

CRACCUM

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Murray Connick

AGM CIRCUS P6

ABORTION REFERENDUM Whose Right to What?

Yes you're sadly right, it's time once more for the Abortion issue to be raised amongst our ranks. This week you'll have the pleasure of being pleaded with by Students Association pressure groups to get off your collective apathetic back-sides to vote upon yet another one of those referendums where the

results are recorded, lost and promptly forgotten.

The Abortion Referendum option reads: "That AUSA support the repeal of the abortion laws so that the decision as to whether or not a pregnancy will be terminated can be made by the woman concerned. Note: This is official AUSA policy

at present. Please note in the appropriate box if you agree or disagree. This question is not a contentious issue arising from a general meeting and thus the result will serve only as a guide to student opinion." No doubt polemic from the established pressure groups will be circulating but Craccum decided to take a personal line and turned to two women activists in the Womens National Abortion Action Campaign and the Right to Life movement in an attempt to discern grass-roots opinion. What follows may not necessarily be the most articulate expressions of each case but reflect ideas held by ordinary members, the traditionally "little people" whose opinions often coalesce to create sweeping changes in social policy at national and international level.

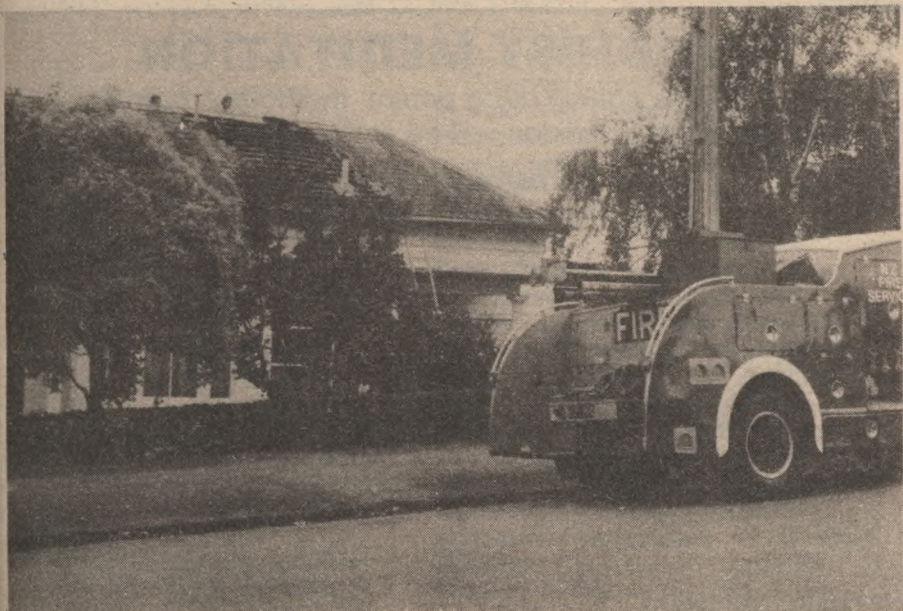
"The reason why I believe it is a woman's right to be able to choose to have an abortion is because it is always the women that has to bear the child," says Janet, a pro-abortion activist. "It's not the man who can get pregnant and so it is a question of women's rights."

"The anti-abortionists say that it is not just a question of women's rights and there are others involved. Firstly there is the foetus who they

purport to defend on the grounds that no-one is looking after its rights. So we are faced with the question of whether the foetus is a human being or not. In law it's not treated as a human being, in that it doesn't have its own passport and you don't celebrate conception day the way you celebrate birthdays - the foetus is just not generally recognised as a person.

"However this is a question that has been debated for centuries and whether or not a foetus is a human being, all we can say definitely is that it is a potential human being and so we are saying that if a woman feels a foetus is a human being and that killing it is murder, well that is her right and no-one should force her to have an abortion against her will. What we are also saying, however is that because the foetus is only a potential human being, then a full human being (the woman) has the right to decide whether or not she can have an abortion.

"The other question the anti-abortionists raise is where does the father fit into all this - after all it takes two to conceive a child.



Aotea Private Hospital, damaged by fire last week

continued on page 2

REFERENDUM

8th & 9th April

continued from page 1

There are a lot of women who during pregnancy and also during the child's life, if they choose to keep it, will be left with the sole responsibility for its upbringing and in this case it is obviously the woman who will have this choice alone," says Janet.

"For those women who are in a one-to-one relationship with the man who is the father of the child it is another question. One thing that you can't legislate is that the father should have a say as to whether or not the pregnancy is continued to term. To do so would be to again force the woman perhaps to carry the pregnancy to term against her will. All we are saying is that it will be a matter for the individual couple to decide. Hopefully the relationship will be such that they'll be able to talk about the pregnancy and decide between them whether or not the pregnancy will be carried to term without any mea-

sure of coercion at all.

"It doesn't say much for the relationship if the man feels that he's got to have legal backing to force a woman to be pregnant against her will.

"The anti-abortionists say that we haven't got any respect for human life; well I think that if they are so concerned for human life they could perhaps spend more time looking at full human beings instead of just potential human beings. They don't seem to have much sympathy for the women who kill and mutilate themselves through illegal abortions or those that are forced to look after an extra child."

Cilike, a Right-to-Life activist, just doesn't see things this way:

"I oppose the ideas contained in the referendum, not on the grounds that there shouldn't be a repeal or a tampering with the law, but on the grounds that I don't think that abortion is the decision only of the woman concerned. Abortion is related to intercourse, pregnancy and children, all of which areas belong to both men and women and

the relationship between them.

"That in practice the woman is the person who is made to take the responsibility is theoretically beside the principle of the matter. She has no right in itself to choose over her pregnancy and from this follows on that it is both the man and the woman that are equally responsible for the growth and development of their children.

"I think it incorrect to think of women as really being concerned with control of their body in itself. Women object to having their bodies used for manufacturing and advertising purposes, and rightly so.

"Abortion, although it concerns something inside her body isn't representative of her body, it's representative of her relationship. The life inside of her, whether or not it is a human being, is life to be respected and if respect for life isn't the basis of any relationship how can it be meaningful?

"Furthermore, if it does happen to be a human being, then it is irresponsible to say that you can abort it depending on your belief. If you aren't certain one way or the other surely the presumption must always be for life.

"I think people here have to think carefully about this referendum. The University is a peculiar institution in that ideally it's meant to have some foundation in learning, rationality and thinking. In other words it has an academic slant and it has to be responsible for its particular function as such. Therefore arguments that the University proposes to hold should not only represent feelings of people within the University but should put forward some coherent thinking on the matter, and so it is significant if

abortion can be seen to be irrational.

"Realising this, women have a dual role with this referendum: to state their position as women to abortion and also to put forward rational arguments that the men should be bound to answer even if they cannot sympathise or empathise with the women. Varsity women have a responsibility as putting themselves forward as educated women to make sure that they give an educated opinion."

But the abortion issue has been thoroughly thrashed about in the last few years and there must be many among you who are now either very firm in your views or heartily sick of hearing it discussed. For those in the latter category it's important that you realise that however much abortion has been talked about, little has been achieved either way and as such it's still a key issue.

And so it comes back once more to your personal decision - provided of course that you do as all decent self-respecting students should and actually decide to make a decision. It's obvious that this whole issue is geared around women. That the two points of view presented to you are both from women is not coincidental, but it's an attempt to give males an excuse to indulge once more in apathy, because they'll be allowed to vote too.

If you are in the least bit concerned in what sort of policy your Students' Association may reasonably be expected to present at some obscure time in the future then make it representative of your feelings, and vote this week.

Julie Page

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1. The Standard... companies, consi... Mobil, Caltex, Ex... Atlantic, Marath... other petrol com... estimated \$60 bil... for over 50% of t... industry.
2. Chase Manhat... York Trust (3rd s... banks in the worl... \$70 billion.

ROCKY TYCOON

American "Democracy" is 200 years old in July this year, 200 years of imperialism, capitalism, corruption and C.I.A. foul-ups. To mark this particularly auspicious occasion we are graced with the presence of none other than Nelson Aldrich Rockefeller and company, Vice-President of the U.S.A. and prize shit. Rockefeller comes here under the guise of a U.S. Government public relations exercise in an attempt to promote the idea that over the past 200 years the U.S. has been the world's benefactor. Just look at the way in which they have helped the Koreans, or Cubans, or Cambodians, or Vietnamese, or Chileans, or !

Rocky is here as Muldoon puts

3. Metropolitan Life and Equitable Life Insurance Companies (2nd and 3rd worldwide) - estimated value \$49 billion.

4. Bell telephones - worth \$67 million.

5. And what about Pan-Am (\$2 billion), C.B.S. (\$1.5 billion), I.B.M. (\$12 billion), Colgate-Palmolive, Rank Xerox, Pepsi-Cola, Goodyear, Cerebos, Time Magazine, Columbia Pictures, General Motors (Holden), N.C.R. (Cash Registers), and the "International" chain of hotels. The list is virtually endless. It is estimated that the Rockefellers own over 20% of all U.S. Industry and that their investments control over \$280 billion worth of Corporations (\$US 280,000,000,000). And

decided to stay on as Secretary of State when he heard that his boss was moving into town to become U.S. Vice-President. Nelson's brother, David, heads the Council for Foreign Relations (called "the invisible Govt") which has a very strong effect on U.S. foreign policy.

Look at recent U.S. policy. The Rockefellers had a strong investment commitment in the Vietnam oil industry, and so pushed for the U.S. to get involved. Through their military companies (i.e. the Aerospace Corporation) they made billions trying to stop creeping communism, protecting their foreign investments and serving their country all at the same time. They are

5 boys and one girl. Nelson went to Dartmouth College, where despite his poor grades he was voted "most likely to succeed" - it's amazing how perceptive millionaires' kids are. Then following a brief foray into the Rockefeller business, Nelson became Governor of New York. He was Governor for 15 years (spending circa \$30 million in campaign funds). Continuing in the Rockefeller tradition, Nelson ordered the attack on Attica State Prison where prisoners had revolted over inhuman living conditions. Rocky's guardsmen and cops killed 44 people, including 10 of the 30 hostages. Later he said "We not only had to consider the lives at

ooo HERE THEY COME ooo



THOSE FABULOUS ROCKEFELLER BROTHERS

it "to reaffirm and strengthen the many links between New Zealand and the United States." By "many links" the head pig is referring to U.S. nuclear warships, radar sites and the continuance of New Zealand's role in ANZUS. But Rocky's links with New Zealand go far beyond this. Just who is Rockefeller and why is he hated throughout many countries of the world?

Rockefeller, along with his 3 brothers and sister, are richer than anyone has ever been before, and Rocky and his cohorts wield power far in excess of their wealth. The Rockefellers are an example of ultimate American Imperialism. They control a large part of the world through their corporations and probably rival Hitler in being responsible for more poverty, misery and death in the world.

Oh yes, speaking of corporations take a look at this. The Rockefeller family owns:

1. The Standard Oil group of companies, consisting of Esso, Mobil, Caltex, Exxon, Chevron, Atlantic, Marathon, Arco and many other petrol companies, worth an estimated \$60 billion, which counts for over 50% of the American oil industry.
2. Chase Manhattan Bank, New York Trust (3rd and 7th largest banks in the world). Worth over \$70 billion.

nearly 4 million people work in Rockefeller companies.

But controlling U.S. industry isn't enough for the Rockefellers. Just to make sure America is going in the "right and proper" direction they control the "hallmarks" of U.S. society. Such as churches, "cultural centres", libraries, museums, universities such as Princeton, Yale, Harvard, Dartmouth, Chicago, Columbia, Cornell (where a lot of important research goes on). Even massive donations to things like Y.M.C.A., Y.W.C.A., Boy Scouts, Girl Guides, American Cancer Society, etc, etc, etc.

Obviously they haven't stopped in their own country, we can all recognise some of those companies mentioned before, here in New Zealand. The Rockefellers control one quarter of U.S. private investment in Africa, Asia and Latin America, where labour is cheap, resources plentiful and profits higher than anywhere else. So it isn't surprising that American foreign policy seems to toe the line with what Nelson and his brothers want. Henry Kissinger, like all but one of his recent predecessors, is a Rockefeller protege and was Rocky's Foreign Affairs Advisor for many years. And while Kissinger was head of American Foreign Affairs under Nixon, he was offered the presidency of the Rockefeller Foundation. But he

major investors in white South Africa. And through the Rockefeller-controlled C.I.A. they have protected their investments in many countries throughout the globe - Iran, Congo, Indonesia, Brazil, Greece, Cambodia, and Chile. (The current head of the C.I.A. used to be in Standard Oil).

Actually Nelson Rockefeller comes from a long line of choice shits. His grandfather, John D. Rockefeller, turned himself into the world's richest man by starting the Standard Oil Company and using all the usual cut-throat, nasty methods of American free enterprise to eliminate competitors and set up a monopoly. He finally died aged 99.

His son J.D. Rockefeller II (Nelson's dad) proved to be as big a prick as his father. On April 20th 1914 at Ludlow, Colorado he brought in Texas and West Virginia gunmen, the Colorado State Militia, the National Guard and the Cavalry to charge on striking miners. Using armoured cars and machine guns they charged and shot at the miners, burning one camp to the ground, killing over 20 men, women and children.

Then came the 3rd generation - stake ... but the law, the very fabric of our society, was in question."

And so the prize shit of American politics comes here because of our

cheap natural resources, reasonably cheap labour and our capitalist government. The majority of New Zealanders won't benefit from his presence here, he will attempt to control us even more than at present. The U.S. and Rockefeller play a very similar role in N.Z. to other parts of the world. It's just better disguised. He's here to promote his company Con Edison, the U.S. nuclear power giant, if N.Z. decides to adopt nuclear power. He's here for something, or else he wouldn't visit us. Whatever it is, we don't want him.

It's about time sophisticated, parasitic, rip-off artists such as Rocky were told that we cannot tolerate U.S. presence here. He's here to make money out of us. Let's tell him to fuck off!!

Dave Merritt

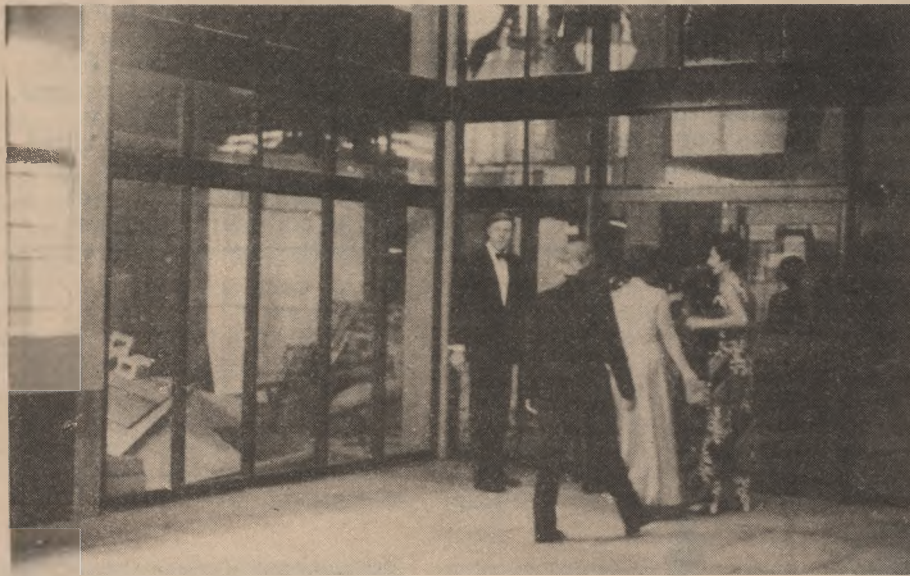
GEE WHIZZ

No-one wins the record voucher for spotting the deliberate error in my last column. If you go back to *Gee Whizz* in issue 4 and study the *Hello Sailor* snap, you will notice that the bass-player has his shirt buttoned up wrongly. Sorry, Darlene, we can't accept your answer - but, if it's really true, you can come up to *Craccum* and tell me more ...

Seriously, though. It seems that Orientation hangovers must have been pretty fierce. The poor Rugby League Club suffered at the hands of an indifferent public for their benefit dance, and precious few people turned up to watch *Papa* give of their best. Pity.

Every dog has its day and Wednesday was *Basset's*. Despite the ravages of the cafeteria's fuse-boxes, the lads managed to generate interest enough to keep scores of people away from the cafe food. A signal achievement.

The White Elephant Theatre is finally in use. A sharp eye at the opening night might have detected the effects of the crowding. One of the principal figures in the whole messy business was spotted roaming the lobby after the interval.



If you thought that Registration for Orientation was value for money, wait 'til you hear what Max Collins, the Capping Controller, has for you. For just \$1.00 you can Register for Capping. This could and should involve: a concert, a dance, two film shows, the famous Anti-Grad Ball, an outdoor show, some free beer, and a jam session for all you frustrated Jimmy Pages. For a dollar? It's gotta be worthwhile. There may also be an Arts Council event with suitable discount.

Keep an eye out for the *HART* benefit dance, featuring a new band called *Part Time*. Rumour has it, it's going to be special. A *Gee Whizz* tip!

FOOD FILE

Every so often you want to entertain. Perhaps mother is coming up from the country to make sure you're eating properly. Perhaps there's a gorgeous new lover you're trying to impress. Or perhaps you just like eating well. Whatever the reason this simple cheesecake will provide a good ending to a meal, and it can be prepared well in advance and left in the fridge.

Many recipe books have a cheesecake base mixture in them and there are lots you could use. My favourite is very easy - get a packet of malt biscuits and smash them with a rolling pin, run over them in a car or otherwise reduce them to a fine powder. You only need about ¾ of them so don't worry too much if your flatmates pinch a few. Melt about ¼ lb butter then dissolve in it ½ teaspoon cinnamon and a couple of tablespoons of brown sugar. Mix and heat then stir in the biscuit crumbs. Yes they will all go.

Get out of the fridge the shallow pie dish you had previously buttered and put in there, place the base mix-

ture therein and force down firmly, bringing some up the sides. The base should be perhaps 10 inches diameter and up to ½ inch thick with a depth of about ¾ inch or thereabouts. Replace in fridge and leave for an hour or two - long enough to be pretty solid.

Fluff up in a bowl ½ lb cream cheese. You can use an electric beater, but experiences at a University Ski Club Tournament with 8 lb of the damn stuff indicate that a fork will do and that the result will be a right forearm feared by all.

When the cheese is nice and fluffy add a tin of condensed milk, ¼ to ½ cup of lemon juice and a teaspoon of vanilla essence and beat like hell until smooth and lump free. Put in the fridge to cool then pour into the base and leave in the fridge to solidify.

Decide what fruit you want for the topping. I like boysenberry, but you can use almost anything. Heat about ½ cup of juice from the fruit, dissolve in 2 tablespoons white sugar and a couple or 3 teaspoons of cornflour, then stir and cook for some minutes until it is thick and clear. If the fruit pulps stir in about a cup, then leave to cool, pour over cheesecake and put back in the fridge to set. Just before serving embellish with the fruit.

Very rich, real crap food. And yummy!

Bob

10 Years Uphill

Auckland Malaysia Singapore Students Association held its tenth Annual General Meeting two weeks ago. Over seventy members attended despite an avalanche of assignments and essays that seemed to have immobilised their contemporaries. It was considered a good turn-out granting the fact that Malaysian and Singaporean students in Auckland are never reputed to be meeting-goers.

To some, *AMSSA* is an embodiment of the ideal of a student body actively standing firm on issues of principles and to others, it's a thorn in the flesh, an organisation of subversives and anti-nationals. But whichever camp one might find oneself in, it's hard to disagree that it's an organisation constantly fighting an uphill battle for survival and the beliefs it persistently holds high, despite pressures for it to cease existing.

In most General Meetings the outgoing President is often the one to face the gallows. But unlike most, President and medical doctor Thomas Yeo has been devoted to the work of the Association, and he delivered a substantial report. Dr. Yeo briefly outlined last years activities which ranged from Friendship Trips to Hamilton-Rotorua, food fair for Gala Day, forum and lunchtime film shows, to co-organising this year's highly successful Overseas Students' Orientation Tea Party. And all these were done with a singular purpose to promote friendship and greater social awareness of the society the

students came from. But to recognise the immense contribution of last year's committee it is essential to look back a few years.

AMSSA was formed in 1966 immediately after the separation of Singapore from Malaysia. Students at that time accepted the political reality of separation but remained firm and united in maintaining a fraternal bond.

All went well until 1969 when intense groundwork from a minority group of Malaysian students with active encouragement from the Malaysian High Commission in Canberra resulted in the calling of an SGM. There, a motion was tendered to dissolve *AMSSA* on the ground that the Association had lost its relevance when Malaysia and Singapore became two separate political entities. *AMSSA* archive show that over two hundred students voted against the motion with only fourteen in favour. The majority believed that despite the tragedy of separation, many historical years of social, economic and even blood ties between the two nations remained strong and ought not be severed. However, a splinter group broke away to form the existing *Malaysian Students Association (MSA)* and was given a club house by the Malaysian High Commission.

In 1970 there was an influx of Malaysian and Singapore students attracted by the study opportunities in the two Auckland business colleges. With the sudden



Hamilton - Rotorua Friendship Trip



Press headlines are the brain rhythms of our newspapers. This column looks at this phenomenon and the words subscribed beneath them. For one hesitates to call this material 'news'.

What are we to make of the current campaign against 'thugs' and 'bikies'? At the time of writing, it has reached a climax with the *Herald* (hot from its success at sending the Minister of Labour overseas with its extraordinary editorial *Voluntary Unionism*) issuing the writ for a renewed onslaught under the *Truth*-like line TO GRIPS WITH THUGS: the language quite reminiscent of Montgomery's quaint pre-battle speech which we heard in the radio obituaries the week before.

The inspiration came of course

from the Cabinet committee on bikies, *pace* Mr. Thomson. Material to be played up was readily available in the reports of simultaneous court hearings on both the Taumarunui and Prospect Terrace events over the Christmas vacation. Both the *Herald* and the *Auckland Star* made lead stories of descriptions in fine detail with photos of two assaults in the city.

The *Herald* was bright-eyed with anticipation the Monday before with MEASURES ON GANGS GO TO CABINET, but the story simmered for three days while the Judge opposed them, before the further announcement was made. On Tuesday it seemed that *The Dominion* was still practising with its inarticulate SPLIT VIEWS

subsequent closure students were displaced an active place in New Zealand's Universities.

For the next the existed primarily a organisation, active a well-defined ph aftermath of the E in 1973 that thing ial career diplom a bombshell by int students in New Z ing in public stat took part in the C subverted and pos foreign power.

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subsequent closure of these, many students were displaced. The Association played an active part in fighting for alternative placement for these students in New Zealand's Technical Institutes and Universities.

For the next three years AMSSA existed primarily as a welfare and social organisation, active but weak for lack of a well-defined philosophy. It was in the aftermath of the *Eastern Cultural Concert* in 1973 that things changed. A controversial career diplomat Jack de Silva dropped a bombshell by intimidating Malaysian students in New Zealand, and also referring in public statements to those who took part in the *Concert* as "Communist subverted and possibly backed by a foreign power."

A Special General Meeting of AMSSA rose to the defence of its students, describing the allegations as without foundation and called on de Silva to withdraw them. At about the same time direct pressure was applied by de Silva, in reply to a National Evening invitation extended by the Association, to urge the Committee to disband the Association.

After failing to elect a working committee in March 1974, a Special General Meeting was called to dissolve AMSSA and the Association was in turmoil. In a newsletter published prior to the SGM, the editorial outlined the seriousness of the situation and claimed it was due to "incipient and highly improper interference from external sources that had created fear in the timid and confusion in the unknown." More correctly the controversy was caused by a lack of general sense of purpose and direction: another article in the same newsletter claimed that "where the Society loses the aim in its objectives, it should reassert itself." With this and an article in *Craccum*, the SGM drew a crowd of one hundred and fifty students. On a division count, more than two-thirds voted in favour of continuing the Association.

After the election of a new Committee, the Association began a crucial stage of soul searching. Within the Committee there was general agreement on the need to communicate with the masses. Without clearly defining the content of communication, a newsletter *Causeway* took to the street. The first issue was bulky and designed to cater primarily for "the variety of interests". Subsequent issues were more selective in content, reprinting articles related to Malaysia and Singapore.

There was considerable controversy in taking this line as some students tended to find the publication too political. But political or not, it was the first time that overseas students were well informed on

the situation in Malaysia and Singapore in matters ranging from an exploitative foreign-controlled economy to a feudal and rather undemocratic society.

Around this time a clearer philosophy promoting social awareness began to take shape. *Causeway* soon incorporated its own viewpoints on issues such as worker retrenchment, squatter evictions, and repression of students - unique to Malaysian and Singapore students resident in New Zealand. And it was this that laid the foundation for a burst of activities last year. The work has not been easy as those who have been associated in the organisation of these activities would testify.

In his outgoing message, Dr. Yeo declared: "AMSSA belongs to all the Malaysian and Singaporean students. Take it and make a good thing out of it. Never let it degenerate into a social club."

As a person who was associated with AMSSA last year and had his consciousness raised manifold, this writer cannot help but feel optimistic about the coming year. The 1976 Committee comprises all new blood except for Dr. Yeo who will provide continuity. Interest and enthusiasm by last year's workers has instilled a new spirit of co-operativeness and friendship amongst those who still care. It's a legacy to be furthered.

The new Committee is chaired by Lady President, Ms Heah Lee Lee, and it's set to follow the ideal set out by Dr. Yeo: "To promote friendship and greater social awareness amongst our students." The Singapore University Student Union's experiences as with those of Juliet Chin, Tan Wah Piow and Cecilia Lim will continue to inspire AMSSA activities.

AMSSA is perhaps the oldest and most durable overseas students' association remaining. Its fraternal organisations in other centres have fallen, disbanded or simply assumed a different name with an opposing ideal. Some of these bodies have become part of religious entities while others seem sadly unaware of the role of such a student body.

To some students, the dual existence of AMSSA and AMSA appears confusing and frustrating. So much mud-slinging and personal acrimony have tended to cloud the fundamental policy differences between the two Associations. AMSSA caters for the welfare interests of students and aims to prepare them for their return to their home countries, countries which are presently facing a testing political time. This alone must make AMSSA carry on.

James Hew

WON'T STOP BIKIE LAWS: MULDOON, but becoming impatient on Wednesday with BIKIE TACTICS WORRY POLICE, while the *Auckland Star* took time out on juvenile delinquency with CRIME UP 11.8 P.C. The *Auckland Star* gave up waiting on Friday, when the measures were still in caucus and criticised the proposals while reciting, 'The great majority of law-abiding people will continue to back the Police' etc. The *N.Z. Herald* must have taken the point about the dangers of legislation although its Monday editorial declared darkly that 'gangsterism and thuggery are borne, openly provocative, on wheels'. Bikies, of course sell newspapers which can't be said for the photos of the 4000 millionth baby (*Herald*) or vintage cars (*Dominion*) which make the readers placid again.

So while the newspapers entertain us with such dramatic art, the broadcast media, now streets ahead of the press, ply us with information providing a much more catholic survey of events!

Some might disagree: the Prime Minister, who earlier praised the country's newspapers as a better debating forum and critics than

Parliament and the Opposition has described television news as manufactured stories, duplicated news and time filled with trivia. This bears his trademark of using the press to cripple the enemy, this time a fellow profession, and will no doubt with a reorganisation in broadcasting of earthquake proportions, but not quite as bad as we all expected! *The Dominion* got in a good kick with its so-called *Insight* series on staffing in broadcasting, gloating EXECUTIVES GALORE - AND FIVE TEA LADIES on Wednesday, preceded by BROADCASTING - THE REAL FIGURES above several columns of approximations, variations, and botched arithmetic, while the *Christchurch Press* ran a particularly silly thinking-aloud article which repeated the criticism of rival news teams arriving to cover the same story. Of course our newspapers long ago saw the light and joined the NZ Press Association, our national newspaper which allows us to read the same story throughout New Zealand, certain that no one knows any more than we do.

Tyche

Editorial

One of the more notable drawbacks of democracy is that uninformed citizens are expected to make straightforward judgements on complex issues. Thus, last November you wielded the power of one person, one vote. And that one vote chose a certain individual as local MP, a party as ruling government, one man as Prime Minister, and a random agglomeration of opinions called party policy. It is not very often that all these choices resolve themselves unanimously on the one side.

In accordance with these democratic principles, later this week you will have the opportunity to cast one vote in a badly-worded Studass referendum on the infinitely complex issue of abortion: *That AUSA support the repeal of the abortion laws so that the decision as to whether or not a pregnancy will be terminated can be made by the woman concerned.*

The abortion debate is popularly supposed to have two sides, pro and con. But in reality there are at least two questions involved. First: is an abortion ever in any circumstances justifiable? Second: if so, what are the justifying circumstances? And in practice, most people would reply yes, there are circumstances which justify an abortion.

These circumstances range from the extremely limited to the very liberal, and are reflected in countries' differing abortion laws. The first ground justifies abortion in order to save the mother's life - a decision of the kind that normally falls to medical practitioners. In circumstances where continued pregnancy endangers the mother's life, it seems unarguable that the actual life of the mother must take precedence over the potential life of the fetus. A wider ground for abortion is that of the mother's health being impaired, a more liberal version of the above, but again a decision for the professional medical person.

Beyond this, reasons move into the social and economic field. Is another child going to place a strain on mother or family? Is the family's financial position going to be put under great stress? Will other children suffer?

The third area of reasoning says that abortion should be available on demand, but there are differing opinions as to who has the right to do the demanding. It is a variant of this last position that present Studass policy puts forward, and it is this particular matter you are being asked to vote on.

The question of who has the right to make the decision to abort, raises a certain contradiction in the attitude of many feminists. The right of the woman alone to choose to have an abortion is scarcely compatible with the totally justified claim that both parents should be equally responsible for the child's upbringing. The co-responsibility which is necessary to make a marriage or stable de facto relationship work should be the basis on which a decision is made - if it is to be made at all. This means that in the extreme, each partner has the right of veto on the other. If the woman has no partner, the decision will have to be hers alone.

But while certain health reasons seem to me to justify abortion as the lesser of the medical evils, when one moves beyond this ground, the territory becomes increasingly difficult to map. The way you answer the question of whether abortion is justifiable for social or economic reasons will say a lot about the way you look at humanity.

The essential point is that a decision on a mother's or a family's future circumstances, or on the potential of an expected child, presupposes a superhuman degree of foresight. What is required is a genuine reservedness about our ability to assess the present or prophesy the future: There seems to be a strong strain of humanistic arrogance in the attempt to prejudice future lives, a belief that humanity is responsible only to itself. This is an area where humanistic and theistic views of life clash unreservedly. A compelling reason for abolishing the death penalty was the recognition that humans can never be exactly sure of past circumstances, and irreversible acts should therefore not be committed even on strong evidence. A similar healthy agnosticism about the future argues against abortion on social or economic grounds.

The opportunity to abort should not be commonplace in our society. Human people are not made to bear such decisions as a normal course of life.

Allan Bell

CRACCUM

5 April 1976

Auckland University Student Paper Vol.50 No.6

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Editor Allan Bell
Chief Reporter Fraser Folster
Technical Editor Murray Cammick
Advertising Manager... Graeme Easte
Music Editor.....John Robson
Photographer Paul Gilmour

After last week's visit by Tony Ward from *Salient* something peculiar has happened to the credits: staff reporters Jill Ranstead, Louise Chunn and Julie Page have started beating up dead cats while reporter Dave Merritt fiddles with his toenails. Paul Chrystall, Helen Rea and Penny Brereton litter the office choking on Bob Lack's cheesecake while Jean-Baptiste Piggan beats Frank Stark over the head with copies of *Plain Truth* unwrapped by Julian Isphording. Meanwhile the three mousekeeters Margaret Doyle, Barbara Amos and Lorraine McArthur gasp in amazement as Malcolm Ross and Judy Johnston paint *Craccum* red and the Editor sits cringing in a dark corner.

circus meets again

Who said that student politics are dead and that Auckland University is under the spell of student apathy? If last week's Annual General Meeting was anything to go by it would appear that things may finally be coming right in terms of student involvement.

Last week's meeting had all the air of an American Political Convention mixed with that of a lynching party, and in future should rank high on any student social engagement list for sheer entertainment and laughter value alone. What could have been a dull, boring evening was miraculously transformed into good comedy with the occasional touch of mass hysteria thrown in for fun. Engineers turned up in force for the meeting, along with three kegs, placards on vote decisions and engineer chants, twelve reams of darts and a year's supply of Education Department chalk, and at times they were certainly the most vocal of the lot.

The whole meeting started off on a high spot and the standard of student participation rose almost to fever pitch by its end. All of the mundane things at the beginning of the agenda were passed with little discussion or controversy, (the vote seemingly went in accordance with what the Executive approved or disapproved). However the disclosure that the cafe had lost around \$25,000 last year was met with scorn and disbelief by those present and it was decided to hire a Management consultant to look into this loss. Dave Davies, the Union Manager, came in for his share of criticism being described unjustly by one student as a

"fucking idiot" and another as "a rip-off artist". The food served in the cafe was unanimously abhorred and described as "food like it came from the Mangere Sewerage ponds" but this seems unfair on the sewerage! The School of Medicine Cafe came perilously close to being shut down due to a loss of \$5,000 last year but an impassioned plea by Janet Eyre stopped the Engineer-sponsored

motion. Things again went smoothly for a while with the lapsing of the motion to the \$2 fees increase. Capping Controller was rid of his seat on Exec, but not until next year.

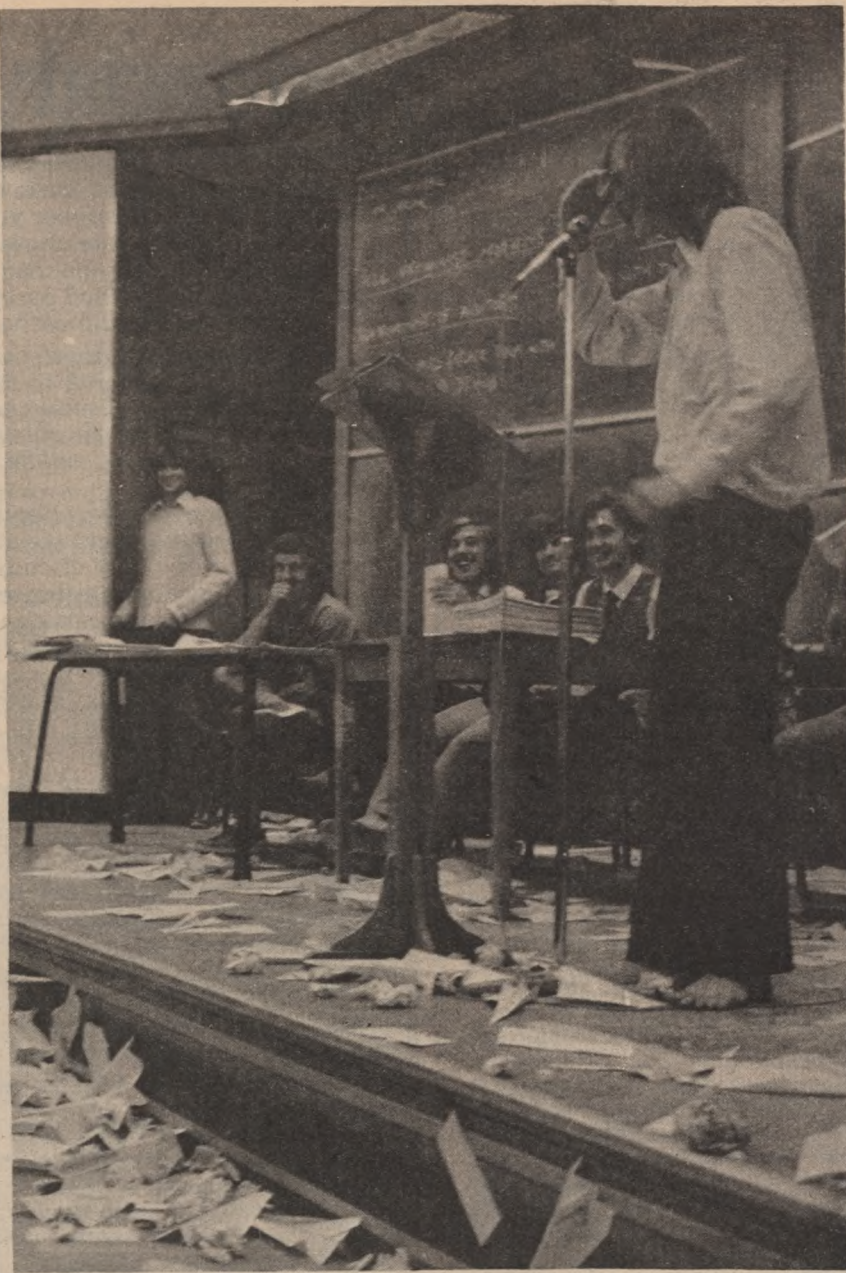
The number on Exec was thus reduced to 15 - Parkinson's Law? Then again a few more mundane things followed such as Bruce Clement failing to get a motion carried for the rescheduling of the

rules for the Archivist. In fact any motion that had support from Clement stood a great chance of being not carried for that sole reason.

However following the en-masse departure of the majority of the Engineers (including a brief foray with a fire hose into B28) things quietened down to a reasonable noise level. A motion to reduce the cost of fees to part-time students came in for a lot of discussion, only on the basis that the motion was worded to include many loopholes and allow some of the more affluent training-college and law students to apply for fee reductions. During this debate Bob "lively legs" Lack accused those present of being "Muldoon-like capitalists" because they were hard-hearted to the plight of ATI students. Eating manners in the cafe were described like those of "fucking animals" in relation to why part-time nuns would dine there. This motion and the one following about the Building Levy were both lost.

Then came the *hot issue* of the night: the question of ASA throwing out Israel last year and the subsequent vote of no confidence in the NZUSA International Affairs Officer Don "shit, you're cool" Carson. Carson wanted the two motions concerning him to be taken first and initially blew it by losing his temper with those gathered. Several of the pro-zionist members present (the majority of whom seemed to be Law students) spoke somewhat emotionally on the issue and had for a time the backing of most of those present. On this basis the motion concerning the official enquiry was passed unanimously but following arguments from Mike Treen and others the decision on the vote of no confidence was narrowly lost. Because of the loss of large numbers of people who had left the meeting had come dangerously close to losing its quorum and this in fact did happen and the AGM died at around 9.30.

Dave Merritt



Murray Cammick

CAPPING

Capping this year features the usual events. The Capping Revue runs from Tuesday through to Friday and promises to be the best in light entertainment.

Thursday starts with the Bike Rally, followed by the Boat Race and the Pub Crawl. The Rally will begin outside the Clock Tower and, with approval from the Traffic Department, will move up Queen St., along K. Rd., Pitt St., the Harbour Bridge and Devonport, where the Boat Race is to begin. After the boats have left, the Rally will go back over the Bridge, along the waterfront, to Okahu - where it will finish.

At 2 p.m. the Pub Crawl will leave the Quad. Students are asked to observe licence laws, and are reminded that they are responsible for their own actions. There are possibilities of running Registration Cards for Capping, similar to Orientation, so watch out for big value cards.

If there are any people who would be willing to give some time in helping with the Children's Party, come and see me. People are needed to approach firms to donate food, and to collect it on the Friday before. Helpers are also required on the day.

Max Collins

bob's book

The 1976 Auckland Capping Book will be on sale soon after Easter and many sellers are needed. The book is magnificent witty, colourful, erudite, scandalous, funny and highly saleable, and good commissions are payable. Amaze your friends and family with your new station in life. Earn money for that holiday in Siberia. Impress your local Council. Become a Capping Book Seller!

Capping Book will receive much adverse publicity and should sell easily. All profits will be donated to charity which makes it very respectable. Cover price is 50 cents and sellers will be paid commissions ranging upwards from 7% cents a copy in Auckland. Special arrangements and extra payments will be negotiated for out-of-town sales and for clubs or groups selling large quantities.

We will also need people to help in the headquarters issuing books, keeping

records, driving vans and making tea. We can arrange some sort of remuneration where necessary. If you want to sell, if you can take responsibility for selling in any other town, if you can think of any good publicity stunts or if you can offer any assistance, please ring me on 762-721 (evenings) or leave a note in the Students' Association Office.

The book is at the printers now and looks good. You have the chance to make some pocket money and to have a bit of fun. We have the opportunity to make a lot for the selected charities (CORSO, IHC and similar respectable types). The only thing that is needed to ensure a big success is people. Whether you can spare half an hour or three weeks we can find something for you to do. Please help.

Bob Lack

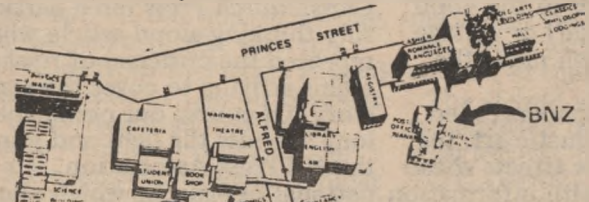
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STUDASS ELECTIONS

public liason

Bruce Clement: Public Liaison Officer

"Public Liaison at the moment is poor with egocentrics like Mike Walker about," says Bruce Clement. He feels the job requires a great understanding of Association policy. Public Liaison is an Executive position and Clement wants to use it if he's elected to voice his dissatisfaction with the way Executive is run.

"I objected to the Senate appointments that were planned and the Executive backed down and decided to hold elections for them," says Clement. He was also vocal in objecting to the Executive appointing two more members to itself during term time earlier this year: "when I'm on Executive I'll continue the fight to bring democracy back to the Students Association," he says.

Clement believes there's a point where personal policies get in the way of Association policy so he's declined to voice his stance on some issues. But he intends to support Open Day and wants the appointment of an Open Day Controller who will run Open Day on the same basis as Orientation.

Bruce Clement is a full time BSc student. He's been an SRC member and was Public Liaison Officer for part of 1975. One of Clare Ward's companion marchers on her anti-nuclear trek to Wellington last year, he is currently a member of *Contact* and a staff-student representative for Maths.

Cole Wilson: Public Liaison Officer

Cole Wilson is a member of *HART* and says he's interested in promoting this type of pressure group's ideas. "The University shouldn't be a factory producing trained technicians," he says "but rather the student body should be trying to combat the commercialism in the media with our own ideas of where society is going. I want to put across the views of any group that has new ideas that will challenge society."

Wilson has been an ATI student and was Editor of *Korero* for part of 1974. He was responsible for PR work while at ATI so he claims to have some idea of how to relate to the media: "You can't pump just anything into the media," he says.

Describing himself as a late starter at University, Wilson is a BA/LLB Student and a former Organising Secretary of *Young Christian Workers*.

David Merritt: Public Liaison Officer

"The Public Liaison Officer should liaise more with the Police especially for pickets and demonstrations," says David Merritt. "Unnecessary numbers of Police tend to provoke confrontation and make people think they're being harassed." Merritt is looking forward to Capping Week when if elected he would see his main role as dealing with both Police and a frustrated public.

On general duties Merritt wants to "advertise current Association policy". And he'd support moves to open up the Student Union on weekends. "The Public Liaison Officer should also become more active in trying to achieve student involvement."

Merritt is a full time BA student. He's active in the Tiddlywinks and Knucklebones Society and claims to be President of the NZ Bavarian Pig Farming Association. He's also a staff-student representative for History and a member of *HART*.

cultural

Barbara Hochstein: Cultural Affairs Officer.

"On campus there are many student groups and individual students who are involved in cultural activities. There's incredible potential here and I feel what I'd like to do is unify this."

Last year Barbara Hochstein was cultural affairs reporter for *Radio B* and

she says it was only then that she learned about the clubs' financial and administration difficulties. She says this year could be very stimulating for students if full use is made of the University Theatre.

"I don't want the Arts Centre to be dominated by powerful non-student groups. I want to encourage things like a display of student artistic works, and student concerts. These can be classical, folk or rock."

Barbara Hochstein is a full time BSc student. She was a staff-student representative last year for Botany, Zoology, Geology and Biology, and cultural affairs reporter for *Radio B*.

MIKE MOORE



The more complex the society, the more centralized its structure, the more we have to worry about civil liberties and the right of the individual to privacy. When in Parliament, I introduced a Private Member's Bill to stop the use of medical files in court action. The bill was warmly received by both sides and Martin Finlay adopted the concept and arranged for his department to investigate it.

What will happen now that Brigadier Thompson is Minister of Justice is anybody's guess. We don't have a Constitution nor an Upper House, and we don't have as in the USA an investigative press. I've always thought that the only thing saving American Democracy is *The Washington Post*. Therefore the responsibilities of our legal system are immense. The Wanganui Computer System has always worried me but I felt that with people like

Martin Finlay working on Privacy Legislation things would be okay. But now I wonder.

The whole theme of the new Government is one of security. The P.M. makes decisions without Cabinet, Caucus or Parliament. Only the Brains Trust seems to know what's going on. The issues of the day will not be discussed in Parliament until June when Parliament is called together. This is the last possibly moment for it to meet, since in June Parliament must pass a vote of supply so that Government can continue.

Open Democracy is dead. It seems more than ever we need legislation such as the Swedes operate which allows the public the right to information. How are these decisions made? Who makes them and why? The new legislation on bikies has apparently caused conflicts between departments. Can

Gorg Williams: Business Manager

Gorg Williams is a 2nd year Science student who is running for Business Manager. "Looking around the place I noticed that everything runs at a loss and so following the illustrious leader ... ah Muldoon I'm going to look after business and to keep a close eye on the costs and to attempt to wipe out the red enemy among us. Also I stand for free milk for students, with the free milk going only to clubs that are affiliated to the Fascist League thus making the economic and political policies of the University similar to those of the Government (long may it live)!!!!!"

business manager

Bob Lack: Business Manager

"I have the ability and interest to assist the Treasurer with some of our financial problems."

senate reps.

Brian Humberstone: Senate Representative

He says he's aware of the issues of concern to students and lists the Philosophy affair and continuing assessment as examples.

Humberstone says he'll be relying to some extent on the back-up facilities provided by Studass, particularly in education.

Humberstone is a BA/LLB student whose outside activities include membership of the Auckland City Community Committee. He's also been an SRC member and a staff-student representative for Economics.

Richard Mills: Senate Representative

Richard Mills, aged twenty seven, is a second year BA/LLB student and is presently student rep. for two of his Arts papers. Richard believes that there is too little academic orientation for first-year students. He does not see social, vocational and academic orientation as separate entities, and at present the latter two don't even exist.

He feels that it is unfortunate that students arrive en-masse at a large institution, are presented with a rigid organisation and are expected to cope with the impersonal attitudes of the departments.

He would like to see students treated more as individuals and would prefer that the courses be more oriented to the needs of the students instead of towards the needs of the administration. Richard is an older student with a deep interest in education and student welfare, and as such he believes that his job on Senate would be very much that of a watch-dog keeping an eye on the students' interests.

Elizabeth Winkworth: Senate Representative

"My whole involvement in University activities has a philosophical basis," says Liz Winkworth. "I consider the primary function of a University is to *teach* and not research. Students are people not cogs in a machine and should be treated as such. So any decisions made by the University should be made on this basis."

"Teaching should be done efficiently and what is taught should be meaningful to students. Many University staff are never trained to teach. The Education Development Conference a couple of years ago recommended that tertiary teachers be given some training, but this hasn't occurred. And staff are promoted on the basis of research work done, not on the basis of teaching efficiency. Officially there are three criteria for promotion: teaching practice, research work and involvement in University affairs. But in practice the research area provides the only real criterion, often to the students' disadvantage." She hopes to combat this by forceful advocacy of a more balanced way of assessment. And there are other pressing issues causing her some concern.

"Next year, because of the fixed quinquennial grants, the University will probably introduce pre-enrolment on a wider scale and there'll be a massive number of exclusions. I'm prepared to predict they'll exclude students rather than create more course options and this should be fought. Many courses have no extra-mural alternatives which is also bad for students outside Auckland wanting to study certain subjects."

Liz Winkworth wants as part of an examination of these problems an evaluation survey carried out on the whole system of lecturing. The lack of feedback to lecturers concerns her as do "nonsensical arguments" from lecturers for the retention of terms.

Liz is an MA student. She's Co-Director of the student welfare organisation *Contact*, a staff-student representative in Education and was a member of SRC last year.

we see the Justice Department's recommendations?

When asked about civil liberties the P.M. said "Oh ... that will come up at the Select Committee." But will it, and can the public have more information on this debate? An open democracy means that sometimes it looks like the governing party is divided, but that is not entirely bad. It's far better than the situation where the leader of the National Party can say on the visits of nuclear warships that there was no dissent among his Caucus. I cannot believe after all the talk by some of the National Candidates before the Election, that none of them would have the guts to oppose his leader. The public has the right to know. The Press need to know, and Parliament should still be the supreme place in this country.

Mike Moore

It's billed as the largest Trade Union rally since the 1930s - that's because the Trade Union movement sees that nothing has threatened their existence as much as Muldoon since the 1930s depression and the 1951 Waterfront lockout. Whereas the 1938 rally of 80,000 in Auckland was a show of support for the re-election of the first Labour Government and a show of strength for the Trade Union movement, the 1976 rally will be a protest against the reduction in the cost of living order, against increases in Government services, and against proposed Government cuts in works programmes.

Leaving aside the issue of voluntary or compulsory unionism, to the Unionists who represent the workers of NZ have a good case? They see unemployment, the cost of living, and no controls on other sections of the community. These are the reasons why they must show at the 9 April rally at Eden Park that the Muldoon Government must listen to the FOL and try to meet the needs of the workers of this country.

Unemployment

With predictions that the winter unemployment figure will pass the 20,000 mark, and the Government getting tougher on who it gives social security and unemployment benefits to, 1976 bodes ill for those at the bottom of the economic heap, and for those women and young people who will not show up on the Labour Department's figures. Newspaper headlines tell of Government cutbacks in spending, and four-day weeks in the pipeline. The measures will not only create unemployment but they also create a fear of unemployment. Businesses are then able to increase the competition amongst workers for jobs, and will weaken the pressure for better wages and working conditions.

Unemployment is here now, and both the Government and employers promise it will get worse during the year. The cutbacks in Government spending which will increase unemployment are seen by the Trade Union movement as totally ludicrous in this time of recession. The rally will be a protest against the pre-Keynesian policies of the Muldoon Government and a voice to ensure that those defenceless workers without jobs are protected from the degrading experience of unemployment.



Murray Carmichael

who's screwing who?

Cost of Living

Many workers see the recent 3% cost-of-living adjustment given by the Muldoon Government as one of the first steps to lower their standard of living. The increases in many goods and services will mean less purchasing power for many NZers. If a large number of price increases are expected in the present year, wages set now should be inadequate to pay for increased prices in June and July when the cost of living could be as much as 10% higher.

The Muldoon Government says real wages has to be cut because firstly the "national cake" was smaller; secondly because wage earners had done well in comparison to other sectors; and thirdly because wage increases would cause unemployment and further price increases.

The national income in real terms has fallen, but almost entirely because of overseas trade prices

which are already beginning to improve. Secondly it does not seem to be true that wage earners have taken home more than their fair share, as figures show. Thirdly, despite wage restrictions inflation is now at a record level and unemployment is rising.

The Government has completely ignored both the submissions of the Union Movement (the CSSO case being well documented and presented) and the rise in prices which is supposed to guide their decision. Thus the Union Movement sees it must use the rally to show the Government, the workers disapproval at the cost of living and the amount of the adjustment.

Other Controls

Many Trade Unionists have little time for the 'sharing the burden', a cliché Muldoon is bandying about. Bill Higgins, National Vice-President of NZRTA, says that it is a fallacy and a complete distortion of real

facts. He says in the latest NZRTA Journal that "the facts are that there is no limit or controls to increases in remuneration by various professional groups. Companies and businessmen all too often require only a rubber stamp to approve their applications to the Prices Tribunal".

The Unions are prepared to make financial sacrifice, but only if they are assured that the rest of the community will make sacrifices too. Hard-hitting Bill Higgins put his finger on what many workers think when he said, "The wage earner is being told to tighten his belt by many MPs who have dual incomes, such as farm incomes, and directors fees in many companies. What worker can boast a canteen like Bellamy's - here is a subsidy, unlike the milk one, which is approved."

As the CSSO claims concluded: "Businesses have successfully sought price increases to maintain their levels of operation. Only the wage and salary earner, it seems, is not entitled to maintain existing standards."

The Rally

It seems the Trade Unionists do have a case, a case they want to put in a big way in Auckland on 9 April. The aim of the rally will be to show the Muldoon Government that the combined voice of the working people is a strength to be reckoned with. If it does reach the 40,000 the Trades Council have predicted, Muldoon will show the strength of the fight he has on his hands. If the figure falls much below its mark, Muldoon will still have a fight with the strongest Unions, but he will be able to claim that the Unions do not have rank and file backing, and will be able to get public sympathy on his side.

Within itself the Trade Union Movement must remain united to prevent a reoccurrence of 1951, when the National Government smashed the Movement. As Jack Clare, President of Auckland Watersiders said in the Union's *Port News*: "It is to be hoped that in the coming months all the more progressive elements in our society will close their ranks, work together and if we do make political moves, let the first be exposure of the so-called National Government and in particular its financial backers."

Glenda Fryer

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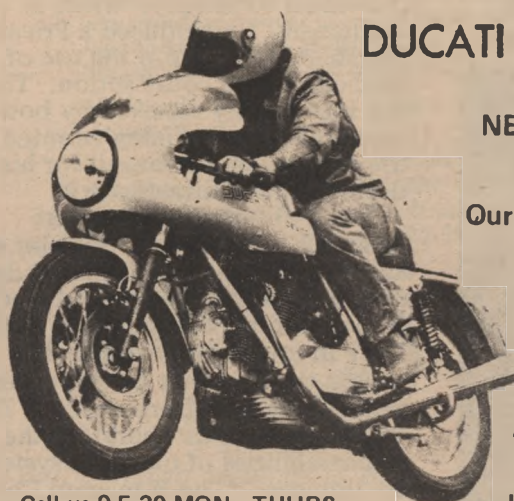
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Student Arts Centre

There's a tale haunting the dusty corridors of the Studass archives that at the last Student Representative Council meeting in 1969 President Mike Law gleefully announced to the assembled masses that the Vice-Chancellor Kenneth Maidment planned to retire. Whereupon a student voice called out: "Let's name the Drama Centre the Kenneth Maidment Memorial Theatre!" So, sandwiched between motions recommending babysoft toilet paper for student conveniences and condemnation of Auckland City Council traffic officers for their excessive diligence, the recommendation was passed, written up and conveyed as a matter of form to the Registry.

Harmless enough stupidity, except that the University promptly cut off the *Memorial* and thanked the students for their thoughtful suggestion! And so began a comedy of errors that will culminate in next week's opening of the so-called Maidment Arts Centre, or perhaps more appropriately as Clare Ward named it in her Annual Report, the "Performing Maidment Arts Centre". Its construction has certainly been an entertaining fifteen-year performance!

The theatre politicking - for a lot of backscratching has gone on - began in 1960 when the Students' Association was holed up at the backside of the Old Arts Building above the present BNZ branch. The cramped mouse-and-cockroach-ridden quarters of Studass provided the impetus for Student President John Streven and others to plan for a new Student Union complex. Among the envisaged amenities was a



Main Theatre

Student Drama Centre, and backed by theatre enthusiast Professor Sydney Musgrove, planning was soon underway. Local University theatre groups were consulted for ideas, and it seems that by this time live theatre was the dominant consideration in planning.

In 1963 the University and Students' Association launched a joint appeal for public funds to provide for the currently occupied Student Union centre, which included the Student Drama Centre. At 1963 costings the whole student complex was to cost \$880,000 with Studass having accumulated \$110,000 and prepared to levy students a total of \$280,000. The Government had pledged to provide \$440,000 which left \$160,000 to be raised by public subscription. The money contributions are significant for they had no relevance when arrangements for control of the Student Union complex were finally hammered out. By comparison, the construction cost for the Theatre alone, at 1973 costings, was \$537,000 with contributions of \$159,000 by the University, \$110,000 from the Wellington-based University Grants Committee and \$268,000 by students. This is not to discount the fall in the value of the dollar over a ten-year span, nor to highlight in both cases that students paid the lion's share (or rather donkey's share) of the costs but to illustrate that control and management don't necessarily vest in the party that contributes the most. "The planning of the Theatre as of the Student Centre of which it is part, has been a joint effort by students and the official governing bodies of the University from the beginning," wrote Professor Musgrove in *Craccum* in 1968. "Its running should continue on the same basis."

The early seventies found the University's Student Drama Centre Committee earnestly sketching out plans for the Theatre hoping soon that the Government would find some money so that construction could start. And the first bombshell was dropped as the Vietnamese conflict wound down. At the end of 1972, the Committee found the lowest tender for construction was \$100,000 more than the projected cost floated by the architects! More savings were obviously required and a few more minor amenities like some soundproofing materials were cut out. The flytower had already been chopped but there was still the lighting gallery in the Little Theatre: only forceful advocacy prevented its removal. With heavy hearts and heavier costs, the Committee ploughed ahead with instruction on construction.

"In the very early stages of the planning the possibility of air-conditioning was discussed. At that time the basis of funding the Theatre was somewhat uncertain and it was decided not to accentuate this problem by including the cost of air conditioning in the estimates." So read a University report in 1973. By that time the Student Drama Centre committee had changed its name to Kenneth Maidment *sans* Memorial something Committee and was facing another minor problem: "The omission of the cooling equipment would provide an increased rate of ventilation than was intended with the original scheme with an

estimated temperature rise of 10 degrees fahrenheit (6 degrees Celsius) above outside, in the seating areas. The original system was designed entirely with extreme economy as its criteria, providing an absolute minimum of ventilation," reported one expert. Which wouldn't have been too bad in winter with an outside temperature of 45 or 50 degrees fahrenheit. The Theatre would be a comfortable 60 degrees fahrenheit inside and *without* heating equipment being required! In summertime, on a hot day it could have been hired out to nudist groups for mass saunas in the main auditorium.

The Committee took these developments in its stride and not once were the words *bad design*, *negligence* and *incompetence* muttered, as the expert reported extra cooling equipment would hold the temperature at 70 degrees and hike the costs another \$135,000. But he offered compromises: a scheme to improve the ventilation and hold the temperature to a maximum of 87 degrees at the bargain price of \$40,000 extra, or a housewives' discount special at only \$66,000 extra to hold the temperature to a maximum of 78 degrees! By way of note, the University standard is 69 degrees fahrenheit - obviously a Christian Dior purchase.

Of course the expert's figure of \$135,000 was only an estimate and in late 1974 the "more realistic" figure of \$308,000 extra for adequate ventilation was produced. Many heart-aches and palpitations later, the final figure was fixed at a mere \$263,000 (with escalation clauses)

including the cost of having to completely halt construction work and still pay salaries. Consequently there was a minor delay in opening of about one year, but few students would have been too worried since they had also paid out for the Tamaki Sports complex and the University Gymn which are still a while away from completion.

When the supervising Committee met in the late sixties and early seventies it was remarkably non-political. In 1972 it comprised Val Chapman (Chair), Professors Musgrove, Wild, Duckworth, the late Vincent Ley who was then Finance Registrar and mostly responsible for the successful funding of the building, along with four students and Graeme Sparks (Technical Advisor to the *Mercury Theatre*). Two years later the lightweights were gone and both the University and the Students' Association were fielding a formidable range of "heavies" and "big men (and women) on campus".

One of the important results of the groundwork laid by early meetings of the new Theatre Management Committee was that the Students' Association agreed to be responsible (pay repair costs) for all theatre equipment, and for all damage repair (including Capping stunts and AGM litter), while the University has agreed to be responsible for the maintenance of the building (providing more fire exits when it burns down, bricks and mortar if there's an earthquake).

Charges for affiliated clubs and societies may range as low as \$10 for the Little Theatre and \$40 for the Large Theatre during lunchtimes with higher evening charges. Obviously many student groups will avail themselves of the facilities.

The hiring of a Senior Lecturer in Drama may increase the politicking even further. Already there are mumbles that the new Theatre Manager is starting to empire-build but these clouds are currently only hand-sized. As policy ossifies and more and more appointments are made and administrivia created, the student representatives will have less and less say in managerial or administrative decision-making. The University now expects a student contribution to Theatre costs as of right, and being locked into the deal there's little that students can do.

"The Theatre is intended primarily to be used by and for students," wrote Sydney Musgrove in a 1968 *Craccum* article. "One reason why there is less good drama in the University than there should be is the lack of a place to work."

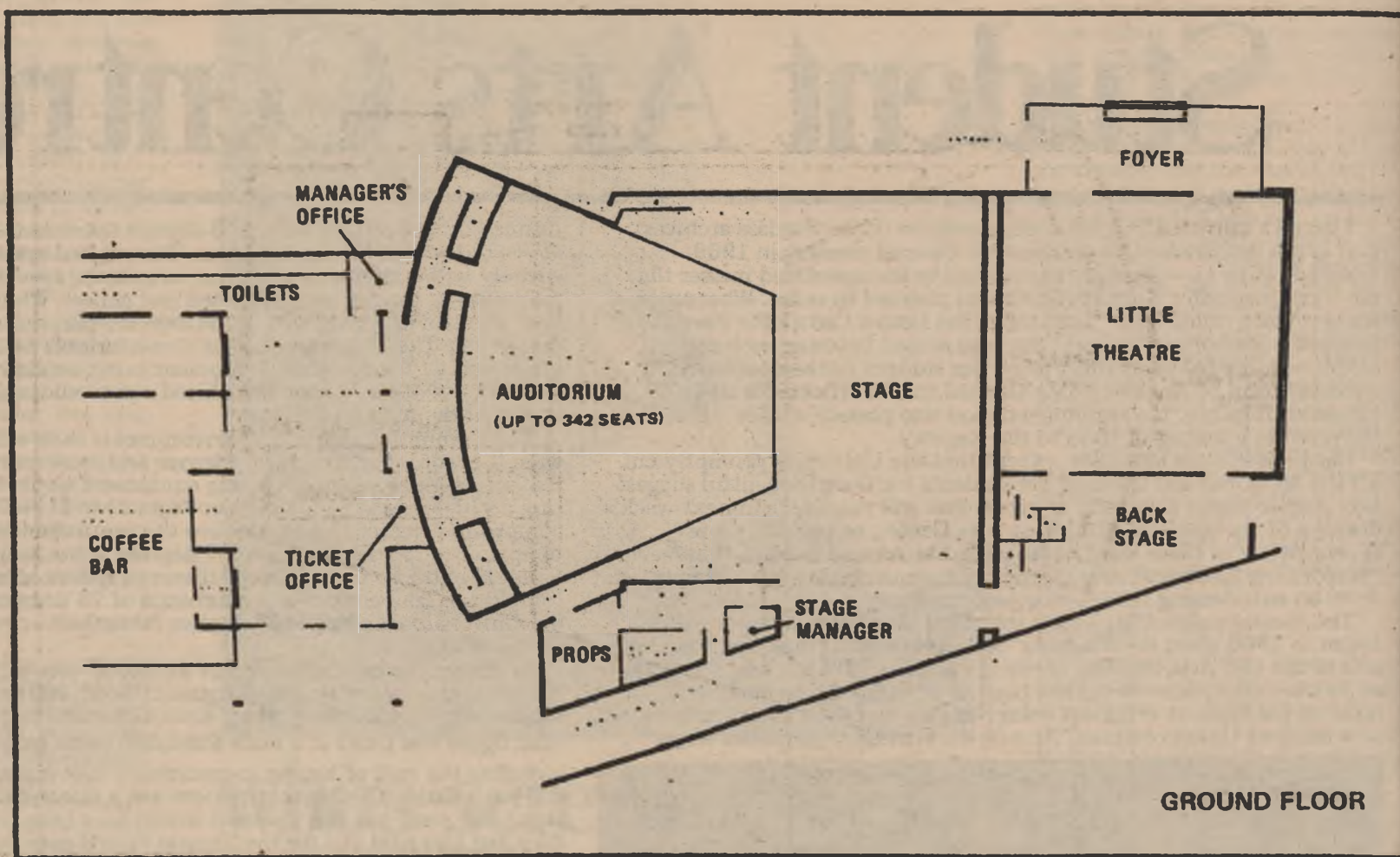
With the opening of the Theatre always in the near future, the University has looked forward to playing a greater role in Auckland's theatrical community. This year they may finally succeed and with the students having funded half of the final cost of \$950,000 (and the University Grants Committee in Wellington about one quarter), the University of Auckland may well be doing this at the students' expense. How's that for a punchline to a *Memorial* joke?

Fraser Folster



Chief ticket-seller and doorman on first night of Theatre use

Murray Cammick



Main Theatre

Paul Gilmour

It's about fifteen years since the idea of a student theatre was first floated. Fifteen years of blood, toil, sweat, bangles and argument. All of which is chronicled elsewhere, and now is the time to turn from these mundane politickings to see what exactly is the shape and composition of the White Elephant Theatre which is tethered precariously to the northern boundary of the Student Union complex.

The whole Theatre building has cost about \$1 million, and it will provide facilities that have never been available on campus before. Costs have been shared by the Students' Association and the University, and policy power lies almost equally with these two bodies.

The building they are to administer contains two auditoriums. The larger seats about 450, and the smaller about 100 souls. Seating in the Little Theatre is flexible, which means that the stage can be set up in any part of the forty-foot-square room and the accommodation be arranged to suit. Seating in the Large Theatre has also proved to be unexpectedly flexible, since no one can quite decide whether 450 people can actually be fitted into the place without unduly upsetting the fire authorities.

The Large Theatre is proscenium-arch style without benefit of the arch. It has a wide and deep stage, with provision for a ten-foot fore-stage and thrust stage to be added for certain productions. This means a flexibility of staging which should be very welcome to those adventurous people who wish to produce Shakespeare a la Elizabethan Globe, or to break the traditional separation of audience and performers. Narrowing side-stages extend out from both outer edges of the stage.

There is a vast amount of wing space to the left of the stage, which should serve for storage for current productions since there is no other storage space in the building. A sink and bench is also provided in the wings in case the noise of running water should be required as a sound effect in any production.

The acoustics of the Theatre have already been tried in several concerts and have proved admirably suited to classical music. The

Nin Tatre

Sunday 11th April

Midnight Festival of the Cens
including Lolita, Taking
for, M-A-S-H, Viridiana

Monday 12th

8pm Ceremony and Conc
Dance Theatre/ Mu

Tuesday 13th

8pm

Wednesday 14th

8pm City of Auckland Trio

Thursday 15th

8pm Dance Theatre/ Mu

Wednesday 21st -
Tuesday 27th

8pm balcony by Jean Genet:
Frechtman, direc
under.

Friday 30th

Midnight comedy films: Bed
in Wonderland, 1

Saturday 1st May

8pm horse and Geoffrey

Sunday 2nd

8.15 O'Byrne - Pianist

Tuesday 4th -

8pm Ourselves Wide Open
written and directed
and Bill Smith

Saturday 8th

lle Tatre

Wednesday 14th April

1pm City Debating Society

Thursday 15th

1pm City Music Department
Mental Music Group

Wednesday 21st

1pm City HART

Thursday 22nd

8pm Auckland Male Poet

Monday 26th

1pm City Feminist Theatre

Tuesday 27th

1pm City Feminist Theatre

Thursday 29th

8pm Auckland Female Po

Saturday 1st May

1pm City ARCSOC Goodtir

Sunday 2nd

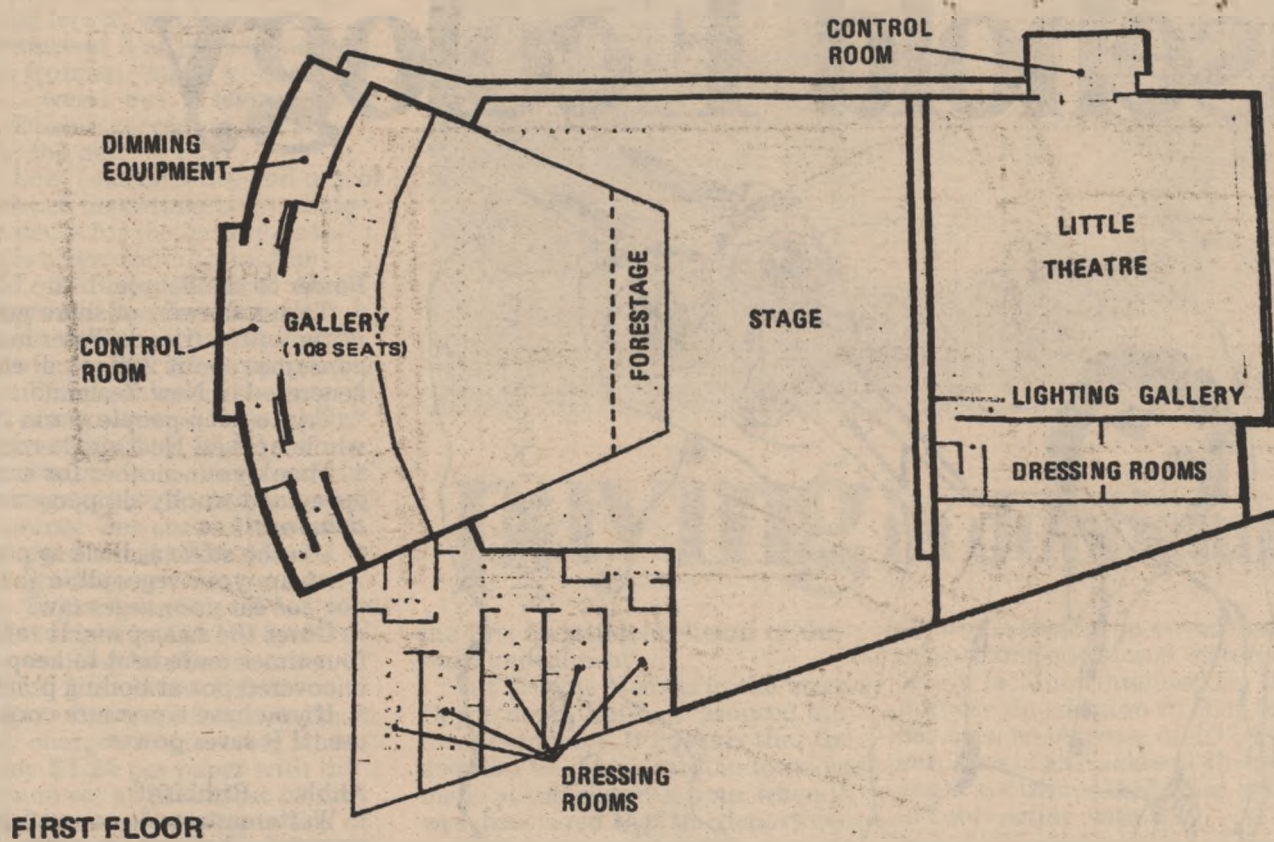
1pm Workshop

Monday 3rd

1pm From Lysistrata by Ari

Wednesday 5th

1pm City Debating Society



FIRST FLOOR

Nin Theatre

- Midnight Festival of the Censor's Greatest
Including *Lolita*, *Taking Off*, *The
or, M-A-S-H*, *Viridiana*
- 8pm Ceremony and Concert
- 8pm Kinetikos Dance Theatre/Music Theatre
- 8pm Comedy of Auckland Trio
- 8pm Kinetikos Dance Theatre/Music Theatre
- 8pm Comedy by Jean Genet: translated
Edward Frechtman, directed by Adrian
Pender.
- Midnight comedy films: *Bedazzled*, *The
Alex in Wonderland*, *Traffic*
- 8pm Horse and Geoffrey Chunn
- 8.15 Jack O'Byrne - Pianist
- 8pm *Opening Ourselves Wide Open*: Capping
written and directed by Nicholas
and Bill Smith

Little Theatre

- April 1pm University Debating Society
- 1pm University Music Department
Experimental Music Group
- 1pm University HART
- 8pm Auckland Male Poets
- 1pm University Feminist Theatre Group
- 1pm University Feminist Theatre Group
- 8pm Auckland Female Poets
- 1pm University ARCSOC Goodtime
- 1pm Workshop
- 1pm *from Lysistrata* by Aristophanes
- 1pm University Debating Society

architects are to be congratulated on this, since designing good acoustics into an auditorium is not the easiest task. Another problem they have solved well is that of backstage noise, and the sound of soliloquies or trumpets warming up off-stage doesn't permeate through to the expectant audience.

Sightlines are excellent, and the whole place has a sense of intimate theatre quite surprising for an auditorium seating over 400 people. Since a lot of the work presented in the Theatre may well be experimental and not attract large audiences, this intimate atmosphere may turn out to be one of the Theatre's main assets.

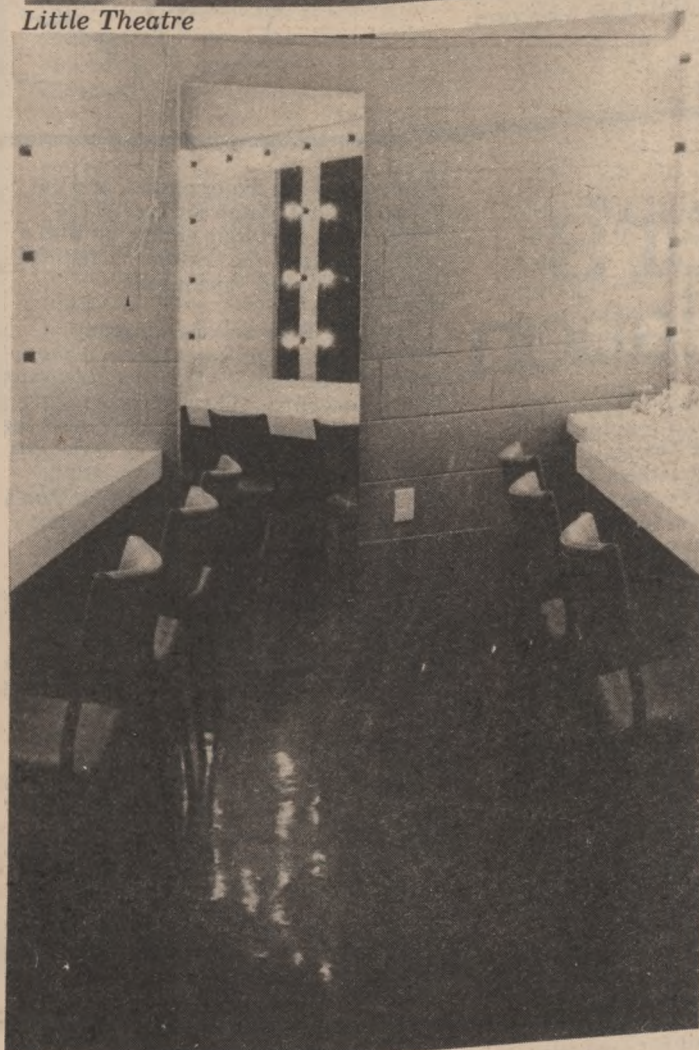
Lights and dimmers were ordered rather late in the piece, but the number of lamps available at present is adequate to light most productions. The only problem could be if both Large and Little Theatres are booked for full stage productions at the same time. The dimmer board for the Large Theatre has 80 channels, and there are at present about 45 lamps available. Access to most of the lights is by means of cat-walks above the acoustic boards. Initiated students will be permitted to man the lighting equipment under the supervision of the technician, who is to be appointed soon.

The Little Theatre is theatrically the more interesting of the two houses, because of its total flexibility and its suitability for productions, exhibitions and happenings of all kinds - even circuses. The stage can be built up using a number of rostra, and lighting can be hung anywhere in the grid ceiling and controlled from any position. Some of the lacks and incompetencies in the design of the Theatre would be hard to credit if they did not exist. One cannot, for instance, proceed from backstage to the auditorium or the control room without going outside or across the stage. But it remains now for the best possible use to be made of what is there. The booking calendar is already starting to fill up for months ahead, with groups as diverse as HART, Theatre Workshop, Young Socialists, Kinetikos Dance Theatre and University Feminists.

Allan Bell



Little Theatre



Dressing Rooms

Paul Gilmour

Murray Carmick

Household Ecology

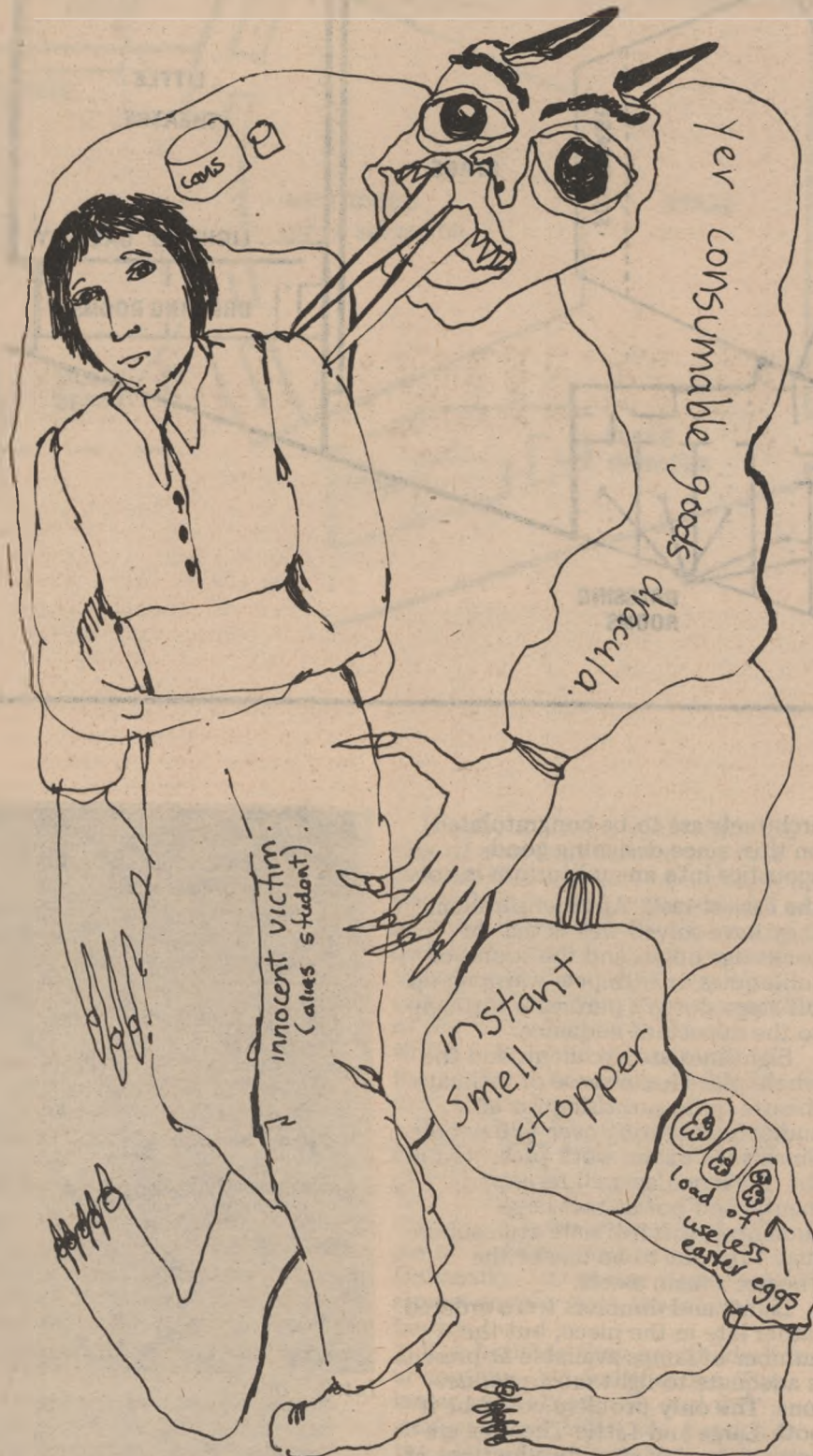
If your heart is in ecology, but you don't know where to begin - here are some practical hints to help keep your conscience clear - and maybe your house clear too.

You shouldn't have junk.

- * First and foremost - don't buy what you don't need. Even essentials like deodorant, cosmetics and platform shoes are essentially inessential.
- * Don't buy what you know is poor quality. Inquire about brand names. Investigate the product BEFORE you buy. The Consumer Institute can help you.
- * Don't give useless presents just for the sake of a birthday or Christmas. Too many presents are unwanted and unneeded. Give your sister a big kiss and a used book.
- * Try a second-hand shop.
- * Be aware that you are constantly battered with commercial messages. Don't get sucked in.
- * Avoid excess wrapping. Carry a shopping bag with you so that you can refuse paper bags.
- * Use products which are recyclable e.g. soft drinks in a bottle.
- * Aerosols can eat away at the ozone layer - avoid them. Remember the law of supply and demand - if enough people demand, the powers that be will have to supply.
- * Buy food in bulk and use your own containers.
- * Best of all - Grow your own!

But I've already bought it!

- * Remember to take care of your purchases. They'll last longer and you'll save money and resources.
- * Keep what could be useful. Keep a jar handy for rubberbands, screws, nails, paper clips etc. You may feel miserly doing this, but you'll probably use them eventually.
- * Don't throw away what may be useful to others. Donate your junk to a jumble sale or sell it to a second hand shop.



Power to the People

- * Take a shower, or share your bath-water with a friend. Water heating consumes about 20% of all electricity generated in New Zealand.
- * Try to keep people warm - not whole houses. Heat single rooms.
- * Thank your mother for another jersey and woolly slippers - and put them on !!
- * Use the stove as little as possible ... steam your veges all in the same pot - or eat your veges raw.
- * Cover the saucepans. It takes four times more heat to keep an uncovered pot at boiling point.
- * If you have a pressure cooker - use it! It saves power.

Ahhh... Rubbish!

- * Wastemasters are conveniently wasteful. They use up water, electricity and destroy vegetable matter which would be better composted.
- * Try instead to make manual separation conveniently useful. Separate what's good for compost; what you can recycle; and what's truly rubbish. Compost and recycle what you can. Give the City Council what's left.
- * Find out where your rubbish is being tipped. Takapuna's rubbish goes into Barry's Point Rd tip, which is gradually turning that corner of the harbour into a great place for seagulls and algae - and nothing else. If you don't like where your rubbish goes, send less rubbish - and write a letter to someone important!

Household ecology is hardly the complete solution for a problem which is entrenched in the roots of our culture. But if your heart yearns for some ecological satisfaction, the home is a good place to start.

Sue Stover

voter's association

A new political watchdog group has been formed on campus recently. It's the Voters Association of New Zealand and its membership will constitute what organisers hope will be a broad political cross-section of social activists.

"We oppose Government behind closed doors as contrary to the intentions of participatory democracy," says one organiser John Hinchcliffe. "The vitality of a society depends on the creative involvement of a number of people."

Hinchcliffe says he's an Executive officer of the Eden Labour Party but other organisers include an Executive officer of Eden's National Party, Ross Mathieson, and former *City News* Editor Michael Hart.

"We are not biased towards any political spectrum," says Donald Brash. "Some of us will be on the extreme right, some of us will be on the extreme left. We're not a shadow Opposition."

The Association has set up seven action groups to work on aspects of New Zealand political life. *Candidate Selection* will be examined by a group led by Ross Mathieson. They'll put forward candidate selection procedures they hope will be

adopted by both major parties, and put an end to what Mathieson sees as the danger of an electorate ending up with a party candidate who is either "a faithful party hack" or an "incumbent incompetent".

Graham White will chair a group monitoring the *Implementation of the present Government's Election Manifesto*, while Hinchcliffe will supervise an *Early Warning Phase* group. Hinchcliffe says the purpose of the latter will be to ferret out information on impending legislation, and his group will liaise with Wellington's *Common Concern* political intelligence organisation.

Other VANZ groups will advise interested organisations about impending legislative changes, liaise with the legal profession, and provide information to the public on rights and opportunities for participating in the parliamentary processes.

Most significant may be a group that plans to advise MPs of community support when they raise unpopular issues. The group's leader Donald Brash cites Russell Marshall on Vietnam, Venn Young on homosexuality and Gerry Wall on abortion as examples of the type of case where VANZ could assist. "We may not agree with them but they're all put in a lonely spot," he says. Brash's group will give mavericks like these an indication of the extent of public support they may have for their stands.

VANZ may be contacted at P.O. Box 31-188 Milford or through its Secretary Anne Ward at 74-740 ext. 732.

FOOD CO-OP

Food Co-op workers are asked to come to a special meeting on Wednesday at 1 pm. See noticeboard for details.

Academic Notebook

I sometimes find it very difficult to reconcile my high ideals about the university as a centre inspired by the spirit of free enquiry with the habitually bossy tone of many of the instructions that are issued to students. Try these two for instance:

First, an extract on tutorials from the Law School handbook: "Permission to join another group will not normally be granted and there must be a sufficiently valid reason for seeking the change. The mere fact that a student finds it

One day basic encounter/sensory awareness

with trained leader
Saturday 24th April
Details: Phone 541-610

more convenient for himself to go to an earlier or later group than the one to which he was assigned at the beginning of the year will not be regarded as a sufficiently valid reason for changing."

Secondly, a piece from the School of Fine Arts handbook:

"The School reserves the right to retain any work produced in the School. Subject to that proviso all work submitted for examination is to be removed from the School on the appointed day. Students exhibiting work publicly are advised that they should not claim any association with the School."

It's at moments like those that I wonder whose education it is that we're talking about.

Mike Hanne

In the Mar Craccum, the from Graeme charges levied Department a lecture-notes. enrolled in fa xeroxing fees ably dismissed scream from a But watc the practice is may be the nu

To date, fo the Science ing students f and other xer handed out d five years ago began the pra are now payin most subjects papers with in range from \$: No maximum the average is time course. (was charged a enrolling this

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This year C first time cha outs. Student Economics ar ies pay \$2 per mum of \$10 departments.

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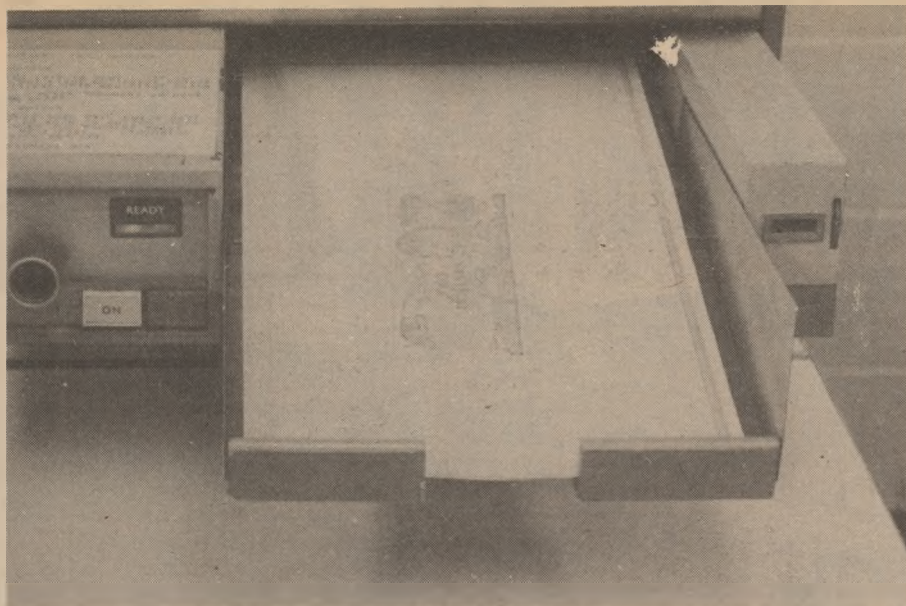
In the March 15th issue of *Craccum*, there was a letter from Graeme Easte concerning the charges levied by the Physics Department and others for xeroxed lecture-notes. Those students not enrolled in faculties which charged xeroxing fees at enrolment probably dismissed it as yet another scream from an "angry young man". But watch out. It seems that the practice is spreading and you may be the next to pay.

To date, four faculties and one of the Science departments are charging students for the lecture-notes and other xeroxed information handed out during the year. About five years ago, the Law School began the practice - Law students are now paying \$1.50 per paper for most subjects, although there are 10 papers with increased costs which range from \$2.00 to \$5.50 each. No maximum fee has been set, but the average is around \$10 for a full-time course. One student however was charged almost \$20 when enrolling this year.

The Engineering School followed Law's example and in 1975, after first consulting the Engineering Students' Association (who naturally objected), they too began to levy charges. Engineering students pay \$1.25 per paper with the maximum set at \$10. Most of the xeroxed material is notes in lieu of unavailable text books, and students receive approximately 100-150 sheets per paper per year.

In the same year the Architecture School joined in. The students however were not given prior notice and with the continuation of the charges this year, there are renewed rumblings among the students. The fee is 80 cents per credit with a maximum of \$14.40, the equivalent of 18 credits.

This year Commerce has for the first time charged for xeroxed handouts. Students in Accounting, Economics and Management Studies pay \$2 per paper and the maximum of \$10 covers all three departments. As in Architecture,



paying in duplicate

the first the students heard of this was at enrolment.

But it is the charges in the Physics Department that have aroused the most comment. It appears that the decision to charge for handouts was made at the eleventh hour when it was discovered that the departmental grant did not cover the costs of the previous year in Physics 200 and the Stage II and III Labs. In Physics 200 the 1975 cost per student was \$4.25 and the Lab cost per student was an average of \$1.32. The increase in xeroxing costs has made these figures higher still for this year. Now students enrolled in Physics 200 pay \$4 for the xeroxed material, and the Stage II and III Labs charge \$2 for full-year courses and \$1 for each half-year course.

And that is the present situation. The reasons given for charges levied are varied. In some faculties textbooks are unavailable, out of print or too expensive for the average student. The departmental grants

are not sufficient to cover the costs of xeroxing additional material and are, in fact, not intended for that purpose. In addition to that there has been an increase of 10% in enrolments at Auckland University, and it is obvious that costs will rise in conjunction with this.

In 1975 students from Faculties which were levying xeroxing charges complained and eventually the question came up in Senate. The four student representatives opposed the charges but Senate decided, in a very vague fashion, to refer the matter to individual faculties and departments to decide. There was no formal policy change and this year's Calendar makes no mention of these additional fees. However, it seems to have been taken for granted that this affords a free rein to all departments.

At the same time many departments applied to the Financial Committee of the University Council for an increase in departmental

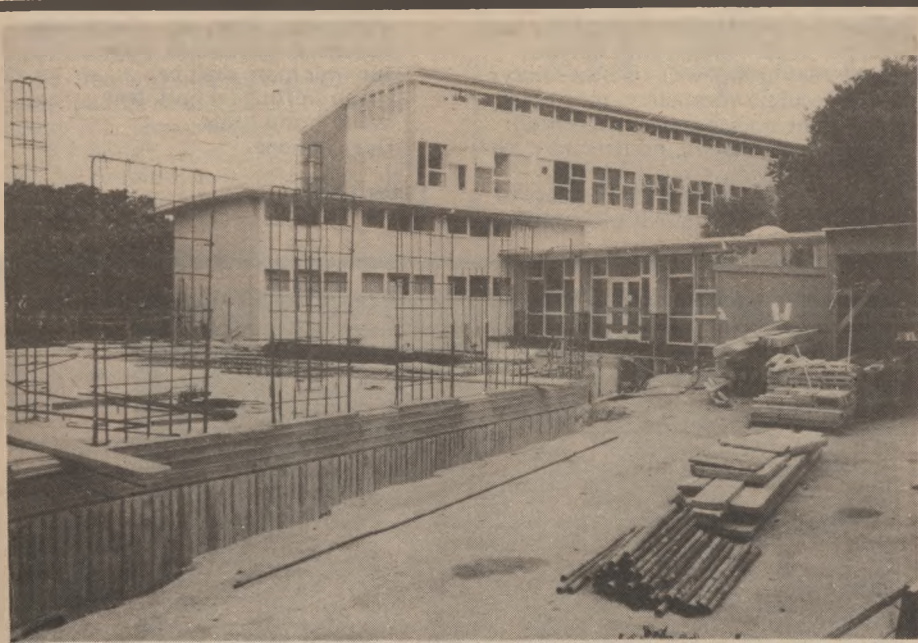
grants, to cover the xeroxing costs. It was recommended by the Committee that they charge students for the material. However still no official decision was announced and for those in Commerce and some Physics papers the charges came as an unpleasant surprise.

The obvious alternative to these charges is that they become part of the Tuition Fees, which for most students are paid by the State. But those unfortunates who pay their Tuition Fees and are also without bursaries would then only suffer even greater financial hardship. This question arose at Elam, the School of Fine Arts, where the costs of equipment are high, and was rejected for the same reason.

But in regard to the present situation - Graeme Easte's letter of complaint appears to have produced some result. The Academic Registrar has drawn the attention of the deans of all faculties to the need to give notice of xeroxing fees in the Calendar and handbooks. In addition to this the Deans' Committee, a standing sub-committee of Senate, has requested all departments to forward xeroxing details (charges per paper, amount of material used, etc.) to it by April. It is doubtful whether any positive action, such as the abolition of charges, will come of it. Nevertheless, the costs should be controlled, a maximum set and the practice limited to faculties where there is no practical alternative. If such steps are not taken xeroxing charges could soon become the rule instead of the exception.

By way of a postscript: in a letter dated March 29th, the Academic Registrar has replied to Easte's objections. Deans' Committee has made his enrolment for the Physics 200 course provisional on payment of the \$4 charge for notes. If the amount is not paid by April 9th, his enrolment will be cancelled. How unkind of the Deans.

Louise Chunn



no job for student leader

At the end of last year a position of technical instructor at the School of Fine Arts became available. It was advertised and there were three applicants, none of whom were selected. The position was re-advertised: this time one of the applicants was successful and was duly appointed.

One of the original applicants was Ian McDonald, a former student at the School. His qualifications were exceptionally high: he was an 'A' student while at Elam, and had the bonus of some knowledge of maths, which should have been of advantage to the position. He was

also an expert on the colour equipment in the Photography Department and was almost solely responsible for its instalment. In spite of the fact, however, that he was clearly the best applicant, he was not selected.

A reason for this discrimination is suggested in an open letter from the Elam Students' Association to the Vice-Chancellor. Ian McDonald was rather actively involved in student affairs while president of the Association three years ago. Dissatisfaction and dissent within the School had caused a certain amount of division among staff

and students and Ian, as president, attempted to resolve this polarization and bring relations into some semblance of harmony, an action not entirely approved of by some members of the staff. The letter continues: "This (discrimination) puts the present and the future members of the Elam Students' Association Executive under a similar repressive threat if they wanted employment with the University in the future." A fear not completely unfounded, nor, perhaps, confined to those students wanting future employment. Such discrimination as is evident in Ian McDonald's case tends to create a restrictive atmosphere - rather ironical, if one believes that art is virtually synonymous with creativity, freedom of expression and other such romantic notions.

There are a few other interesting facts. McDonald told the Fine Arts School that he would be leaving for the U.K. on December 10th, but would be available for an interview any time before that. In response, his interview was rather inconveniently set for the eleventh. He explained his arrangements to the School once again and asked for another date, but was told that this was not necessary, as he was known to them, and his work was familiar.

As a rule, if a position in the School becomes available and if someone known to the staff is suitable for the job, then it is not advertised, but informally given to that person. In this case, however, an exception was made and the job was advertised. These last two

points seem to indicate a deliberate attempt to bypass an outstanding candidate.

McDonald's suspicions were confirmed when he inquired about the reluctance he sensed during the interview to employ him. He was told that it was a policy held by Elam not to employ past students as it would be rather incestuous. However, it is well-known that past students are employed by the University, suggesting, perhaps, that this 'policy' was used merely as an excuse. He was also told that he was rejected on grounds of his 'attitude', that is, because he could not (translated by those concerned as 'would not') make the interview, he therefore was not interested in the job, although he had made it quite clear that it would have been physically impossible to be present at the date set for it. Collectively, the facts seem to indicate a clear case of discrimination.

The open letter makes the accusation of 'politicking', and expresses indignation and disappointment that the School should be more concerned with this rather than with selecting the best candidate, as would theoretically be the purpose of any appointment. It would appear, however, that the School has seen fit to place more emphasis on the administrative side of the position.

And the response of the Head of Department, Professor Beadle, to the open letter? Ever heard of an eloquent silence?

Jill Ranstead

Festival Reviews

Robert Creeley
Centennial Theatre
March 26th

Robert Creeley - in New Zealand, for real? The man himself is more physically alert, perceptive, than you could ever finally glimpse from the literature by, about, for. Simply a man of fine character and energy, gathered into a self that does not subdivide into lesser roles. The insistent, nervous energy which with the lines of Creeley's poems pause and pursue a thought through shifting contours, is not merely an art-style but a life-style. Could be exhausting to live with, but energize yourself with it in a cross-current of conversation and the simple conviction grabs you of the wholeness of the man.

For the uninitiated, Robert Creeley is regarded as one of the half-dozen finest living poets of the United States - which means, today, of the English language. Now aged 49 Creeley was brought out by the N.Z. Students Arts Council in association with the Queen Elizabeth II Arts Council for a tour of the university cities of New Zealand. This tour wound up at the Centennial Theatre on Friday 26th March, with an evening of poetry reading. Creeley's half of the programme was preceded by readings from Allen Curnow, David Mitchell, and Carl Stead of their own recent work. This in itself was a welcome event which put on record for the first time in public several unpublished poems. It should also go down in the critical record. But here it is Robert Creeley that concerns me.

The evening at Centennial Theatre brought to a climax Robert Creeley's packed, creative tour of lecturing, reading poetry, and insistent meetings and conversations. Such energy also generated its own commentary, in a day-book of pieces written (one wonders how they could have been written at all) almost literally on the run. Creeley wrote the last piece while "relaxing" at Anawhata that afternoon with Russell Haley. (The following morning Creeley left New Zealand.) The first piece he jotted down was an impression of flying into Dunedin - seeing New Zealand for the first time. The creative process typically spanned Creeley's entire visit to New Zealand - an integral part of physically being here and reacting to our specific corner of the globe. Welcomely, Creeley's readings ended with a score of these lively, improvisatory linguistic



John Robson

snapshots, some of which must eventually find their way into his published work - our collective souvenir of a remarkable visit.

The first physical thing to strike you is the eye; the one eye, brown; almost, but gently, feral. There is no other eye like it, in its sense of luminous fun, an intense focus mediating between the *in-here* and the endlessly fascinating *out-there*. Then the hip clothes, worn with dandyish disregard. As we saw him in Auckland: the long ankle-length blue coat, blue cloth shirt with mother-of-pearl buttons, the blue trousers and the floppy khaki hat. You could hardly ignore the idiosyncratic decorum of it. Robert Creeley is tall, but one is never conscious of his height. There is no pretension of reaching up for

height, either, in his teaching, reading, or conversation. He projects intensely a sense of private identity - on which there are certain public demands. He takes it, seemingly, in his stride. One of the welcome possibilities of being American is this quality of being yourself in no matter what situation. But one feels that Creeley would be anyway.

The performance of his poems highlights the complete equation of the man with his work. There is this nervous energy that probes with its own idiosyncratic, accurate vocabulary, terms that recur in the poems as in conversation: *measure, information, particularity, possibility, insistence, process, energy, intensity* ... It could be the language of a physicist. At any rate it pinpoints an

insistent interest in process, energy, how things unfold to thought, what is happening in us, in this world when we look at it, and in our words. But most remarkably (and disconcertingly to some) there are the little words, the true ground of his poetics, the trickiest words of all which are defined only by their action. A flight on these, the poems are energy-constructs, not descriptive or metaphoric parallels to a model of events *out-there* which is the case in the typically conservative poem. The Creeley poem is the event. Words are the behaviour, the reality, the focus, as the voice teases shape out of its own modulations and idiom, making it happen, a twisty ellipse of statement ending when it seems to return, back where it came from, like a dancer who ends up back-stage again with a last almost accidental direction of motion.

Sitting over the microphone down there in the lights of the Centennial Theatre, floppy hat, glasses, a cigarette always in fingers or mouth - and that enveloping coat - one could hallucinate in listening to the spurts of quietly sounded words, a character of Samuel Becket, endlessly teasing out a monologue, playing out the words in his head to shapes cunningly, between *now* and *now*. A pure existential situation, the audience superbly ignored for the intimate discoveries of the poem.

How many of the Auckland audience at Centennial Theatre got to this sense of the poems Creeley read, it is difficult to say. I felt there was a decided split in the audience, which, simplifying rather, amounted to a generation split. The evening was carried by the intent recognition of the younger, who went *with* the words, undismayed at the lack of conventional formal traits - metaphor, symbol, rhetorical persons, etc. Their recognition was intuitive, immediate. Here was a poetry that overlapped crucially on living, was in fact direct evidence of this process, this *becoming* and not an arrested metaphor for it, or a still-life of certain perceptions. The words were the perceptions -

... of politics, poetry, friends
Russell, John, Roger, Wystan....

"Hey it was like - it blows your mind - beautiful intensity of that occasion .." words group and re-group the mind behind the quick eye peels back all increment of error each time closer; now it is said, now, or nearly *now*. Nothing eclipses the I of the voice of the gentlest egotist. You teach as you talk, as you write, one intensely whole man. They say: chameleon. But one is one and all alone and ever more shall be a man shifting on both feet as the world turns. One, and one.

Peter Crisp

Christopher Hampton
Savages
Mercury Theatre

Christopher Hampton's *Savages* probably deserved the London critics' award for the best epigram of 1973: "If I had to describe capitalism, I would say it is the process by which American girls are turned into American women." Carlos is a Brazilian revolutionary with a weakness for seducing fresh-faced lassies from the U.S. (he calls it 'infiltration'). He is in dialogue with Alan West, minor British diplomat, whom he has taken as a political hostage.

The conversations between West and Carlos, the captured and the captor, are the centre piece of *Savages*. Carlos's anger at the misgovernment of his country by the current military is paralleled to our interest in West's safety and to West's concern for the mass murder of Brazilian Indians for commercial reasons. The rationale is simple: the Indians occupy land that the government, or the corporations, want. Therefore the Indians must be removed, either by clean-cut military murder, or by the introduction of disease into the tribes. These two strands of plot - the fate of the Indians, West's capture and Brazilian politics - intermingle in the play, and are linked by West's interest in the Indian legends.

The Mercury has made an especially good job of the difficult scenes presenting the Indian rituals, using the enormous stage to good advantage so that the

dances form the backdrop to the major action downstage. But even this skilful staging cannot disguise the fact that Hampton's play does not hang together very well. The two strands run parallel but they are neither made compatible, nor presented as convincing counterpoint to each other.

The main problem is that Hampton is not an angry writer, and he has chosen a subject which requires anger. The epigrammatic style that worked so well in *The Philanthropist* is slick and out-of-place in a play dealing with the extinction of the Indians. But the style is suitable to the hollow, hedging character of the diplomat West, a man who has made equivocation part of his way of life. Paul Scofield, that master of the hollow man, played West with typical brilliance in the original production at the Royal Court three years ago. But even his characterisation could not hold together what are essentially two incompatible plays.

Given this problematic material, the Mercury has done creditably. Waric Slyfield's production knits the whole together more successfully than did the London production, to my memory. Only the stock scene of the mission-trained Indians' choir-practice is such as to bring bad taste into disrepute.

George Henare plays the not-quite-orthodox revolutionary with his usual skill. And the shock ending is enough to shake most armchair liberals from their theatrical spectatorship.

Allan Bell



Michael Tubberly

Festival Det

Today's Co
St Patrick's
March 28th

It is ironic musical event attended by St Patrick's Cathedral for the Sunday.

The program of recently written posers. The composer Mews' *The Love* work is a land as the compositional Maori ch work. It is a v intervals of the limited range, and harmonica

Instrument John Rimmer composers have Passion-tide pl Each of the w formances wit recorders and Hollins playing work. The flu registers and h were superb.

Halfway th Rimmer, on b Association of Peter Godfrey Choir, thankin performances porary N.Z. ch Jack Body's only be descri reassured me t brightest lights To end the

Edward West Photographs Barrington G

It is hard to grapher of Edw exhibited in Au



Church Door



Festival Debate, Auckland Town Hall

Today's Composers St Patrick's Cathedral March 28th

It is ironic to find that the major musical event of the weekend was only attended by some 150 people. But St. Patrick's Cathedral proved an admirable venue for the Dorian Choir's concert on Sunday.

The programme was made up entirely of recently written works by N.Z. composers. The concert opened with Douglas Mews' *The Lovesong of Rangipouri*. This work is a landmark in N.Z. composition, as the composer is the first to use traditional Maori chant successfully in a choral work. It is a very controlled work. The intervals of the chant, with its very limited range, are used both melodically and harmonically.

Instrumental items were produced by John Rimmer and David Griffiths. Both composers have taken the same piece of Passion-tide plainsong, *Vexilla Regis*. Each of the works had stunning performances with Steve Rosinberg playing recorders and bullshorn - and Mandy Hollins playing flute in the Griffiths work. The flute's tone was warm in all registers and her quarter-tone glissandi were superb.

Halfway through the programme John Rimmer, on behalf of the Composers Association of N.Z., gave a citation to Peter Godfrey, director of the Dorian Choir, thanking him for the many fine performances he has given of contemporary N.Z. choral works.

Jack Body's *Carol to St Stephen* can only be described as mindblowing. It reassured me that Jack is still one of the brightest lights on the scene.

To end the programme John Rimmer's

Visions I was performed. It is a work which opens broad horizons to the listener, the medium of electronic sounds and voices proving particularly powerful. It is rare to hear a work of such fine calibre.

Full marks to C.A.N.Z. for arranging a concert of such high quality.

Mark Nicholas

Melanie Safka in Concert. Auckland Town Hall March 30th

People who sit in the circle at Melanie concerts seem to talk a lot. Outbursts of conversation occurred all around me during the first half of the concert. The people sitting in seats G.13,14,15, and 16 were particularly obnoxious and even required withering with my Humphrey Bogart special quint. It was quite difficult therefore, to make an objective summation of the first act, but I enjoyed the way this group used their acoustic instruments in differing blends. Sort of Crosby, Stills et al chamber music. Sort of. It contrasted with the less subtle use of sound that Melanie employed: her amplification was adjusted to emphasise

Images

Contributions of poetry, short stories, graphics and photographs wanted. Post or hand in to Craccum office.

brightness and both her use of sound and her actual arrangements were heavy-handed.

People who sit in the front twelve rows at Melanie concerts clap a lot in time to the music and suggest things that she can sing next when invitations are made to help structure the programme. Someone in row 13 suggested *Jailhouse Rock* but Melanie mostly stuck to brave little girl songs about hanging-on-in-there and putting-a-brave-face-on-things. *It Could Have Been Any Guy* was perhaps the nicest of the genre but even this number degenerated past the pathos it might almost have gotten away with, into downright corn. She started on *Wild Horses* and for a while I thought it was going to work

She felt that it was in order to tell the lighting man about his schmaltzy lighting. Quite right: people ought to be told these things. Melanie ought to be told about her schmaltzy presentation. She could be really funky but right now she comes on like the Partridge Family.

John Robson

Brahms Chamber Music University Theatre March 26th

A better introduction to the University Theatre could not be asked for, the occasion being the second concert in a series of Johannes Brahms' Chamber music.

The Brahms A Major Violin Sonata was given a good reading by violinist Mary O'Brian and pianist Bryan Sayer. However, the problem here was a difference in the two players' styles. Bryan Sayer with his graceful but a little dry interpretation contrasted to Mary O'Brian's strong playing.

An interesting contrast to the music of Brahms was provided by Don Banks' *Sequences* for solo cello Marie Handewart played this formidable work with ease and precision. Her interpretation was meticulous throughout and provided us with a good insight into this inaccessible work.

Perhaps the climax of the night was the performance of Brahms' *Four Serious Songs*, the singer being mezzo-soprano Patricia Lawrey. Her voice is strong and controlled, a pleasing point being her relaxed vibrato. Patricia Lawrey's singing was watched by accompanist Janetta McStay.

The last item on the programme was the famous Horn Trio in E Flat, Opus 40. Peter Lawrence's horn playing was threatened only in the instrument's lower register, where intonation was a problem. He was accompanied by Nicole Nalden on piano and David Nalden playing violin. All in all, a night of fine music.

Mark Nicholas

Festival Debate Auckland Town Hall March 29th

The organisers had an all-male team supporting the motion that "Women's Liberation is a Load of Old Rubbish" and an all-female team opposing same. Three 'ladies' met three bumptious public schoolboys. Admittedly, some of the schoolboys had been away from the dormitory and locker-room for ten years or more, but much of that time had been spent either learning or practising law and so consequently none of them had acquired a very penetrating understanding of the other half of the human race.

The men all spoke around one central thesis:

"Women's liberation is an invention of middle-class women who can get anything they wish nowadays if they want it enough. Therefore Women's Liberation is no longer necessary for the bourgeoisie and the working class women aren't interested anyway so why push it down their throats?"

Unfortunately for any feminists who might have been sitting in the audience, the women in the opposing team tended to agree with this proposition albeit unwittingly. There was a fifteen-second mention of the plight of women in the Third World but by and large lesser breeds and the working classes did not play a very prominent role in the arguments of either party.

The men were, from the outset, hoist with their own petard: in polished grammar school tones, they demonstrated every time they made utterance, that Women's Liberation is assured of battles to fight as long as absurd New Zealand models of absurd English Public Schools are allowed to continue in existence. Much hysterical verbal play was made of a recent *Broadsheet* article on masturbation.

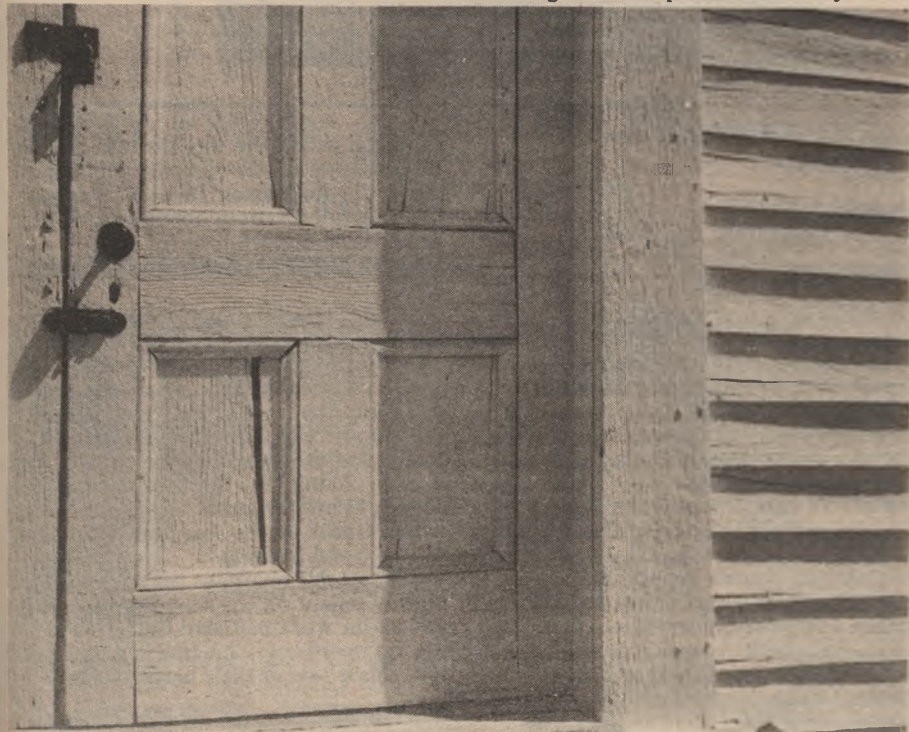
The ladies all stoutly denied any association with such extremist tendencies. What they were advocating was "more goes for women at the wheel of S.S. Male." More doctors, more lawyers, more women in the middle classes. They kept on saying "all we want is the freedom of choice" but as the woman I was sitting with pointed out later, they were just playing semantic games: what *real* feminists are seeking is a change in the options open to *all* men and women and not just the extension to some women of the quote freedom of choice unquote that offers some advantaged men the spoils of capitalism.

The debate ultimately failed because this is not a funny subject: light-hearted debates should have light-weight topics. The Festival Organisers would never have had the bad taste to arrange a flippant treatment of the Maoris' claim to equal rights. They should have shown similar consideration to women.

John Robson

Edward Weston Photographs Barrington Gallery

It is hard to remember when a photographer of Edward Weston's stature last exhibited in Auckland. Partly as a result



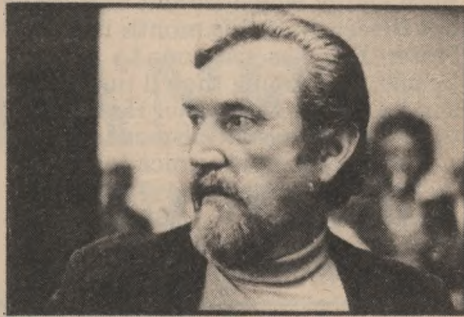
Church Door, Hornitas, 1940

of an unprecedented upsurge in interest in Photography in New Zealand in the last year or two, Cole Weston, the artist's son, arranged to bring 50 prints to display in Barrington Gallery. The number of prints are only a minute cross-section of the enormous output by Weston during a working life that spanned 40 odd years.

Weston was photographing as early as 1903 and was directly involved in the rise and fall of the *Pictorial Movement* in photography, during which time the medium gradually became accepted as a legitimate art form. By 1913 he was already a famous photographer, but became disenchanted with the *Pictorial Movement* because of its increasingly self-indulgent preoccupation with grandiose representation, and with a few others, decided that the straight approach was more suitable to explore the substance of nature with. It is interesting that there was a similar parallel in the history of painting some forty years previously that ultimately climaxed in the impressionist movement.

Weston altered his personal lifestyle during the period of change. He moved away from the city, became vegetarian and began the most creative and prolific period of his life. His photographs from about 1922 onwards all have a simple striking clarity, free from the allegorical and sentimental overtones that characterised the *Pictorial Movement*. His enormous camera produced 8"x10" negatives from which he contact printed onto paper thus producing images so clear, that no matter how closely one examines them, no grain becomes apparent.

When Weston died in 1958, he left all his negatives to his youngest son, Cole, with specific instructions on how they were to be used. Because the photographs on display were printed by Cole from his father's negatives, one could say that they are not originals. However commentators say that Cole makes more beautiful prints



Cole Weston

than his father did. The only practical difference is that those printed by Cole are on sale for \$200, whereas an original signed print by Edward Weston would fetch upwards of \$1000.

Initially, when I first saw the exhibition I was slightly disappointed. I had seen countless reproductions of Weston's work in magazines and books, but the originals by their very size seemed unassuming. One has to get extremely close to the prints for their forceful clarity to become apparent. There are several characteristic curves and spirals that constantly appear in his work, regardless of the subject matter. It is this awful consistency over such a long period of time that assures him a prominent position in the history of photography. This is a show well worth seeing, even for those only mildly interested in photography.

George Baloghy

Hey Joe Revisited

Billy Roberts wouldn't tell me how old he was but it is nearly eighteen years since he wrote *Hey Joe*. The song became something of a folk standard in the Californian area in the early 1960's before getting world-wide attention following its rock treatment by Hendrix and other heavy metal merchants. Billy has been itinerant blues singer, professional wrestler, coffee-house operator, motor cycle racer and after *Hey Joe* made it big.....?

"Well the guy who had been my manager ripped me off. I lost quite a bit of the proceeds and the rights (to *Hey Joe*). This upset me quite a bit with the whole business and I retired to a ranch. I took some very good friends of mineJohnny Walker, Jim Beam, Jack Daniels and we all hung out for about three years and then I decided that wasn't what I wanted to do so I got back my chops as it were and went to Nashville with a friend of mine Shel Silverstein because he thought I was writing some good stuff. So I went to Nashville worked down there about a year and a half. Got almost nowhere. They liked my songs but they didn't want my voice, which is really strange because in California they like my songs and they use my voice on country advertisements. (sings) oh I sung about beer an' I sung about toilet paper Whenever they wanted a country voice they'd call me up and make me sound like Johnny Cash

"Since Nashville I've been writing. Right now I've got about seventy copyrights with the Library of Congress. And I've got my own little four-track studio. I've just released an album. Johnny Cash just cut one of my songs which he hasn't released. Rod Buchanan has just cut a song of mine called *Good God Have Mercy* which should be coming out fifteenth of this month in the States. Roy has just gone to Atlantic and I'm hoping they'll push him and he'll push that tune. He seems to like my songs; he also cut *Hey Joe* and made quite a nice job of it."

Billy first met Sonny Terry and Brownie McGhee in 1960 when they were performing in California and sang in the coffee house he was

running. During the next decade he was to hang out with these two a lot. At more down-at-moments, he even acted as chauffeur for them on East Coast tours. He learnt a lot about harmonica and blues guitar. Having toted bags for these two old bluesmen before, Billy decided to get on the plane with them when they came out here on their Australasian tour and do the same for them here. That way he figured he'd get to show people his record and also have a look around. Distribution bloke at Festival thought it was a *bit too country*.

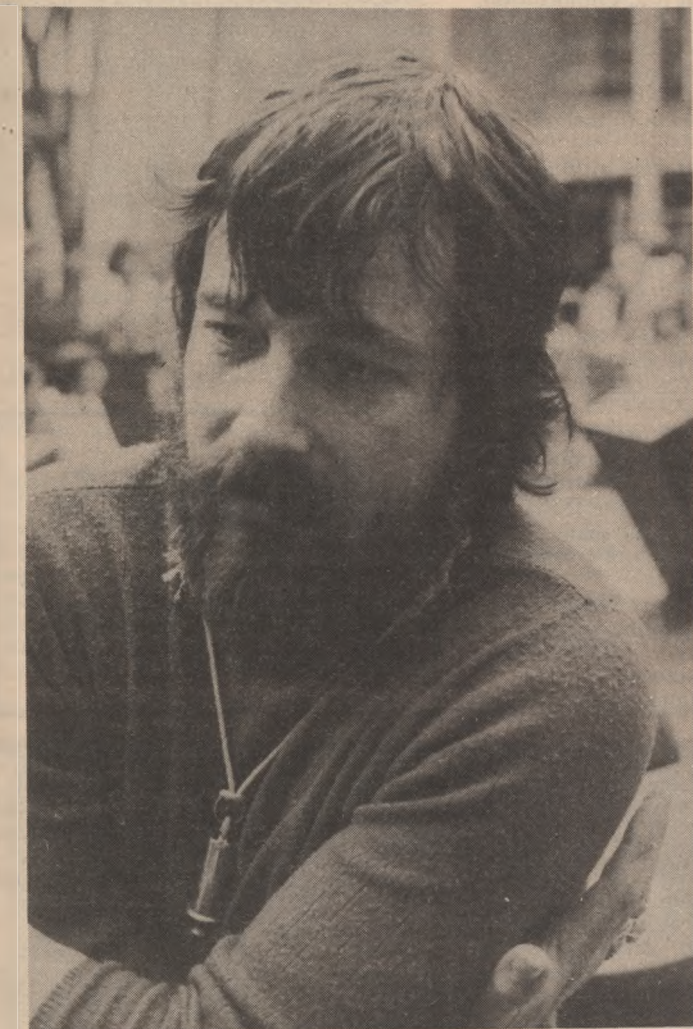
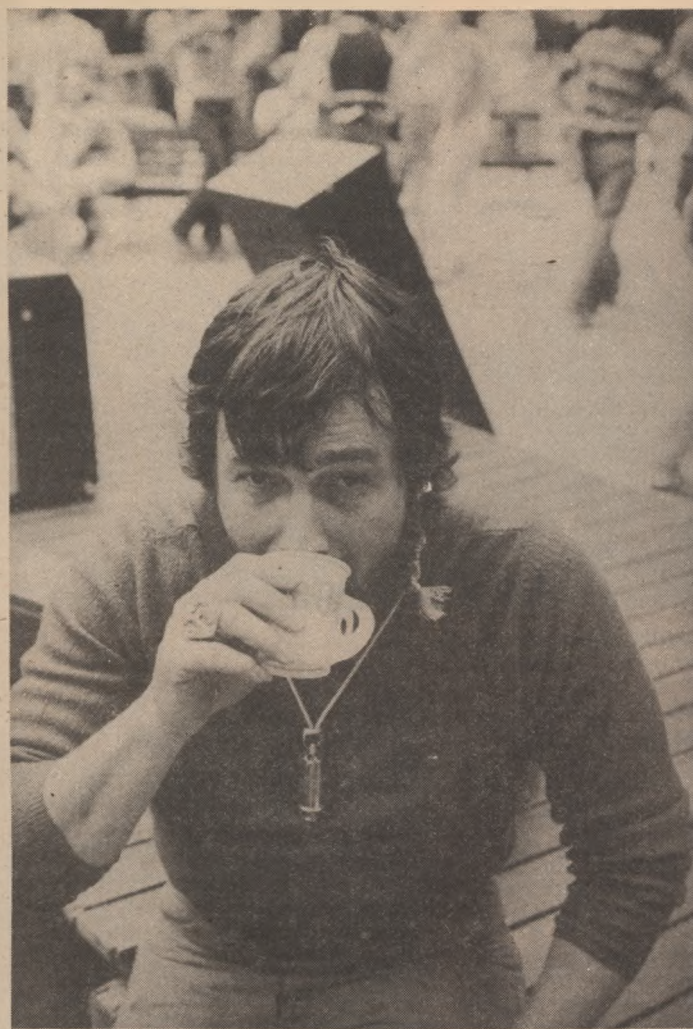
"I'm not surprised, ya know Chet Atkins turned down *Hey Joe*; now it's the other way 'round a rock n roll man turning things down. The rise of quote Country unquote music is nothing new. It's been a major force in Western music for some time. And when it gets put together with other styles floatin' around like reggae along with the funk and the blues then we'll have some music and that's what I aim to do. I see no reason that you can't take that black bottom and put a little redneck top on it. And sweeten it in the middle with maybe some Latin-type guitar. I say there is only one note. We play portions of it.

"And what about that country lady sweetin' up the new Dylan album I'm in love with Emmy Lou Harris. She and Linda Rondstadt have this mutual aid 'n back scratchin' society and sing on each other's records. And on Emmy-Lou's new album there's some lady Sue Starling oh she's got a voice like *hot honey*.

"So country is gettin' into music all around. And another thing if you go to the States, in fact even here and in Japan and stuff, they're tryin' to sell you *country* cigarettes, they're sellin' you *country* blue-jeans, *country* beer, *country* toilet seats. (John Wayne voice) this is Maaarlboro country. (sings) this is bear whiz beer/made out here in the country outta pure bears. So this *country* is comin' at you both in music and through advertising and when the advertising gets hold of something they judge it to be important.

"And I hope to come back to New Zealand soon and do some of that countrything".

John Robson



Photos by Paul Gilmour



Bob Pegg and Nick Strutt
The Shipbuilder
Transatlantic
Record provided by PYE

Mr Fox was one of the bands at the heart of the contemporary folk boom in Britain which saw *Steeleye Span* break through into a wider market. *Mr Fox* was not so lucky and went under. However, the principal song-writer and singer from the group, Bob Pegg, after the good reception given to an extended story-song, *The Gypsy*, decided to pursue the form further. The result is *The Shipbuilder*.

It is difficult to talk about the record without simply giving a paraphrase of the story. In short, it is a gothic love-story revolving around the figure of the Shipbuilder and his love for the White Lady.

The story concludes with the Lady's husband taking terrible revenge on the Shipbuilder by walling him up inside his own ship. Apart from the original sections, the story is developed by the use of traditional tunes and folk-songs.

Even more than Richard Digance, Bob Pegg, who does all the singing, sounds like a traditional ballad singer. His heavy accent combines with the antique flavour of the story to produce an appropriate setting. The musical content, including a long instrumental passage representing a storm, is of sufficient complexity and competence to belie the haste under which it was prepared. It is a pity that Jethro Tull can spend an unlimited time over a record like *Thick as a Brick*, while Pegg and Strutt were forced to record this piece in a week. Potentially, it is of far greater and longer-lasting interest, but is obviously not fully-developed. To sustain interest, you must overlook the technical shortcomings and become immersed in the story and the atmosphere.

Frank Stark

Strawbs
Ghosts
A & M L35428
Record supplied by Festival

Apart from becoming more polished, the Strawbs have changed little over the span of their last eight albums: on this their latest offering is still to be found the impeccable musical arrangements and fine musicianship that characterise their approach. This is especially so on the title track. Eight minutes long, it is divided into three, with eerie music which builds to a climax on the third part.

Lemon Pie is the single lifted from the album ... it got little air play here. It is all about an obscure Lemon Lady who makes irresistible lemon pies and has a catchy little ditty. *Starshine/Angel Win* builds from a quiet vocal introduction with a touch of cello and acoustic guitar towards contrasting passages featuring electric guitar. After a few playings, the next track *Where Do You Go* gets a bit repetitive because it uses

the same riff all the way through and has no outstanding solo to break the monotony: the next track *The Last Auction* provides good variety however and provides an opportunity for John Hawken to use his synthesiser to good effect.

There is nothing special about *Don't Try To Change Me* which could be on any Strawbs album. *Remembering You and I* is a nice soft tune where the vocals and lyrics stand out: the lyrics capture the mood while the vocals are not strained as they are on some parts of the record. Along with the title track, *Gracie Darling* is my favourite. A slow rocker which is easy on the ears thanks to the clever choral backing.

Ghosts demonstrates that the band is heavily reliant on the song-writing ability and guitar work of David Cousins and the keyboards of John Hawken. I think that this is one of their better albums.

Martin Free

Richard Digance
England's
Transatlantic
Record pro

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Records

Richard Digance
England's Green and Pleasant Land
Transatlantic
Record provided by PYE.

The Transatlantic label has a reputation as the bastion of the new-wave of English folk music. Such performers as *Pentangle* and *Mr Fox*, with their synthesis of contemporary and traditional English forms, have made it possible for a new generation of song-writers to escape the wrath of the folk-purists who howled at *Fairport Convention* and *Steeleye Span* and their use of electric instruments.

Richard Digance, perhaps the foremost of this group, has, in fact, been closely associated with *Steeleye Span* as a frequent support act. Pye records have begun to release his work on Transatlantic, beginning with *England's Green and Pleasant Land*. Although not as well-known as his subsequent album *How the West was Lost*, this record presents a fair sample of the wit and irony which are the main elements of his work.

Frequently, his folk-club accent and the traditional feel of some of the tunes may deceive a listener into assuming that these are typical finger-in-the-ear stuff, but nothing could be further from the truth. Both the playing of his supporting musicians and the lyrical content defy categorisation.

The wry bitterness of the title-song and the outright farce of *The Highjacker* are placed against country and rock arrangements to give a range of feeling not available in the standard traditional approach. At the same time, there is never any doubt that Digance is singing English songs, and as the liner notes say, 'immediately and unmistakably Richard Digance songs'.

If you are still not convinced, wait for *How the West was Lost*, it's supposed to be even better.

Frank Stark

Karlheinz Stockhausen
Stockhausen/Wagner, Messaien/
Liszt.

Kreuzspiel; Zeitmasze; Kontra-
punkte; Adieu. DGG 2530443 Stop
(1973 Version); Ylem. DGG
2530442. Both with the London
Sinfonietta, dir. K. Stockhausen.

These performances are for Stockhausen a "completion of the scores" - that goes for the recordings too. In all respects, these are a noticeable advance on, say, the Robert Craft recording of *Zeitmasze* (CBS) or the Bruno Maderna rendering of *Kontra-punkte*. All the pieces on the first record (which span the years 1951 to 1965) are for small ensemble and, as the diagrams of the recording setup on the cover show, considerable victories have been won over the problems of balance which for a long time prevented a decent recording of these pieces. With *Stop* and *Ylem* the ensembles are much bigger and contain synthesizers. As an added headache, the performers in *Ylem* wander around the auditorium. The music aside, DGG has done a virtuoso job in giving each work the aural space it needs.

In fact, all the works here have to do with space. *Kreuzspiel* was written in 1951 and is a prism of steely-bright fragments, which turn out to be organized in huge intersecting circles as the piece progresses. In every sense, this piece (my own favourite on the record) is a masterpiece in "action in a defined space", and it certainly has the same concerns as the work of Pollock and Olson at the time (projecting thought, sound, words or paint into an arena). In *Zeitmasze* too, the unfolding of the piece reveals a series of 'plays' which rendezvous and part over long time-spans - in this case, sound is allowed to watershed around pitch points and then is destroyed or developed. You get a feeling of worlds revolving round one another, eclipsing one another, and, especially in *Kontra-punkte*, of zeniths and nadirs coming and going.

Stop and *Ylem* are works of the late

'60s, and like *Stimmung* and the recent *Hu-Inori*, are invocations of the old gods in the Wagnerian manner (HU, the cover quotes, "is the only name of the Nameless.... this alone is the true name of God"). Both use ascending and descending pitch series - they represent "the ascending human meeting the descending divine", as Stockhausen, quoting Sri Aurobindo, said in his conversations with Jon Cott (*Stockhausen: Conversations with the Composer*, Paladin, \$3.45). This isn't an attempt at hocus or at sounding vaguely 'numinous'. It's an attempt to undo *Gottterdammerung*, the death of the Gods in the last opera of Wagner's Ring cycle. Not for nothing is *Ylem* subtitled 'Phoenix music'. I came to think how different these 'calls' were from the gentle 'regards' of Olivier Messaien's music, how dissimilar were the static, ecstatic rituals of Messaien from the "organic processes" arrived at "by observing specific types of connexion between complexes" in Stockhausen.

The politically-minded Stockhausen, the history-maker, against the religious-erotic Messaien. No coincidence that there was a more than passing resemblance between Wagner in Ken Russell's *Lisztomania* (the face belongs to Paul Nicolas) and Stockhausen, and not for nothing did Liszt's (Roger Daltrey) loveship blast off to pastiche Messaien organ chords. The scene in which Wagner dopes Liszt's cup and proceeds to vampirize him says it all - 19th century composers' invariable habit of composing each others' music was a way of bleeding off each other's energies. All were engaged in ravaging Beethoven's corpse - or, as Harold Bloom's amazing recent *The Anxiety of Influence* puts it, 'wrestling with the mighty dead'. Beethoven's dead hand almost silenced Brahms and Wagner's obsession to 'see Beethoven' led him to his extraordinary relationship with Liszt which involved writing Liszt letters with impossible financial demands in them which led the elder composer deeper and deeper into his own world. In our own century, it is Mahler, the great synthesizer, who has spawned a new religious vs

political war of diversion. So, Messaien, like Liszt, weaves heavenly expanses, full of birds singing the praise of God in European forests out of the world of Mahler's 4th, as Liszt did in his Mountain Symphony from Beethoven's Pastoral. And the answer to this is the Wagner-Stockhausen escape from history and the Christian God in favour of the older deities and worlds beyond this. Ten years before he wrote *Kreuzspiel*, Stockhausen was in the Hitler Youth, Messaien composing the *Quartet for the End of Time* in Stalag VII. The title of Stockhausen's recent *Fur die kommende Zeit* can't but echo Hitler's response in the Berlin bunker - What's it all for? "For the coming man."

Incidentally, the virtuosi who comprise the London Sinfonietta visit New Zealand in August and September for the Chamber Music subscription series and, although they aren't playing Stockhausen, they are not to be missed.

Noel Sanders

Small Talk

There is news in the air of a new band working in a close-harmony, Eagles style of music. Comprising members drawn from *Beavershot*, *Chapta*, and *Snooze*, amongst others, the band is called *Part Time*. Could be that they will be playing in your town soon. Watch out.

The bill for the opening concert in the White Elephant Theatre is virtually undecided. It seems probable that the Wellington band, *Rockinghorse* will be imported for the duration of Capping Week and they will head-line the May 1 concert. Also on the bill is Geoffrey Chunn and his band who turned a few heads at the Orientation Congress.

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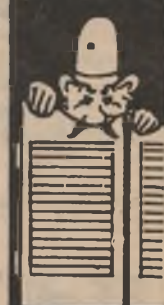
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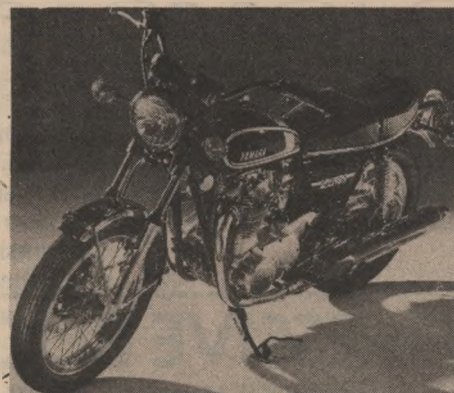


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Dead Cynicism

We hear so much these days about how dead campus is and how the University is not really different at all from the factory or the office where we do our days work and go home, not bothering (or daring?) to think of the large more important issues of the time.

The University in 1976, if Auckland is any indication, is completely different from the learning centres of the ancient Greeks where the student didn't worry about trivial little matters like exams and on-course assessment but actually discussed with and learnt from his teachers. Nor is our University anything like the great Universities of the tenth and eleventh centuries, or like the Spanish Universities of the sixteenth century where Juan de la Cruz found his lecturers addressing the students in Latin, neither the students nor the lecturers even contemplating the use of notes. For in days of old, people actually went to University to learn not to become machine-produced stereotype lawyers, accountants and so-called teachers.

This is, of course, what happens now, because everybody is so busy getting their degree to get a job that intelligent dis-

cussion is almost as rare as the fervent rugby supporter who doesn't support the tour and thinks Colin Meads is a queen. And instead of involving ourselves in intellectual stimulation, some of us who have the effrontery to remain at this "centre of learning" more than three or four years sit back and mourn the fact that everybody else is so useless and become competently cynical.

What a delightful word: cynical. It is so easy to become that in this University when we read so much about caring for the environment and see the mess that is called our Cafe, when we read of concern for other people's property and see our phones and windows smashed, and when we read of the fine ideal of socialism and the evils of capitalism and reflect that most of the idiots here are middle class bourgeois stooges.

Maybe one day we'll all wake up and find out how false everyone else is, and perhaps revealing recognition of falsity will be our first step to the truth whatever that is. Otherwise the lie and fraud that is modern life will continue unabated.

Meanwhile we can pretend to love each other and one day wake up to the fact that frailty's name is not just woman but belongs to everyone. Long live the cynical! Pax vobiscum.

Chris.

Teaching and Assessing

University lecturers are primarily researchers rather than teachers, and promotion in the University is due to research work rather than teaching ability. In consequence, some of our lecturers are not very good teachers, and it is to be expected that some of them will misuse basic teaching practices. One basic teaching practice which is badly misused by our lecturers is assessment.

At school, our teachers were in the habit of setting regular homework and assignments, which were then awarded stars and stamps, or, as we progressed, a mark out of ten. This procedure may be criticised under your pet ideology as being elitist, but it did give teacher some idea of how much we were learning. Teacher could then set up groups A, B and C, which would progress at different levels according to their ability, especially at primary school, where the situation was at its most fluid. At high school, some of us may have been shunted into remedial classes in maths and English as a result of our performance on class work. Of course,

our marks contributed to our reports, but the reports were not then viewed as an end in themselves.

Now at University, we are still getting regular homework and assignments, but instead of doing them for Teacher, we are doing them for Lecturer. Lecturer finds these marks a great help when it comes to making up Reports, but he seems to have forgotten that their main purpose was originally to help Teacher to help us. When students are shunted into tutorial groups A, B and C according to their ability, when lecture streams proceed at different rates, when remedial classes are set up and Lecturer backtracks over work which has been badly misunderstood, then our marks and assignments will be helping Lecturer to help us learn. Until some such use is made of all this on-course assessment, the strain and worry involved is actually helping us fail, and encouraging some of us to drop out.

When Lecturer stops behaving like a tape-recorder and starts behaving like a school teacher, and when our whole University system is correspondingly adjusted, then there will be justification for giving us our homework with its stamps, stars or marks. As it is, on-course assessment gives Lecturer a view of us which is clear but distant, as though we were a line of little black beetles struggling across a sand dune under the blazing sun, some making it, some failing - interesting, but of no immediate concern.

Hugh Cook

Philo

One cannot deny that a degree in Philosophy is no meal ticket. Prospective employers look at one as though one has just crawled out from the woodwork. But the same comment can be made about a lot of Arts degrees, and people should think a lot more about their motives and ask for advice before embarking on such degrees.

That is a sideline. For anyone who points at me and says I chucked in my last masters papers, the reason is not that the work was irrelevant but because two hour lectures don't fit into a one hour lunch hour, and the relevant connections between solo parents benefits and Philosophy of Law cannot be made in a five minute run up Wellesley St. That is not to deny that they can be made. One just has to think. Which is, is it not what philosophy is primarily about?

Sarah Cleghorn

General Meeting Blues

I saw eyes bloodshot, minds clotted with prejudice and many students determined to turn a potentially serious meeting into a clown show. The "trial" of Don Carson allowed itself to degenerate into a blood-letting go-get-him kangaroo court. Seemingly, over half those present did not know the issues involved - at least not well enough. Ironically, they were the most vocal, ever so determined to be drowned by their own noises as well as ejecting speakers offstage who tried to put a little sanity into the meeting. This was not the first time I have attended such meetings. But everytime I walked out of one I was convinced that it would be outclassed by the next.

The student movement in New Zealand - if there is one - has come to a stage of self-ossification. No matter how many times President Mike Walker is forced to say something in his regular bitch column it is highly unlikely to help. The issue is not abuse of student powers nor the betrayal of democratic ideals. For democracy in the spirit of non-participation naturally breeds abuse and thus to cling to that ideal is a farce.

But the issue is the failure of the student movement to chart out a clear course - a course to be social based, a movement that could derive its strength and inspiration from the masses in the greater New Zealand society. And that demands more than obsession in self-interest issues such as assessment, cafe prices, bursaries. But I'm not saying these are non-issues. Far from it, they are symptomatic of a more cancerous disease. And only through involvement in social issues, actively raising our consciousness, can this be recognised.

But why not some may contend since the Association has taken active stands on various social issues? The fact is that while this is true, it is also true to say that these stands are taken as longshots - almost inevitably out of some kind of intellectual half-heartedness. This mental elitism tends to gloss over a real understanding of the issues involved. And the impact is minimal.

While many lessons could positively be drawn from overseas particularly student unions in Asia, their counterparts in New Zealand have chosen to withdraw themselves to a sad state of conservatism and status quo politics. This trend is especially in evidence this year throughout the campuses. To substantiate this, I once got a reply from a student leader when he was asked

Continued next page

Next Week

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Two Minute Drama-Dialogue on the Absurd

Scene I: Student's Union: Craccum Office.

Characters: Students A, B & C.

- A: What's new in Philosophy?
B: (Laconically) The Absurd, man. Philosophy of the Absurd.
A: Oh yeah, - what's absurd?
B: The whole bloody lot. Logical analysis - the structure of meaning ... put each word under the microscope and see what you get. (Student C opens door, comes in and listens.)
A: A dissected sentence.
B: A bloody desiccated sentence. Dried up meaning. Exhausted of all its bloody sense - if it ever had any in the first place.
A: Is that the Absurd, then? Logical analysis?
B: No. They're two different things.
A: Doesn't sound like it to me.
B: (Pauses) Maybe you're right. (Swings his leg over desk and lights up cigarette). You know, - we could do something with that.
A: Like what?
B: Well, how about a Club?
A: Don't be absurd.
B: No, I'm serious.
A: The Village Idiot's Play Centre? The Buffoon's Delight?
B: Its not a bloody piece of cake. The "Centre of Philosophic Absurdity", or nothing. Your logical crap analysed. 10c a sentence.
A: Shit, man, we'd make a heap.
B: We could have a 'Student Disorientation Week' just to launch it.
A: What's the qualification? To join, I mean?
B: A bloody Professorship of course. What else? (They laugh)

Scene II: The same.

- C: What's the brief on Gestalt Psychology?
B: Old hat, man. Out.
C: The whole is more than the mere sum of its separate parts.
B: What's that to do with it?
C: Well, take Behaviourism. Dig it to its separate parts, - its mechanical elements of stimulus & response. What've you got? Bits, man, bits.
B: Tell me more.
C: Like putting your logic under a microscope. Carve it up. Big surgical operation. What's it all mean?
A: The whole in parts ...
C: Your hole. Its cut up, man. Your fucking behaviour, your mind and your emotions. Then they give you the parts on a plate. Fucking mince, man. Crazy. When you leave this bloody place you can put it together again... if you make it. Bloody Humpty Dumpty.
B: That's it then. The "Humpty Dumpty Club."
A: That's a neat need.

whether Auckland rejuvenated to that of student campuses since and Tan Wah I students of Sir injustices in so Meaning that i society are not guess this attit mind of current Zealand.

This year's more potential being investigated of direction. I it has to extend wider to be ab students. Even movement is t Muldoon. The out the petting thinking.

J.H. Chew

Dogge's Life

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Alan Smith

Solo Benefit

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Mister X

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FILM 76

The Godfath
Date: 11th
Time: 7.00
Place: Graft
Admission:
Also availabl
eight-night c
\$3.50 respect

whether Auckland campus could be rejuvenated to a state comparable to that of student movements on Singapore campuses since the time of Juliet Chin and Tan Wah Piew. The reply was: the students of Singapore have a lot more injustices in society to fight against. Meaning that injustices in New Zealand society are not as bad. Or is it so? I guess this attitude typifies the state of mind of current student leaders in New Zealand.

This year's *Craccum* has shown a lot more potential than the last two in being investigative and giving some sense of direction. However to do better I feel it has to extend its realm of interest wider to be able to relate social issues to students. Everything for a good student movement is there including a Mr Muldoon. The question is how to sort out the pettiness and do some clear thinking.

J.H. Chew

Dogge's Life

The 'Images' Column is a welcome outlet for student creativity, but certain standards of competence should be maintained. After all, who wants to appear on a page where any old assholes is printed as a filler? I refer, in particular, to the recent publication of witless trash attributed to one spurious-sounding Errol Dogge.

While I resist all movements to canonize James Keir Baxter, I think that the man's unceasing social criticism, his attempts to widen the range of N.Z. poetry, the Jerusalem experiment demand respect. Similarly, Stephen Chan is not the world's most proficient wordsmith (he would admit it), but his efforts are sincere and he has done much to promote the younger generation of N.Z. poets. Neither deserves Dogge's ill-informed malicious slanders. Clearly, Dogge has no talent of his own and is reduced to denigrating his betters. Probably, he thinks he's being satirical.

'Images' has the potential to become a very worthwhile feature, but please, please, please sweep away the Doggeshit.

Alan Smith

Solo Benefits in Philosophy ?

Philosophy in the style of Auckland University is not really all that irrelevant. Maybe one has to think quite hard oneself to see how what is taught connects with one's own experience: some lecturers can even point the way to this. Others find it harder so one has to do the thinking for oneself.

The main problem I found in four and a half years in the Philosophy Department was not always being able to see the wood for the trees. Provided, however, one kept half a mind on the wood as a whole, while each tree was dissected, the subject was interesting and often useful. It seems that a lot of people are getting drowned in individual trees and forgetting about the wood, which is why they end up complaining that the whole thing is utterly irrelevant to anything else they have ever encountered.

Mister X

The Silent Majority

Letters: Leave at Studass Office or post to Craccum, A.U.S.A., Private Bag, Auckland.

View from Oppressed

I am not in a position to answer some of the accusations levelled against HART and CARE simply because I am not a member of these two organisations. And I doubt if the members themselves can say anything to statements likethey are "infamous homosexuals" and "it is well known among stirrers that you can get money from the Red Chinese embassy in Wellington." To me HART and CARE are making New Zealanders become aware of the injustice inflicted on my people in the name of civilisation.

Your "Concerned Student" (22.3.76 *Craccum*), must realise that for the six million Blacks in Rhodesia there is

nothing civilized about the regime of Ian Smith, which is crumbling everywhere. We got nothing under Smith save humiliation, degradation and being treated as fourth-class citizens in our own country. No doubt some whites will leave Rhodesia when it becomes Zimbabwe and some will find their way to New Zealand. I have lived with these people all my life and I must warn you that they carry a peculiar disease which cannot be cured even under quarantine. Apartheid is just but one of its symptoms. They will disrupt everything that New Zealand stands for. Calling this country multi-racial is going to be a mockery.

Hopewell Seyaseya

BELT UP!



**BELT UP. DON'T MAKE
A BAD SITUATION WORSE!
I DON'T LIKE TROUBLE. DO YOU?"**

—ACTING SUPERINTENDENT RATFORD BOG

Sponsored by the NZ POLECATS Club.

Teaching Time

Having glanced through your letter column for the past few weeks, I detected a continuous upsurge of subterranean feelings among some students this year. I am referring to all those anonymous anti "communist" letters and posters. There is a clear symptom of paranoia. Where are the communists and leftists? I have spoken to a few of those poor innocent souls who were unfortunate enough to be singled out by students as the cause of their illness, I discovered that they were all broadminded and noble kiwis.

May I recommend to this small herd of conservative, unprogressive and parochial students to revise their vocabulary and "concepts" before labelling all those who do not share their plutocratic values and hobbies as "communists". How about helping us to clear off some dust from the books in the political and philosophy sections of the main library?

S. W. Yee

Botany Assessment

Janet Eyre/Tony Wright's article "The Assessment Grind" was inaccurate in singling out the Botany I in-course assessment for criticism. I for one did find the weekly tests a pain but (i) the lecturer Dr. Jensen reviewed every test with all students in small groups (ii) in an informal vote taken, a majority of the class gave their approval to this system (masochism is rife amongst freshers).

Jensen on the contrary serves as an example of innovation in his course organisation. Tapes were provided covering lecture material, lectures were optional and usually were seminars or tutorials, labs were accompanied by slide and tape sets which could be borrowed, and finally Jensen actively sought student feedback.

I agree with the suggestion that the next step is to make a choice of 80% on the final or on the in-course, depending (automatically) on whichever the student does best in. There is no point in discriminating against people who don't make sense of it all until October.

In shaping our Lecturers' behaviour, we may have to reinforce successive approximations, and on that basis I would give credit to last year's Botany I paper.

Keith Beutrais

Zionism or Racism ?

I am uncommitted on the question of whether or not we should oppose South Africa's sports contacts with New Zealand, but it seems to me to be highly hypocritical allowing a person openly expressing anti Semitic views to stand and speak at a AUSA meeting, as was done on Wed. 31 March whilst vehemently sanctioning South Africa for expressing similar views. Where does the difference lie? In the colour of the persecuted?

If the AUSA wishes to promote free speech, what is the big difference between speech and sport?

Race, Colour, Creed.

Events, Services

FILM 76

The Godfather
Date: 11th April
Time: 7.00 p.m.
Place: Grafton Hall
Admission: 70 cents
Also available will be four- or eight-night concessions at \$2.00 and \$3.50 respectively.

JEWISH SOCIETY FOLK EVENING

The Jewish Society in conjunction with Bridge in New Zealand is sponsoring an Israeli Folk Evening. The programme will include David Skinner, Debbie Filler and the Habonin Choir and Dance Group. Lots of Delicious Middle East Food. See you there.

Venue: Cafe Extension
Time: 7.30 p.m.
Date: Monday April 12th
Cost: 50 cents - food extra.

DOG OWNERS !!!!!

Craccum has received a nasty letter from the Traffic Dept about

stray dogs wandering around varsity while their owners are otherwise engaged. They point out that under the Dog Registration Act 1955, Section 15, that "Dogs not wearing a proper collar may be destroyed or sold by Local Authority". So to all you dog owners on campus (and I'm sure that there are zillions of you) please take note. I mean if they put cats back into dairies they should allow dogs into lecture theatres.

F.O.L. RALLY

Eden Park, April 9th
Even students are being screwed by Muldoon. If you don't like it, come along: get in behind Sir Tom et al.

INTER-DEPARTMENTAL DEBATE.

"That science is no more reasonable than mythology".
April 7th - 7.30 p.m.

SPEAKERS FOR:

Dave Williams (Psychology)
Peter Wills (Bio-Chemistry)
Steve Webster (Anthropology)

AGAINST:

A. Poletti (Physics)
Robert Nola (Philosophy)
Graham Wright (Chemistry)
Womens Common Room, 1st floor
Studass Building.

NUCLEAR POLITICS



**you
need
uncle
sam**

Controversy over the questions of nuclear-powered warships and the South Pacific nuclear-free zone appears to be gradually giving way to a lukewarm public acceptance of the National Government's actions. In some quarters, however, the initial disappointment at these decisions lingers on.

Moreover, both political parties offer little hope. Despite its public utterances, Labour in Government lacked the courage to make a firm commitment against nuclear warships and left its options open. National has flatly rejected the whole concept of nuclear disarmament.

While characterized by many as a wildly romantic notion, I believe the nuclear-free zone represents a concrete step toward physically limiting the relentless and all-consuming spread of nuclear weaponry. Leading disarmament advocates claim that such zones, properly defined and constituted, are one of the most effective steps that can be taken. But in a wider sense it was a stand against the whole field of the testing, development and proliferation of nuclear arms. That New Zealand and other small but vitally concerned Pacific nations should join together on the issue gave strength to this step towards mobilizing world opinion against the nuclear folly.

It has been argued since that such

a zone would be difficult to police on the high seas. Nonetheless, it is worth noting that two nuclear-free zones, one in the Antarctic and the other in Latin America, have been established with reasonable success. A nuclear-free zone provides a framework within which unfavourable international attention can be focussed on those who violate it. Furthermore, there is an old saying - 'Nothing ventured, nothing gained'.

Some have tried to sidestep the question of nuclear-powered warships by supporting a nuclear weapons-free zone. However, Rear Admiral La Roque of the U.S. 7th Fleet has said that nuclear-powered warships are generally only used for nuclear weapons because of their expense. Thus, the two are intertwined.

Nuclear-powered warships also raise important practical considerations. Firstly, it seems inconsistent that National should hold a public inquiry into nuclear power, while simultaneously giving approval to nuclear-powered ships. Secondly, these ships carry with them the potential for nuclear hazards. In Japan recently a nuclear-powered warship was found to have emitted radio-active waste into a harbour. Significantly, Denmark, as a nation dependent upon its agricultural exports, has prohibited visits by nuclear-powered ships for fear of the repercussions that any suggestion

of nuclear contamination in her ports could do to her trading relations. Thirdly, if our ports become a base for nuclear-powered warships, they are placed right in the first line of nuclear attack. It is much easier to hit the powerful and elusive Trident submarines, for example, while they are docked quietly at Devonport.

What then are the benefits that we gain by accepting such risks?

In a word, the justification is ANZUS - the alliance with the U.S. and Australia which is the cornerstone of our defence policy. The argument is that concepts like the nuclear-free zone have placed strains on this alliance, as evidenced by recently-released official documents. The Government's actions can thus be seen as an attempt to placate rumblings of American displeasure.

However, as a treaty ANZUS is phrased in exceptionally general terms. Article IV states that 'each party recognizes that an armed attack in the Pacific area on any of the parties would be dangerous to its own peace and safety, and declares that it would act to meet the common danger.....' The accent, then, is on common interest. If it were in America's interest she would defend us - otherwise, there is no real guarantee that ANZUS would be upheld, given the fluid state of international politics.

Thus, I believe the National Government is interpreting ANZUS too rigidly, and is yielding too meekly to American pressure. Instead, we should encourage the U.S. to perceive a benefit or stake in our support and survival, and remind them that their strategic interests do not necessarily coincide with ours. After all, it makes little sense to enter a protective alliance that ensures that we will be one of the first to be shot at. Instead, New Zealand should adopt a doctrine of qualified alignment, thereby placing greater stress on exercising independence of freedom and judgement and protection of our own interests.

Underlying all this, one senses the real reason is a Cold War belief in the need to increase military strength in the face of Russian belligerence. While in the short term it is sensible that a balance of military strengths be preserved, our long term goal must be nuclear disarmament. Rather than doggedly accepting the increasing risk of a nuclear calamity we should work towards a more lasting basis for peace and security. The impetus has to come from somewhere. As a small nation, New Zealand is ideally positioned to provide it.

Martin Gummer