonderful affair in which both the audience and the group got quite carried away. The group will make a welcome return to Auckland, playing at the Y.M.C.A. on Saturday August 16th.

Jeremy Templer

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CENSORED



Elsewhere in this issue there is a list of seven films to be screened at the Lido in September as a Japanese Film Festival. An eighth film, The Music, had to be dropped from the list because it was banned by the Censor as "contrary to public decency."

The Music is from a noted Japanese director Yasuzo Masumura whose film The Red Angel has been widely acclaimed. Based on a novel by Yukio Mishima, The Music tells the story of a psychiatrist who helps a young female patient to shed the sexual complexes that she developed in childhood. Translations of

many of Yukio Mishima's novels are available in N.Z., and one of the other Festival films - Longing For Love - is also based on a Mishima novel.

The Music is one of several important Japanese films that have been kept from N.Z. audiences by our censorship system. Titles of films banned include The Pornographer (by Imamura), Death By Hanging (Oshima), and Inferno of First Love. Both Oshima and Imamura are represented in the current festival by other films - hopefully they will not also be banned.

Roger Horrocks