

Carson gunned by NZUSA colleagues

CRACCUM

NZUSA International Vice-President Don Carson must be wishing he'd never attended the Conference of the Asian Students' Association at Chiang Mai in Thailand last November. And the Jewish students who were so vociferous in their attempts during the first term to do Carson in over the expulsion of Israel from ASA will doubtless rejoice to hear that he is in grave danger of being hung on other matters relating to the selfsame Conference.

The question arose at the monthly meeting of NZUSA's National Executive, held in Wellington during the weekend of blizzard and ice, June 19th and 20th. Allegations of 'serious misconduct' by Carson are contained in a letter by ex-NZUSA President Alick Shaw and a report by Petra van den Munckhof, NZUSA's second delegate at the ASA Conference. The main issue concerns Carson's attitude to the Hong Kong Federation of Students, and in particular to the election of the Secretary-General of ASA.

In this election there were two candidates, Chan Yuk Cheung, President of HKFS, and Wong Sing Wah, an ex-President of HKFS and Assistant Secretary-General of ASA. NZUSA's National Executive discussed possible nominations to the Sec-Gen position before Carson left for the Conference, and indicated support for Chan - although no formal motion was passed. 1975 President Alick Shaw wrote to Chan assuring him of NZUSA's support if he should decide to stand for Secretary-General. In the event Carson supported Wong, and Chan withdrew his candidature. Or alternatively, Chan withdrew his candidature, and Carson supported Wong: the question of cause and effect and Carson's part in it is largely what is at stake.

Alick Shaw claims in his letter to John Blincoe, current President of NZUSA, that New Zealand has much in common with HKFS, "based on an appreciation of the very realistic and principled stand that HKFS had adopted in respect of the world situation and the role of students in international affairs. In short, more than any other student organisation HKFS shared our view of the world: that all nations were threatened by two belligerent powers who sought to dominate all others, namely the USA and the Soviet Union." And if that's not your view of how world affairs work, then you're not a very good Maoist.

Shaw feels that Carson has undermined these good relations with HKFS by not supporting Chan (presumably their official candidate), and by adopting a critical attitude to the Federation's personalities and policies. Shaw's opinion is based on discussions between himself and two Hong Kong delegates who visited New Zealand in May, and whose account of the ASA Conference was very different from Carson's own report.

We then come to Document 2, a



further report from Petra van den Munckhof on the ASA Conference. It is obvious that there was a marked lack of consultation between the two delegates, and Carson as head of the delegation must take main responsibility for this. Carson has in fact for some time acknowledged that he was remiss concerning consultation. It is also clear that Petra van den Munckhof laboured under the disadvantages of non-office-holding delegates in such situations, and is in any case no match for Carson politically.

If you find it hard to grasp exactly what is at issue in the above, you're in good company, since most members of the National Executive were at a loss. The case against Carson seems to boil down to two main suspicions: that he did not pursue the ideological and political line expected of him by the rest of the NZUSA heavies, and that he misrepresented the events of the ASA Conference and his role in them. It is against these allegations that Carson had to defend himself when the National Executive convened on the morning of Saturday 19th.

However before the meeting, a good deal of footwork had already been done, largely by John Blincoe, who spent all of Friday 18th flying around the country to acquaint the members of the National Executive with the situation. (NZUSA's Executive consists of the President, three Vice-Presidents, and the presidents of the seven constituent university associations.) In his talks with Mike Walker in Auckland that Friday afternoon, Blincoe conveyed the inescapable impression that he expected Walker would support or even propose a motion of No Confidence in Carson. When he returned to Wellington at 11pm that night, Blincoe told Carson he could expect a No Confidence vote the next day. When the Executive convened at 10am on Saturday, Carson short-circuited the procedure by offering his resignation, which was promptly accepted with

only one dissent.

There seems little doubt that Carson was pushed into this move for fear of having a No Confidence mark against his political record. After acceptance of the resignation there followed five hours of discussion during which it became increasingly obvious that the whole matter was considerably more complex than the accusing documents had shown, and that the discussion should have taken place before the acceptance of the resignation rather than after.

The constituent presidents obviously felt things had moved a little fast. They held their own private discussions after lunch, and came back to the Executive to question the National Officers closely. Don Leonardo, Canterbury's redoubtable president, proposed a motion to "strongly condemn NZUSA President John Blincoe for not consulting Don Carson between May Council and June 16 over allegations made about his performance at the ASA Conference." This was seconded by Mike Walker, and carried with two dissents (Victoria and Otago).

Blincoe, who had vacated the chair some time previously, then moved to recommit Carson's resignation: carried unanimously. Carson reciprocated by proposing that the motion censuring Blincoe also be recommitted. With this done, the Executive rested in the knowledge that it had come full circle back to Go and achieved little except the crippling of relations in NZUSA's National Office.

Round 3 was fought over a day later on the Sunday evening. Carson suggested that he might withdraw his resignation, but this was ruled out by Blincoe on procedural grounds. The motion to accept the resignation was then taken up again and lost narrowly, 3 votes to 4 with 1 abstention, so that Carson remains in office by a short whisker. The motion censuring Blincoe was then rescinded and struck from the record.

There must be some conclusions to be drawn from such a disaster in politics and personal relations. The first concerns Blincoe's handling of the whole affair. Carson was not advised of the moves against him until a few days before the Executive meeting. He had no real chance to prepare a defence, and declared himself to be a "victim of witting or unwitting slander", claiming that he found himself "surrounded by a conspiracy of silence." It is obvious that charges which lay a person's job and credibility on the line require longer consideration and preparation than these were given. If it was urgent that they be dealt with at the June meeting, Carson should have been given at least verbal notice much earlier, or the matter should have been left till July.

It is hard to avoid the conclusion that other NZUSA heavies were out to get Carson, or they would have exercised better judgement in their handling of the situation. Evidence against Carson started to gather over a month ago, and even the AUSA President had wind of a possible No Confidence motion a week before Carson himself knew. Whatever is the truth of the situation, relations between Carson and the other inhabitants of the National Office must inevitably be so strained that the work of NZUSA is seriously impaired.

Carson obviously has a considerable talent for survival, but the matter is by no means closed yet. The campus presidents are not over-impressed at his performance in his portfolio as International V-P, and the fact that they bailed him out is less an indication of support for him than a rebuke to the rest of the National Office and a declaration of *Not Proven* in the case against him. The next move is likely to be a further motion of No Confidence at the July National Executive or Special General Meeting.

One interesting reflection is that, while Carson's part in the expulsion of Israel from ASA did not stir up NZUSA's officers, his ideological transgressions at Chiang Mai have. In fact the whole power line-up involved in the two disputes is very interesting. In the case of the NUIS expulsion we have a bunch of 'grass-roots' students who disagreed on a matter of principle and politics with what Carson had done - admittedly a minority of students, and an objectionably noisy one. And for all the leaping up and down, precisely nothing came of it all.

In the case of the elections at ASA, we have the national officers of NZUSA lining up against Carson on a matter of policy and principle and Carson all but gets fired. Even the constituent presidents, who have a voting majority on the National Executive, were hard put to prevent execution without proper trial. An interesting sidelight on the political impotence of those who nibble away at the grass-roots.

Allan Bell



YW Hostel Closes

"You get used to it", say the girls at Jean Begg House. By this they mean dodging the fall of plaster, calculating which floorboards to avoid, & above all learning to appreciate the panoramic view of the adjacent brick wall. Not to mention warding off the odd prowler who clammers through the louvres occasionally.

The lodging house was built in 1905 and later named after a prominent New Zealand figure in social service, herself

secretary of YWCA in three countries. In 1965 the University Grants Committee donated a very large sum of money to allow the University to take over Jean Begg House for student accommodation. Having served this purpose for only eleven years a lot of people now think it is time the building was pulled down. Herein lies the problem.

Firstly, the government frowns upon the practice of demolishing a building

only eleven years after it has supplied the grant to buy it. Secondly, if the government is satisfied that there is justification in this case and the decision is made to pull Jean Begg down, it could leave fifty homeless female students in its wake. All in all, it's a matter of jumping out of the frying pan into the fire.

I asked the girls where they would go if, as is rumoured, they find themselves out of a home come 1977. Most of them are out-of-towners whose only choice is to go flatting or add to the load of the other already bursting-at-the-seams University hostels. Admittedly, Jean Begg doesn't exactly have a waiting list, but then maybe some people were a little put off by it all.

The house is capable of accommodating fifty-eight but at the moment there are about forty inhabitants. Over the years Jean Begg has catered for both males and females until last year when males were excluded. The reason given for this was that the building is so old that it would no longer stand up to the rough treatment which the males undoubtedly give it.

However, for security reasons three men have recently been added. Just a few weeks ago a severe stabbing incident took place in the YWCA Hostel behind Jean Begg, which, among other incidents, drew everyone's attention to the need for tighter security measures. The girls admit that they have been scared at times but only a small minority have left because of it. It does make a good excuse for the parents to let them go flatting, even though the risk is probably just as great. Some of them have to stay at the home because their parents wanted someone to keep an eye on their little girl in the city. There are of course compensations as far as they are concerned. The board is subsidised and amounts to \$22.50 per week, which covers food, linen etc. and the rules and regulations are reasonable.

Plans are underway already for the proposed new YWCA residence which will take its place. The vacant frontage left by Jean Begg will probably be released for a while and the old YWCA hostel will eventually have to go too. Then the new hostel will be built on the existing land which extends from Queen St. to Scotia Place. The design is one of cluster flats centred around a communal kitchen and lounge. Students of course, are welcome to stay in the hostel but most will find the regulations more stringent and the board a great deal higher. Possibly a separate wing could be allocated for us, subsidised by university funds as Jean Begg is at the moment.

In the meantime, the best is being made of 70-year-old buildings and if Executive Director of YWCA Janet Egan says she finds the prospect of a new building rather exciting, she'll also be sorry to see the 'homely' atmosphere of Jean Begg go.

Julie Pendray

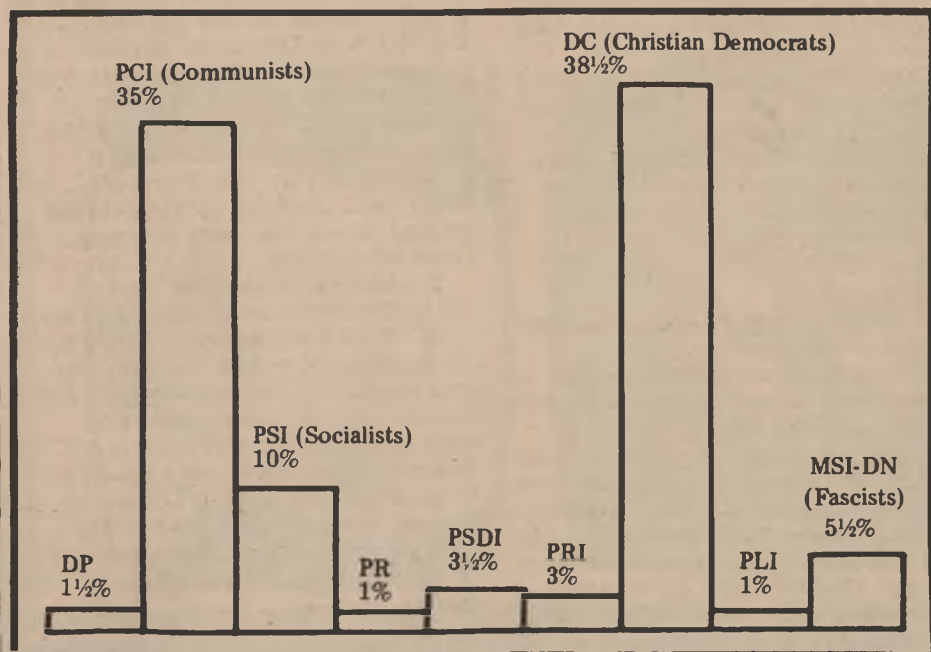
Paul Gilmour

The Italian Election

Italians perpetually cultivate a sense of impending national doom. The leaning tower of Pisa has been on the point of falling over ever since it was built; Venice is always just about to slip into the sea. The most recent scare story with which they have been chilling each other's (and Dr. Kissinger's) spines is that Italy was about to "go Communist". Well it hasn't happened: in last week's election the

Communists failed to dislodge the Christian Democrats as the leading party in Parliament. Italians now have to face the disastrous consequences of *not* quite having the courage to trust the Communists.

This diagram shows the voting for the Lower House, with the parties arranged appropriately from left to right.



Despite the complications created by the existence of so many minor parties, the basic situation is clear. The Christian Democrats, less than 4% ahead of the Communists are, as usual, not in a position to govern alone: they must form a coalition with some of the minor parties. In practice such a coalition would have to include the Socialists and the other centre-left parties who between them could contribute 15% of the vote. But the Socialists, who have often supported the Christian Democrats in the past, have ruled out such a coalition this time - unless the Communists too participate in government. This suggestion is heresy to the Catholic conservative Christian Democrats. So it seems on the face of it as if the Christian Democrats cannot form a workable government.

Clearly, the Communists and the Socialists are likewise in no position to form a governing coalition of their own. In any case the Communists made it clear before the election that, even if they emerged as the strongest party, they would only be willing to enter government in a grand coalition which also included the Socialists and the Christian Democrats! It may seem surprising that they want to share power with their opponents but their reasons were good ones. They knew that no exclusively left-wing government would gain the support from industrialists which is vital if Italy is to make its much-needed economic recovery. They also feared that the Americans might arrange the same kind of

fate for such a regime as they did for the Allende government in Chile.

So how will the stalemate be resolved? With the inflation rate around 25% per annum, the lira declining sharply in value and rapidly increasing unemployment, Italy can't afford the time which is bound to be wasted in wrangling over who is to govern. The Christian Democrats have amply demonstrated their inability to handle these problems - they have after all been the major party in government continuously since 1948. Leading Christian Democrats, and particularly the foreign minister Rumor, are directly implicated in the Lockheed bribery scandal - anyway bribery and illegal patronage have become built into the monstrous, inefficient bureaucracy which the Christian Democrats have created in national and local government. Likewise they appear to have neither the will nor the ability to cope with the strong pressure to legalize abortion (a million illegal abortions are performed every year).

There is already a great deal of political violence in Italy: murders, kidnappings and street-fights. Increasing left-right polarization, and the frustration of Communists, who have consistently since the war received 20-25% of the vote but never participate in government, will certainly result in more violence.

There is no obvious way out.

Mike Hanne

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the symphonia: policy for survival

The origin of the Symphonia of Auckland dates back to 1940 when a small group of enthusiasts called the Auckland String Players was established by Owen Jensen. The String Players progressed steadily and in 1959 when Professor Godfrey was appointed Musical Director, the stage was set for them to be permanently augmented to symphonic strength. This was officially acknowledged in 1964 with the change of name to the Symphonia of Auckland and the corresponding re-naming of the Foundation in 1968. And now the Symphonia is in financial trouble.

Firstly it is necessary to take a look at the situation that exists. We have a time of inflation and an orchestra that is a labour-intensive organisation. Peter Holland, the Administrator of the Symphonia, says that the \$244,000 wage bill contributes substantially to their problem. Wages are a bare minimum but it is a considerable amount of money that has to be found somewhere. The \$244,000 goes to an average of thirty-one full-time musicians, and this hard core has to be supplemented to a considerable extent in order to perform any of the major works. And so what else can the 31 full time players, whose repertoire is obviously limited by their sheer lack of numbers, actually do? They are left with school concerts and working as a pit orchestra for the ballet or opera.

Administrative staff, all four of them, cost an extra \$22,000 a year, and it is obvious to anyone who has recently viewed their working conditions that they are running on skeleton staff. To quote Peter Holland: "I think that administration in the Arts is a dirty word. The first thing people do when they look at a budget is take a large axe and start hacking at administration because it must mean bureaucracy. But it's not. The administration here is directly related to the concerts.

In fact, at concert time the secretary leaves her typewriter and takes up her place behind the ticket counter, while Mr. Holland takes on the temporary role of Stage Manager. He admits this particular task is not a very arduous one, but someone has to do the job.

The Symphonia holds a main series of subscription concerts which consist of eight pairs of concerts throughout the year. Each concert takes approximately a week to rehearse. These concerts are pre-sold the year before at around \$20.00 a subscription. There are 2,500 subscribers who have paid for these concerts in advance, so that is \$45,000 come in to pay for the costs of sixteen concerts. Over the year this leaves the Symphonia with a nett gain of around \$14,000 towards the full-time musicians' salaries. It is worth noting that this would not even cover the Musical Director's salary.

Of course they do other series of concerts, for instance, this year's six-week tour with Ballet Victoria which is mostly out of Auckland and is an unusual tour for them to undertake. More common is the week they recently spent playing for the N.Z. Ballet. The Ballet Victoria tour could bring in around \$20-30,000 towards salaries, but many personal sacrifices are involved for the musicians in undertaking a tour of this sort, and even so there is still over \$200,000 to be found towards the musicians' salaries alone.



The Arts Council has provided a \$245,000 grant for the Symphonia, around \$50,000 more than last year and this is probably due to the deficit incurred. However it is unlikely that any further deficits would be subsidised by the Arts Council.

In fact it appears that if the Arts Council were to disappear the only thing they would be missed for is their cheque. They provide no other service and seem to take a sadistic delight in becoming rather bureaucratic and attaching as many

strings as possible to the money they do supply.

I asked Mr. Holland for his ideas on how the financial situation could be eased and he pointed out to me that he thought that some form of subsidy other than the Arts Council grant would eventually be inevitable due to the fact that this is the way that most large orchestras operate. Mr. Holland also felt that more consideration from local bodies would help their finances. He did not however feel that concentrating on a smaller Chamber group

that could consistently present a higher quality of music would present any solution. It was his opinion that there was not much public cry for Chamber music and it was after all the job of the Symphonia to produce entertainment for the public.

However, the musicians differ in their view point. The question they would ask is "How best can you spend a quarter of a million dollars on music in Auckland? Would it be to create a complete Chamber Group, or half of a Symphonia?"

Perhaps the question is best answered by taking a closer look at the musicians themselves and their position.

Musicians in the Symphonia do not regard themselves merely as entertainers and quite rightly so. Admittedly music is their profession but they are artists and as such deserve some consideration. It is not very satisfying for people who take pride in their work to be obliged to perform in concerts they don't consider to be up to standard.

The problem is in the fact that their present Musical Director's aptitude lies in the larger romantic works that cannot be played by the small core of full time musicians.

The position that the musicians are in is one of paid labour. They have no say in the Symphonia at all and are there purely to provide a service.

During the forty or so school concerts that have taken place this year the programme has never been changed. This has led to considerable boredom amongst the players and the impetus, either positive or negative comes from the conductor. In this case the conductor is not particularly interested in the small pieces that must be played in situations like school concerts, so they are done badly. This must affect the children too; in brief, they are being passed off as not important.

However, it would be financially impossible to hire another conductor to take the smaller works as the present Musical Director is on contract and it would not be viable to continue paying him his rather extortionate salary merely to have his services used for the eight pairs of subscription concerts.

The problem of not producing good quality music is partly due to the Symphonia not retaining some of its better musicians, but part of the problem is also in the day to day developments in the Symphonia which have meant that the musicians' maximum abilities are not required. There is no incentive to do better or even well, or for the musicians to reach their full capacity in their own work.

So you are left with a Symphonia that is costing large amounts of money to run and that is already in financial straits but is providing neither a good quality of music or giving the musicians any satisfaction in what they're doing.

It must soon become obvious to the public as well as to other sources of financial support that the Symphonia is no longer fulfilling its role, and so in answer to the musicians' own question, surely the foundation that exists would do well to consider a complete overhaul of its system and provide Auckland with a complete Chamber Group, rather than half a Symphonia.

Julie Page



NZUSA National Executive

Last weekend between gales I attended the NZUSA National Executive meeting. Items of note on the agenda were the Bursaries campaign, current work on the formation of a National Union of Students and hardy annual, the Asian Students' Association.

The discussion on the Asian Students Association's extraordinary session, and the related issues of the Student Travel Association of Asia, was clouded by the actions of International Vice-President Don Carson at the fifth General Conference last November. CRACCUM will be covering this issue itself. (see page 9). I can only add that there is a great deal of information in various people's hands which is vital to a proper understanding of the ramifications of Don's actions on NZUSA policy alliances and - you guessed it - commercial operations, i.e. the Travel Bureau. The Executive must obtain this information and consider it to be able to decide on the allegation of misconduct, Don's administration of his portfolio, and whether a motion of No Confidence in him is warranted. This will be discussed at a Special General Meeting of NZUSA next month. In view of the personal interests, and of the national furor over the expulsion of National Union of Israeli students last term, the Executive has to be careful in its approach.

The Auckland campus discussions on the National Union of Students have by and large been open and frank. Unfortunately in other areas they have broken down and abuse and counter-abuse have been hurled. I regret to say that at least part of the blame for this lies with NZUSA. Reports presented to NZUSA show an approach that I would be hammered for for arrogance if I presented them to AUSA's Executive. This has now made it difficult for constituent Presidents to operate in their own areas. NZUSA must recognise its mistake and re-establish co-operation at a local level. Bob Lack has had major responsibility for the job of liaisoning with the other campuses, and I think it is vital that students interested in learning about the NUS and helping toward obtaining it should contact him. It is a very important issue and continuity must be maintained. Bob attended the Executive meeting for the purpose of

discussion on this issue. He came home disappointed, as the controversy over Don Carson dragged the meeting out until 9 p.m. on the Sunday night.

The Bursaries campaign produced a reasonably productive discussion. Planning in Auckland is well under way with the combined skills of Janet Eyre, Mike Treen, Frank Stark and Bruce Gullely. As I have already outlined, the protest is being organised on a far greater scale than the last where it was organised on a very short notice. The issues involved are slightly more complex but boil down to the Government's intention to sell Education down the river.

On a local issue there are elections coming up. There is a relatively large number of candidates and, in my opinion, any number of potential issues will be taken up by them. The Executive has recommended that our incoming successors meet with us and discuss their priorities for next year and prepare their plans of policy action. They will then be in a very good position to continue the work of the Executive and initiate their own. As there should be a high level of political activity by students at the time I hope the candidates take the chance to push their issues and face examination by the students. This can only benefit the Association.

Finally, I can report that the steps taken by the Catering Committee at the end of last term have had a beneficial effect on catering finances. Over the last two weeks I have spent a bit of time in Cafe lunchtime queues and hope that they do not provide too great an inconvenience. The cuts etc made are only short term measures and it is hoped that we can make a Christmas present to Mike Samphier of a Cafe that can be run effectively instead of an example of how not to design a cafe. Alterations are proposed which will be discussed in later articles.

I have had little question or criticism of late of the issues I raise in this bitch column. I try to communicate the main issues as they arise and am always ready to discuss them.

Mike Walker

FOOD FILE

Yogurt. It's relatively easy to make. Like most home made foods it takes time, patience - and in this case - yogurt.

Yes - you start off with yogurt to make more yogurt. So - buy a carton of natural yogurt - Swiss Maid works best for me.

Now - scald a pint of milk - (i.e. heat milk until a scum forms). Let it cool until it's just slightly hotter than skin temperature. Meanwhile mix about 1/4c of commercial yogurt with a heaping Tablespoon of skim milk powder.

Once the milk has cooled, stir in the yogurt-skim milk mixture. Make sure all the lumps are gone.

Pour the mixture into a thermos and let it stand until it looks like yogurt - usually overnight is long enough.

Some points - like most recipes - this can be varied. The skim milk powder is not necessary - it just helps the yogurt to thicken more quickly. If you want to make more yogurt, save out a 1/4c of the new made yogurt to make another batch, later.

The commercial culture tends to die after about 3 batches. I'm not

sure why. For those of you who want to keep making yogurt from the same yogurt bug - the best thing to do is to approach all your friends - wink - "Hey man - you got a YO-gurt Bug, Man?" You'll probably find somebody does have one.

Finally - If you haven't got a thermos, improvise something to keep the mixture at about skin temperature. One idea - keep a jar of the would-be yogurt sitting in water on the stove, and turn the heat on every half an hour or so to keep the heat up. Not too good, but it works.

Another idea - keep the mixture in a lidded GA jar, and pack it into a box with a couple of hot water bottles, towels and newspapers.

Last idea - try wrapping the jar in a towel and leaving it near something warm - like the hot water heater.

If it doesn't turn into yogurt the way you expect it - don't worry. Homemade yogurt lacks the finer gourmet garnishings which you find in commercial yogurt.

And if you really can't stand the stuff - watch for a future instalment. I'll be explaining how to cook with yogurt - and how to use up the yogurt that never quite made it.

Sue

newsbriefs

Colloquium on Religious Studies

The third annual Colloquium will be held on the weekend 16-18 July. The centre for activities is the Maclaurin Chapel Hall, Princes Street, at Auckland University.

The Colloquium is organised in response to the expressed need of many people for in-depth discussions on matters of religious concern. In the university there is an obvious availability of people with developed insight who are willing and able to share their perspectives and, equally throughout the community, there are many people who have carefully and enthusiastically followed their own particular insights and who welcome the opportunity to share and test their ideas. Most of us for most of the time remain in our own group of like-minded people. By coming together with others from a diversity of backgrounds we are able to grow in terms of other perspectives.

As in the past there will be a great diversity of presentations this year. For example there will be discussions on Zen Buddhism, Polynesian mythology and Krishna consciousness. The "almost-politicians" of the Clergy for Rowling and the religious significance of the Values Party will be discussed. Questions on the nature of God, the dangers of technocracy, abortion, just war, town planning, alcoholism, psychical research, prisons, counselling, Christian business and teaching morality will be discussed. Specifically theological questions will be focussed on prayer, whether St. Luke was 'materialist or arty storyteller,' the virgin birth from a scientific perspective, Christ and Aquarius, Hell and the Apostolic succession - these are just a few of the forty offerings. Some of the papers will be more academic and some less so. Participants will be travelling from all parts of New Zealand and from the Pacific.

Sports Rep Resigns

Jens Hansen, AUSA's Sports Rep on Executive has resigned recently. Applications are being called for the position and nomination forms are available from the Students Association reception office on the ground floor of the Union Building.

Candidates will be asked to appear before the Student Representative Council on Friday 2 July at 1.00 pm in the Exec Lounge to answer policy questions before appointment.

Who paid for the Theatre?

Of late there has been a lot of dispute around Studass as to who paid what to build the Old Maid, and therefore who should have how much say in running the place. To set the record straight, here is the authorized version of the figures, supplied by the University's Finance Registrar:

QE2 Arts Council	\$ 25,000
Auckland University	214,000
University Grants Committee	149,600
Students' Association	353,000
	\$741,600

Which leaves a shortfall of something over \$200,000 which will probably be split between the Grants Committee and the Students' Association. Studass thus will provide over twice as much finance as the University. Students however have only equal representation on Theatre Management Committee (four reps) plus the casting vote of the Chairman (Mike Walker).

Literary Editor

One John Kovacevich is to be editor of this year's Studass literary magazine.

Election Candidates

Presidential campaigns are underway with two candidates having their posters ripped down by supporters of rival factions. The full list is:

PRESIDENT

Stephen Bird
Max Collins
Hugh Cook
Alan Dick
Henry Harrison
Janet Roth
Peter Russell

ADMINISTRATIVE VICE PRESIDENT

Bruce Clement
David Merritt
Dennis Purdy

WELFARE VICE PRESIDENT

Jos Gibson

TREASURER

No nominations.

SENATE REPORT

The Deans' Committee has met, and their proposals for selection of students for certain papers in 1977 will be presented for consideration at the next Senate meeting (first Monday in July). As a policy, we are opposed to restriction of numbers, preferring instead that the Administration and the Students cooperate to find ways of improving the current inadequate system, so that it can handle the projected intake. (Not to mention a new University in Auckland??) Pragmatically however we recognise that this is impossible before 1977.

We sought and gained representation on the Deans' Sub-Committee for Limitation of enrolments, and again at both the Deans' Committee meetings at which this subject was discussed. The result has been a startling amount of cooperation, and I hope - we have not yet seen the final version - a report for Senate which takes as many points of view as possible into account. This report has yet to be debated in Senate, but the results will be made public in this column as soon as they are available - there will still be opportunity for objection to be voiced. Broadly, our policy has been that if

students must be selected, then it must not be on the basis of pure academic performance - social, vocational, and compassionate factors need also be taken into account. This has been achieved in the recommended 'Criteria for Selection' but these have yet to be debated before they become final.

Internal Assessment is again in the offing. With disturbing reports of student non-participation coming in from all over the Campus, and with the immense new recreational facilities soon to become available, Internal Assessment and its effects must become a major issue. We do not yet have enough concrete examples of these effects - so please, let us know about examples of too-heavy workloads, club difficulties, or any other aspects of this system and its application.

I should clear up one minor misconception. Senate Representatives are elected by the Student Body, to represent the interests of students as a whole in University affairs. (to labour a point, we cannot do this without sufficient feedback of opinion from you, the students.) We are not a part of the Executive Committee of A.U.S.A., being elected and working separately - although we do of course liaise fairly closely with the President for purposes of information and consistency.

Richard Mills

Cyclin the Fu

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Murray Cammie



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Cycling into the Future

The public transport system in Auckland certainly leaves much to be desired especially at 11pm on a Saturday night. How many times have you had to hitch over the Harbour Bridge late one night because you couldn't get a bus? And how many times have you taken a taxi over there at a time when you can't afford one but are afraid to hitch-hike? I'm sure that all of us are faced with similar situations at some time or another. But with the current economic situation being what it is, what is the current economic situation? There seems little chance that Robbie's expensive train-set will be built in his lifetime anyway. And so what can we do to take some positive steps toward bettering the plight of Auckland's transport services.

But wait!!!, what's this that I see on the distant horizon? Gad it looks like ... no it can't be ... argh it's Bicycles!!!!. Hum push-bikes .. well they're in extensive use overseas and have reached

great popularity in places like Christchurch where at peak times they outnumber cars. Already in Auckland there is one cycleway along Tamaki Drive which was brought about following constant harassment of the Auckland City Council, and several letters to the papers by indignant Grannies. Now we are in for a greater storm as cyclists re-arm for the next battle ... a cycleway over the Harbour Bridge. Think back to the beginning of this article, a cycleway then would have meant a short walk over the bridge and on to home. On days with bus strikes (!) this would be especially helpful. A cycleway could be added to the existing Harbour Bridge without any major alterations and at a comparatively small cost. So get set for another bicycle war ... perhaps even a few letters to the papers ... attending City Council Meetings (good for tea and biscuits) ... starting up a petition. This is just one step to make this city worth living in.

Cyclists of the world unite ... you have nothing to lose but your ten-speeds. For further info - Dave Calvert, 74-740, ext 500.



Murray Cammick, Technical Editor.



Television Reshuffle

I want to put aside the headlines which I usually present in this column. The event of last week was the announcement of the coming monopoly in broadcasting services. The present Government announced that among other things, the news services of the two television corporations will be merged before the end of the year.

I believe that the decision will deprive us of a great deal of good and independent journalism which we have had. It will reduce the quantity of news available. It will remove the incentive of competition from one of the few places where it does work. It will allow fewer people to make news - to express an opinion. And it may, if news becomes duller than we have come to expect, discourage people from viewing it. To be briefly emotive, it stinks.

For the purposes of this column, however, I am interested in what it reveals about National attitudes to the place of broadcast news services.

I suggest that the following can be discerned.

First, that finance for news is and should be scarce. News is not a growth industry. At present the television news services are being run down by attrition - no replacements are being taken on. The expansion of television services as part of our economic growth is not to include news.

Second, that the primary function of television is entertainment. It merely provides time for newscasts. Each television service may maintain a separate identity as an entertainment medium, but not in news.

Third, that nothing is obtained for the cost of competition, and that objectivity in news is possible. The acme of news excellence would be two channels presenting the same perfectly objective news and there would thereafter be no room for improvement.

These three assumptions are respectively philistine, oligarchic and false. The fourth assumption is true. That is, that television as a communications medium has an influence approaching that of the Government itself. Television programmes are themselves news events described in the daily papers.

Without developing the full-blown Trotskyist conspiracy theory, it is plain to any analyst of political institutions that since Bagehot's day there has not been much devolution of power away from the political centre. It has become more centralised. The problem for the centralisers is the emergence of rival centres of influence. Television is just such an influence especially when it has a greater budget and more proficient staff than ever before. Public service is an even greater problem for them. Private systems have different priorities: the major item of expenditure for one American network is the million dollar salary of the newscaster.

When such centres develop without inherent limitations (and in New Zealand only a certain viewer scepticism and an early exaggerated concern with economic efficiency could be so described), then centres which want to maintain their authority begin shopping for shackles.

The changes announced will destroy the morale of the service and serve notice that ministerial directions and not journalistic ethics are the ultimate authority. They will cut off the finance and competition needed for expansion. They will provide state broadcasting rather than public broadcasting.

For its fancy footwork, we must admire the Government. The bad old days are back.

***Some readers have had trouble with my name. Tyche is the Greek goddess of chance. Rhymes with 'bikie'.

Tyche

overseas news

100% Jump in Passport Fee

The government has announced a 100% increase in the fees for the Malaysian International passport and several other documents, according to a Bernama report. The Director General of Immigration Encik Mohamed Khalil bin Haji Hussein, said that effective from 1st June, the new fee for the international passport is \$30 and restricted passport is \$10. New fees for other documents are: Group travel Document \$30; renewal of Malaysian passport \$5 a year; and renewal of restricted passport \$2 a year.

Straits Times 1/6/76

The University Council (University of Singapore) refused to have the presence of student representatives from the University of S'pore Students' Union (USSU) in its meeting to decide on the draft Statute. The draft Statute to re-constitute the student union was a result of the University of Singapore (Amendment) Act passed in the S'pore Parliament in November last year. Under the Act, the University Council was empowered to exercise direct control of student activities, and to re-constitute the present union. The draft Statute contained among other clauses the following points:

the University Council is given the right (by the Amendment Act) to write and change the constitution of

the Students' Union and its constituent bodies anytime; to hold the students' money in any way the University Council thinks fit; the power to withdraw facilities provided for the students' Union at anytime without having to provide any reasons; the restriction of political expression to the Political Association only. (The term 'political' was left undefined.) "With the draft Statute out, the stifling situation in which students are placed and the loss of self-determination is even more evident," wrote USSU's president Phung Mei Ying in her letter to the students. USSU's publication, the Singapore Undergrad (March-April 1976) also exposed the University Administration's divide-and-rule tactic of making up the new 'Union' with clubs, and the total control of it 'in the hands of the Minister of Home Affairs'.

Since 1974 the Students' union has organised in accordance to its principle of social justice many activities such as the Anti-Busfare Hike Campaign, the Anti-Repression Week on the Campus, cultural shows for the rural people, Bangladesh Flood Relief Campaign Week, the setting up of the Retrenchment Research Centre, and most recently an exhibition on 'the History and People of Singapore'. To suppress the students' involvement in social issues, the PAP government has resorted to intimidation of the students, arrest and deportation of student leaders and subsequently the Amendment Act. The new Statute is likely to be enforced when term re-opens on 5th July.

The Straits Time 6/5/76 / Singapore Undergrad, March-April '76.

Lecturer resigns on principle

"I want my students to know that I have honoured my promise", says Milan Kalous, embattled Senior Lecturer in History who has resigned because the University Council would not re-instate the marks he originally awarded his students for paper 24.231 (West Africa before 1800) last year. When his original marks were submitted on Nov.17, 1975, they were questioned by the Head of the History Dept. as being biased in the students' favour. The Head of Department then substituted his own assessment of the papers, and suggested a referee who subsequently endorsed his marks. Kalous, on a Humboldt Fellowship in Germany at the time, was outraged and demanded an investigation by the University Council. In the light of the Council's indecision (even after each member was approached by him) Kalous's action was determined.

The Council's actions suggest that the Head of the History Department and his personally suggested referee knew more about the subject of West Africa before 1800 than did a man who has lived, worked, and made a life-time study of the area and its history. In fact, it seems

that New Zealand has a hidden wealth of experts in this field, because it was not even necessary to inform Kalous as to who the referee was, or to bother taking notice of his emphatic suggestion that his students' papers be sent to the two world authorities on the subject, in order to assess the credibility of his marking.

Is it incidental to this matter that Kalous was told nothing about who the referee was until after he had left the country on 23 December? Isn't it interesting that Kalous was not asked at all about his choice of referee? And isn't it interesting that instead of the Chairman of the Dean's Committee nominating the referee, he merely gave assent to the choice of the Head of the History Department? This was the man who had made the second assessment of the exam papers - a choice that seems to have been made not without prejudice or a regard for the "old-chum" network.

It was in the murky light of such goings-on that Kalous emphasised his protest with a promise of resignation if objective justice did not prevail. It has since transpired that certain Departmental Heads have standards of their own (moral and academic), and so Kalous took the only course that he felt was left open to him.

J.D.M.

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28 June 1976

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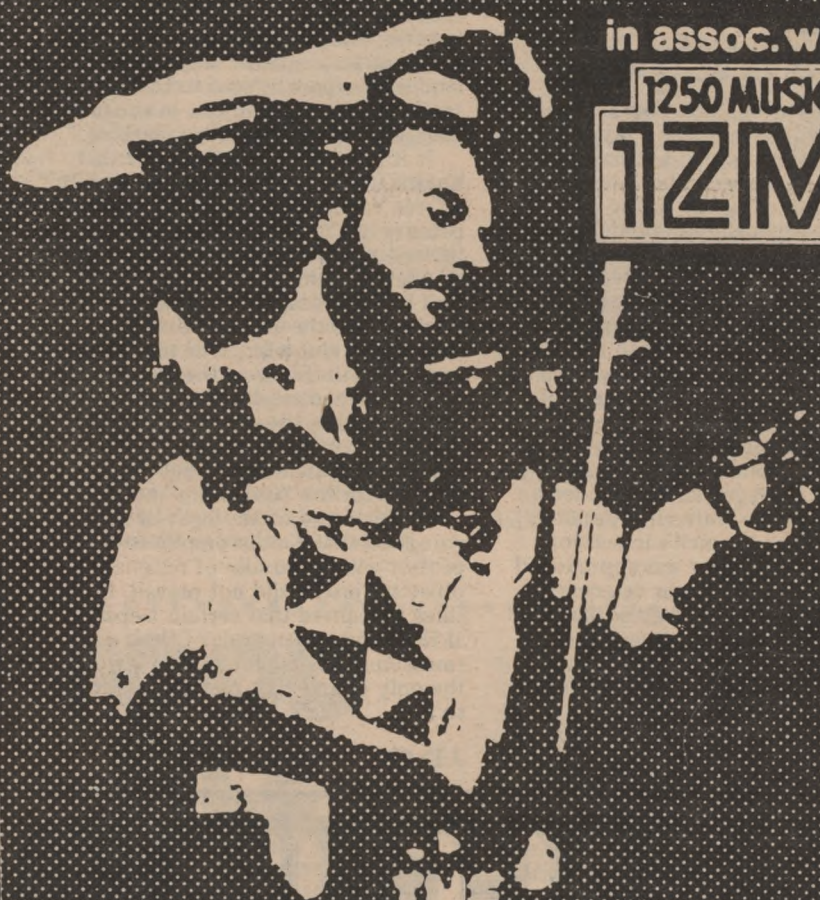
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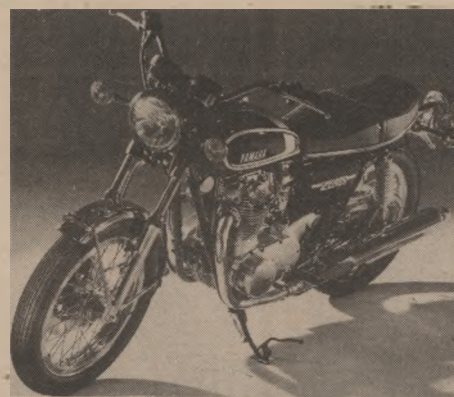
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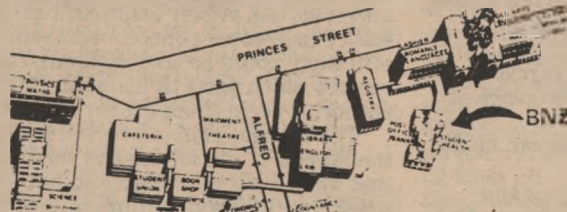
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Stavisky 'Y

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Because the Festival programme contains only brief descriptions of the films, there is always a demand for extra information. I have not seen any of this year's films myself, but I have been able to find some overseas reviews which I shall summarise below. These descriptions have been put together in a hurry, and they are based on hearsay, but perhaps they will help you in your selection of films.

In 1975 Kerridge-Odeon refused to make a Queen Street theatre available for the Festival, and the Festival ended up at Amalgamated's Lido. This year the Festival was successful in negotiating for Amalgamated's Plaza (in Queen St).

The Film Festival is a non-profit-making concern whose organizers are unpaid. It does its best to keep prices down, and its tickets are still cheaper than those of any overseas film festival I know. Some aspects of the Auckland Film Festival need to be administered by Amalgamated Theatres and are beyond the control of the Festival Committee - for example, some aspects of the system of booking tickets. The Festival is also forced by its contract to have an intermission, which creates problems because good short films for first-halves are now very difficult to obtain. This year, however, the Festival hopes that its first-halves will be somewhat better.

1976 seems to me one of the most interesting film festivals that Auckland has had. There is a wide range of films - thirty-five in all - and there are more unusual films than usual, more that could genuinely be described as *Festival* films. It will be interesting to compare and contrast the three

FILM



Hideaways

FESTIVAL 2-15 JULY

films by Chabrol, the two by Herzog. And it is good to see a strong representation of American films, including two late-night 'thriller/horror' films that may shock the purists but delight the real film buffs.

For those interested in films as an art, the major films will probably be *Stavisky*, *Aguirre*,

Mystery of Kaspar Hauser, *Electra*, and *W.R.*; but there are also a number of other off-beat films which may be received just as enthusiastically - *Fantastic Planet*, *Middle of the World*, *Story of Sin*, *Ludwig*, *Mimi*, *Welfare*, *Black Moon*, *Fear Eats the Soul*, the Chabrols, and the American films. It's really an amazing Fest-

ival line-up.

For the general audience, who'd like something unusual but not too esoteric, there is *Stavisky*, *Save the Tiger*, *The Pedestrian*, *Oddballs*, *The Harder They Come*, *Nada*, *Innocents*, *The Way to Pleasure*, and maybe *Memories of France* and *Fat City*.

For kids there are *Hideaways* and *Dunderklumpen*. For older kids, some of the other films may be suitable also - *Harder They Come*, *Fantastic Planet*, etc. Unfortunately a lot of censorship certificates are not known so I don't know yet what to recommend for school parties.

At least one film intended for the Festival has so far been banned by the Censor, with the ban upheld by the Appeal Board: *La Grande Bouffe*. The Board agreed that 'the said film depicts matter which is contrary to public decency' and its exhibition 'would be undesirable in the public interest.'

It is possible that the Festival will have to make a few last-minute changes to its programme if films are banned, or held up overseas. People always grumble about the fact that films are shown only one or twice, crowded into the space of two weeks, but this is the only way that it is financially possible to rent and import the films. It would take a long time to explain all the legal and financial complications involved. The Festival offers Auckland its only opportunity to see most of these films - only a handful, if any, will be picked up by commercial distributors and given a second screening.

Roger Horrocks

Friday July 2 11.15 and 8.15
Stavisky 'Y' Cert. France

Alain Resnais (*Hiroshima mon Amour*, *Last year at Marienbad* and *Je t'Aime*, a film which used science fiction as the basis for a study in time relationships) is a major film director. *Stavisky* is his first film for nearly six years. It's also a more popular, more approachable film than most of his earlier works.

Stavisky was a notorious swindler involved in almost every big political and financial scandal in France during the 1930s. On the surface the film is a lush period melodrama. But more profoundly it "sets out to explore an eight month period of history in all its political, moral and mythological complexity" (Tony Rayns). *Stavisky* is "a mysterious poetic cypher for the contradictions of his time". With superlative performances from the entire cast the film offers an "extraordinarily detailed canvas, part fact and part fiction that constitutes a post-mortem on a vanished era and an analysis of the disarray afflicting the French Left." (The "fact" elements in the film include Trotsky's period of exile in France). As usual for Resnais there are a lot of shifts forwards and backwards in time. *The Nation* and the *New Statesman* attacked the film as 'radical chic' lacking in political depth, but most other critics have been very enthusiastic.

The script is by Jorge Semprun who also wrote 'Z'. The outstanding colour photography by the famous Sacha Vierny. Cast includes Jean-Paul Belmondo, Charles Boyer and Francois Perier.

Friday July 2 2.15 and 5.15
Memories of France France

This is a very recent film and the only review I could find was the *Sight and Sound* one quoted by the Festival programme. *Memories* is a survey of French political life over the last 70 years, as reflected in the story of a French provincial family. It is described as "Brechtian, very funny and beautifully-made". This is a chance to sample the work of a new director, Andre Techine.

Friday July 2 10.45pm late session
Night of the Living Dead 'R16' cert. U.S.A.

If you have any interest at all in horror movies, then you must not miss this late-night screening of what some critics have described as the best horror film ever made.

It was completed on a small budget (\$114,000) by a group of young film-makers and actors. It attracted little attention when it was first released in 1968 but went on to become a 'cult classic' and has since grossed millions of dollars.

Seven people take shelter in a farm house as a squadron of corpses, resurrected by a freak dose of radiation, try to break in and eat them alive. *Newsweek* says that what gives the film its special chill is the everyday character of the enemy. 'The monster here is not some giant order of coleslaw gone mad but average citizens turned malevolent'. It explores 'the paranoid fantasy that the enemy is everywhere and coming to get us.'

'We started out to make a regular suspense movie' said 28 year-old director George Romero. 'Then we decided to go for broke and really throw in a lot of gore. We also thought we'd have a lot of fun with the dialogue.'

Saturday July 3 11.15 and 2.15
Hideaways U.S.A.

A Festival film for kids based on E.L. Konigsburg's book *From the Mixed up files of Mrs Basil E. Frankweiler*, which will be well-known to many young readers in N.Z.

A brother and sister run away from home and are able to hide out in the Metropolitan Museum of Art, exploring New York city by day. To judge from reviews I would guess that children from 8 up would enjoy this one, especially if they're interested in art, and it shouldn't be too painful for adults. One critic says it's a bit long (105 minutes), and the music is 'syrupy', but it is still an enjoyable, offbeat little film with lively children and excellent use of its art-gallery setting.

Saturday July 3 5.15 and 8.15
The seduction of Mimi
Metallurgico Ferito Nell'onore
or *Mimi the Metal Worker, His Honour Betrayed*. Italy

A film by a woman director about the male double-standard (among other things). Let's hope this one squeezes past the censor. Lina Wertmuller who also directed *Love and Anarchy* has a growing reputation in world cinema.

Mimi is a bawdy and fast-moving comedy about a Sicilian man, his problems with the Mafia, his affair with a woman who is a Maoist, etc. The actors are excellent - Giancarlo Giannini (*Mimi*) is 'marvellously droll' and Mariangela Melato (the Maoist) has been described as the next superstar of the Italian Cinema.



The Seduction of Mimi

Sunday July 4 2.00

Ballad of a Silk Tree (Nemu-no-ki no uta) Japan

Mariko Miyagi, the director of this Japanese film, established an institute (The Silk Tree Institute) in 1968 to aid physically handicapped children. In 1974 she made this feature-length film about the everyday life of the children who live there, including Yakko, a 10 year old girl with a brace on her leg, and Hidetoshi, a boy whose parents suffered in the atom bombing of Japan. The film recreates dramatically some of the experiences of these and other children.

I cannot locate any reviews, but I am told that the film received a special citation from the Japanese Ministry of Education.

- and on the same programme:

Sunday July 4 2.00

People of the Metro 'G' Cert Czechoslovakia

A Czech film directed by Jaromil Jires (whose *And my Love to the Swallows* was a popular film in the 1974 Auckland Festival). *People of the Metro* consists of three linked stories about the lives of workers on a new Prague underground railway system. Ken Wlaschin remarks: 'What Jires has done is to take ostensibly dull documentary material and infuse it with warmth, charm and individuality'. The first story concerns a divorced couple, the second an old construction worker, and the third a happy-go-lucky excavator who digs up a valuable Roman coin. A pleasant, low keyed, humanistic film with good photography by Jan Curik.



The Invitation

Sunday July 4 5.15

The Invitation 'G' Cert Switzerland

This sounded at first like a minor film, but I find that it won a Special Jury Prize at the Cannes Festival and that several reviewers (such as Penelope Gilliatt) have given it rave reviews.

Claude Goretta, a Swiss director, was originally a member of the 'Free Cinema' movement in Britain in the mid-1950s, when he co-directed *Nice Time*. The present film, made in 1973, traces what happens when all the men and women who work in an insurance office are invited to a country house for a long party. One critic calls it "a cool, refreshing and observant film containing a lot of shrewd and amusing satire." Penelope Gilliatt describes it as "bewitchingly attractive" but adds that "for all its appearance of being simple and anecdotal, *The Invitation* is also a profoundly political film."

Sunday July 4 8.15

Nada R18 (Festival audience only) France

This film by Chabrol was almost banned but it scraped through with

the 'R18 Film Festival Audience only' certificate. (That is, it can't be screened outside the Festival.) Auckland audiences tend to under-rate Chabrol whose films are unpretentious but shrewd and stylish. There are three of his films in this year's Festival which may help to make Festival audiences more sensitive to his style.

Nada (Nothing) concerns a terrorist group of that name which



Nada

plans to kidnap the American ambassador in France. Critics have described it as 'a tough film', 'a disturbing study of violence on both sides of the law', and 'a political thriller with a dose of black comedy.'

The three Chabrol films feature the same excellent cameraman (Jean Rabier) and editor (Jaques Gaillard).

Monday July 5 11.15, 8.15

Fear Eats The Soul (Angst Essen Seele Auf) Germany

There are plenty of Fassbinder enthusiasts in Auckland following films such as *The Bitter Tears of Petra von Kant*. This is supposed to be his most accessible and popular film, though as usual it involves stylized acting and much emphasis on decor. It describes the relationship of a 60 year-old woman cleaner and a young Moroccan emigrant labourer who decide to live together. Their unusual relationship is the target of moral outrage and racial discrimination. This tragi-comedy of social prejudice won the International Critics Prize at the 1974 Cannes Festival. Those who found Fassbinder's films too slow, too weird, or too indulgent might like to try again with this one, which is likely to be more to their taste.

Monday July 5 2.15, 5.15

The Son of Amr is Dead (Le Fils D'Amr est Mort) Belgium

Often compared with *The Passenger*, this Belgian film describes the voyage of discovery by Pierre who is trying to find out why a Tunisian friend has killed himself under mysterious circumstances. The death has political implications.

Although this is Jean-Jaques Andrien's first feature film it won the Grand Prize at the Lacarno Film Festival. This "deeply personal" film could signal the beginning of an important career.

Tuesday July 6 11.15 and 8.15

The Middle of the World Switzerland

John Berger wrote the script of this new film by Alain Tanner, Director of *Return from Africa* and *The Salamander*.

"It is the story of an affair between a pleasant middle-class engineer and an Italian waitress at the bar of a hotel in a small country town in Switzerland, thought of as 'the Middle of the world.'" (Harold Clorman). "The man fails, for all his good will, to realize that the girl wants to be known more profoundly than through the satisfaction of her sexual or possibly marital relation-

ship. She wants to be something more than the object of his desire or protection."

The *New Yorker* sees it as "a film of tremendous simplicity with a complex intellectual overlay". The "simplicity" involves long scenes of love-making (shot in long takes) and a lot of humour and eroticism. The complexity involves profound implications about the liberation of women and middle-class lifestyles. Some critics think that the combination of these two elements is unsuccessful, but others give the film the highest praise - "one of the best, most innovative films about the nature of love" (*New Yorker*).

Tuesday July 6 2.15 and 5.15

Down The Ancient Stairs 'R.18' Cert. Italy

I can't add anything to the programme comments on this recent French/Italian co-production:

Set in Mussolini's Italy of 1930, *Down The Ancient Stairs* is the story of a doctor who, in eight years, has not been outside the psychiatric hospital he runs in Tuscany. In that time he has devoted himself totally to looking for 'the microbe' that causes insanity. His hospital is his private kingdom where he manipulates the lives of both patients and doctors - in particular the women. His kingdom begins to crumble with the arrival of a new woman psychiatrist, and the need to question not only his own sanity but that of his country, when he is exposed for the first time to Fascism.

Director Bolognini will be remembered for his excellent *Metello* (Auckland Festival 1971).

Wednesday July 7 11.15 and 8.15

The Mystery of Kasper Hauser (or Each Man For Himself and God Against All/Jeder Fur Sich Und Gott Gegen Alle) Germany

Another film by Herzog, and certain to be one of the most important films in this year's Festival. It is based on the true story of a man who appeared in 1828 in the streets of Nuremburg after a childhood spent shackled in a dark cellar. He had to be taught everything from scratch. According to Tom Milne, Herzog may have made this film as an 'antidote' to Truffaut's *Wild Child*. Herzog makes superb use of the unusual physical coordination and hyper-active eyes of his leading actor, a non-professional actor who was himself immured in prisons and asylums from the age of three.

Some viewers find Herzog's films odd, pretentious and slow-moving, but they seem to me to be thoughtful and original. Incidentally, Herzog worked on this film with a different camera-man (Jorg Schmidt-Ritwein) from *Aguirre* (which was shot by Thomas Mauch). The editor is again Beate Mainka-Jellinghaus.

Wednesday July 7 2.15 and 5.15

Confrontation 'Y' Cert. Switzerland

"So far, the resurgence of feature-film making in Switzerland has been mainly due to French-speaking directors, but *Confrontation* shows that the German-Swiss are not letting Geneva make all the running." (Penelope Huston).

The film reconstructs a little-known historical event: the assassination in 1936 of the leader of the Nazi Party in Switzerland by a Jewish student. The assassin, David Frankforter, was released from prison in 1945 and now lives in Israel. He appears at the end of the film and discusses his actions.



Night of the Living Dead



The Story of Sin

The film has received lukewarm reviews from some critics who found it dull and awkward. But others describe it as an excellent piece of historical reconstruction that has a lot to say about the climate of opinion in which Fascism flourished (and could flourish again). It recreates the atmosphere of growing fear and suspicion in the Thirties, and conveys uncomfortably to the spectator the personal sensations of a Jew in Hitler's Germany.

Thursday July 8 11.15, 8.15

Wrong Move (Falsche Bewegung) Germany

Yet another German film, this one by a young director - Wim Wenders - who has been greatly influenced by American film-makers. The script, by the noted dramatist Peter Handke, describes the picaresque wanderings of young Wilhelm Meister. I haven't been able to find out much more about the film but I note that *Newsweek's* article on German films (Feb 2 1976) includes the 30 year-old Wenders among the most important new directors. Screening the work of new directors is an important function of a Film Festival, and it will be interesting to sample Wenders' film.

Thursday July 8 2.15, 5.15

The Harder They Come Jamaica
This Jamaican feature film (1971)

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Tightening the SCREWS

ACTION

The buildup to the day of education action planned for July 23rd will require much work - anyone who feels sufficiently strongly about the announced cuts to get involved should either contact Bob Lack in the Association Office, or attend a meeting of the Bursaries Action Group to be held in the Council Room at 4 pm on Thursday 1st July.

However with costs of luxuries such as milk, bread, electricity etc. doubling since that rate was fixed, it now falls short - miserably. Students are now wanting (and

three times a year rush. The payments could even be staggered.

Bursary Anomalies :

The current STB is paid to all full-time students who meet the academic requirements. The requirements are one of the bones of contention that students have with the Government. To gain the STB you must have

- (a) Higher School Certificate
- (b) Bursary
- (c) Under 12 in Sixth-Form Certificate
- (d) Leave school with UE and return two years later.

All in all these regulations leave a lot to be desired since they do not cater for the student who enters University sans Sixth Form Certificate. Marriage may in some cases increase your Bursary but not in all. This leads to some interesting speculation does an A+STB Married to a B+STB abated get Boarding Allowance, and can you get a Hardship Bursary ? Talking about Hardship Bursary ... you cannot get it unless you are already receiving some sort of assistance.

of the employment restriction of six hours a week. This means that you cannot supplement your meagre STB with outside employment without the possibility of having it stopped. (Remember that piece of paper you signed at the beginning of the year of course not, but this point was stipulated.)

Postgraduates

No Ph.D. students receive STB. Why is it that the so-called intellectual elite of the University get no Governmental assistance ? Their plight is especially sad since because of the heavy workload they are unable to get part-time jobs.

Wot You Can Do

AUSA in all of its infinite wisdom has decided to lay upon you over the next month or so a very heavy campaign to indoctrinate you into getting up and marching down Queen St. In the following weeks you will be flooded with pamphlets and more extensive articles in CRACCUM. You will hear speakers in the Quad talking about Education and Bursaries in general. On the day



Bursaries March 1975.

always have wanted) an inflation clause in the STB scheme with suitable adjustments during the year as the Student Consumer Index is announced. If workers get wage adjustments, then why not students? What about the time when Bursary comes out ? Half-way through the first term doesn't really help you to buy the textbooks that you need at the beginning of the year. And why can't the thing be paid out on a fortnightly, or at least on a monthly basis ? A system that involves a constant dribble is better than a

And what about Orphans ? Seemingly the Govt. thinks that since you are an Orphan you must live at home and therefore can only receive STB abated. If you are Part-time here you miss out completely on STB but receive a Fees Bursary.

Employment Restrictions

While the Government must concede that the STB is not a living wage, especially when abated, students are restricted from sustaining themselves by working because

you will be asked to forsake your lectures and tutorials and take part in some fun things. For a start you can read articles like this in CRACCUM. You can talk about the whole sphere of Education Cutbacks with your friends, family and even your lecturers/tutors. Take part in the lecture boycott. Be duped and lead. It's really for your own good. As the poster says

Bursaries Take a good look at what you are getting.

Dave Merritt

Before me sits a file, a big file. About two inches thick. It contains a mine of information about Bursaries, Education cut-backs and Governmental spending. It encompasses the era from Holyoake (remember him), Marshall, Kirk, Rowling and finally The Right Hon Bob Muldoon esq. It shows NZUSA and AUSA submissions to the respective Governments concerning STB, reduced Grants, Bursary payment and information delays, lack of Governmental Gazetting, incompetence on the part of the Minister of Education and the Department of Education from both Governments. It shows the long and hard fight that the Students' Associations have had to gain, looking back, very little. The introduction of the Standard Tertiary Bursary must be viewed as a highlight in the struggle for a fairer Bursaries system but now we are at a stage where the anomalies and loopholes leave it, at the least, very unfair. I am told to produce a piece of student journalism that covers the whole Education muck-up in 1200 words. How this is done only you can describe.

Back to the file. ALL that file ! What is wrong with the Bursary system must surely be found here. But just a brief flick-through is depressing. There is so much ! Perhaps I'll start with the obvious.

"AUSA is holding a day-long boycott of lectures on the 23rd of July in protest at the whole sphere of the National Government's Education Policy. (It really is hard to find something there that we agree with). To encourage students to stay away from lectures there is arranged alternative amusement of bands, speakers, forums, marches. There will be a march down Queen Street with ATI and CTI students during lunchtime and hopefully a mass rally in the Town Hall of other interested groups that night." Message Ends.

What the hell is wrong with the current Bursaries system ? And why is AUSA spending so much money towards this protest ? Right; let me get this clear. I want all of you out there --- yes you, that faceless mass of apathy to get (using the words of our el Presidente) off your collective arses. Sure HART and Nuclear warships are above your head --- that's fine. But this directly affects you. I'll repeat it for those of you who didn't hear. Bursary incompetence directly affects you and your university education. That's better. See you there on the 23rd.

Bursary -- Too Little, Too Late.

Can anyone survive on around \$24 a week in a flat ? Sure you can survive, but are you enjoying a reasonable standard of living ? The current STB payment has not been increased since the middle of last year during the term of the last Labour Govt (remember them?).

the hopefuls one year later

Treasurer
Alan Dick

The Executive spent most of the first term worrying about money through the efforts of Treasurer Alan Dick and recent figures suggest his efforts are going to pay off handsomely. Dick is a third year Commerce student ironically from Scotland, and it appears he's ensured that the first term Cafe losses will be made up early this term.

Dick has taken a professional attitude to his job, which traditionally is the most unpopular of all Executive positions. He has a straightforward approach and established a high powered Finance Committee early in the year.

His main problem has been the weight he's managed to carry with other Executive members in trying to make them see the errors of their ways - he hasn't been very successful. However, as an administrator, Dick has been competent and provided much needed support for his President when required.

Public Liaison Officer
David Merritt

David Merritt was elected in a by-election earlier this year when Alison Kirk suddenly resigned. Merritt is a first year student, but he's displayed a growing competency over his Executive job, keeping the student viewpoint on educational and social issues constantly before the public while clowning around on less heady affairs.

The Public Liaison Officer's job has been pre-empted by Presidents over the last few years because they have had a monopoly on information from the Executive. Merritt seems to have coped with this by watching the media and calling attention to issues he feels Studass should respond to. He's also been one of the few Executive members to appear at Thursday lunchtime Forums in the Quad and be accountable to students.

In work practice, Merritt's ideas have been imaginative: organising a skateboard rally on Open Day and auctioning off the Civic Administration Building for charity, presenting a thirty-foot cheque. Overall, his performance has been more competent than the scope of the position would appear to allow.

Capping Controller
Max Collins

Another latecomer appointed in a by-election, sixth year Engineering student Max Collins, held a successful Capping this year. The energetic Engineer has taken an interest in affairs outside his portfolio which is not surprising since the Capping Controller's job strictly involves action over a very short period in the year.

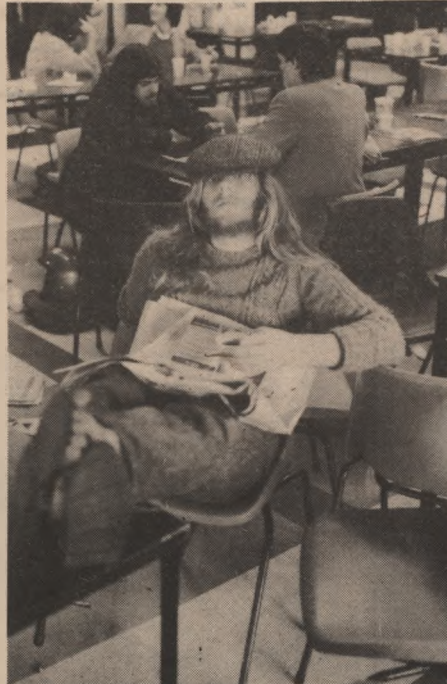
Executive meetings have seen him usually taking a constructive line on issues he's taken an interest in, but his administrative qualities have yet to be evidenced.



Max Collins



Hugh Cook



David Merritt



Frank Stark

Administrative Vice President
Hugh Cook

Hugh Cook is the Executive's resident poet and to many of his co-workers, enigmatic, remote and perhaps even inscrutable - not surprising for a tae-kwondo karate exponent interested in Asia.

A third years Arts student, Cook has worked well on the tasks set by President Mike Walker but he seemed to lack drive and initiative.

On issues that he's been interested in Cook has performed well, but he seems to have only passing interest in administration. As a dogsbody around campus he's been helpful; it's unfortunate that his natural reserve has left him out of the mainstream.

Publications Officer
Henry Harrison

Henry Harrison, a second year science student, was elected in a by-election to Executive. Harrison has been a generalist rather than a specialist in his day-to-day work and hasn't been pushing publications issues very hard. The Association Literary Handbook has been only reluctantly revived and a publications handbook for clubs and societies advising them on how to publish materials has yet to materialise.

Harrison appears reasonably well organised and has been cited by colleagues as being reliable, but he hasn't performed well chairing the meetings of his Publications Committee and Craccum Administration Board. His lack of authority hasn't penalised him in his job but he hasn't pushed hard on any issue, e.g. poetry/literary publications. His personnel management leaves a lot to be desired, but overall he demonstrates reasonable competence.

Social Controller
Frank Stark

"There is nothing more apathetic," wrote fifth year MA student Frank Stark, "than those people who grumble about apathy and use it as an excuse to ignore the opportunities for contact which exist in the huge gathering of people that assemble each day on the campus." Stark promised a different kind of entertainment but he's been faced with low attendances at his Cafe dances and theatre functions.

Stark hasn't been very popular with many Executive members but the reasons are almost impossible to pin down. He seems to have carried out his job competently and it's likely that criticism has been based on personality differences with other members. One of the more intelligent Exec. members.

Fraser Folster

Photos by Paul Gilmour

Murray Cammick

film76

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working in Wellington's Soviet Information Office ...

THE appalling conditions under which prisoners on remand are detained ...

THE potential threat to privacy posed by the new Health Department computer ...

KEITH Ovenden on the pygmy logic of Labour's leaders ...

AND why we can be certain that Samuel Johnson wasn't thinking of men like Jock McCreadle when he said: "Much may be made of a Scotchman if he be caught young."

the week is edited by Judith Aitken, Rosslyn Noonan and Keith Ovenden, with a team of regular New Zealand contributors and foreign correspondents. It is a non-partisan newspaper, independent of political parties, pressure groups and the rest of the media. THE WEEK is on sale nationally every Friday.

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(Students are asked to state their college, course and year of study.)

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P.O. Box 12-142,
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WN13

Arts

FILM

Andrei Tarkovsky
Solaris
Lido

Solaris opens with a beautiful lingering sequence of a pond in the Russian countryside. And linger it does. Then in contrast to the placid countryside we get an equally long sequence on rush-hour traffic in Tokyo. Tarkovsky unfortunately

lets his cameraman have free rein, spinning *Solaris* out to almost three hours when two could have done.

Although the buildings and cars shown are contemporary, the Russians in the film have apparently perfected a method of communication using black & white video cassettes. Tarkovsky uses this to switch frequently to B&W from colour - an annoying trick because of *Solaris*' rich and colourful scenes.

Psychologist Chris Kelvin (Donatas Banionis) is to be sent to decide the future of a space station orbiting Solaris, a planet almost totally covered by water. The Ocean however, appears to be a form of intelligence. Arriving at the station, Kelvin finds that his good friend Gibarian has left a pre-recorded message then committed suicide because he considered himself to be insane. The Ocean can recreate living replicas from its victim's memory, and so Kelvin is plagued by an unkillable replica of his dead wife Hari (Natalya

Bondachuk) who won't leave. Kelvin and the two survivors then decide whether they will destroy or make contact with the Ocean, pausing only to indulge in typically Russian philosophy and soul-searching.

Solaris has been plugged as Russia's answer to 2001, but 2001 it is not. Tarkovsky hardly ever uses models of spaceships etc, but his sets are more realistic. The *Solaris* station looks inhabited. Objects litter the aluminium floors, and on one bench is a half-opened can of food. The only touch of realism lacking is dust. Tarkovsky hasn't tried to copy Kubrick's light effects but instead uses as his trademark panoramic shots of the Ocean seething and shifting many metres below. Despite its length and the use of black-and-white, *Solaris* is a winner. But hurry up and see it because it finishes soon.

Chris James

Boesman & Lena

This South African play was to have been toured by New Zealand Students' Arts Council during July. The tour however required a \$4000 underwriting from QE2 Arts Council, and this guarantee was refused by the Council at a recent meeting. Since the play, its writer (Athol Fugard) and its actors are internationally acclaimed, it is not hard to suspect political bias by QE2 against a play which deals with apartheid in moving, human terms.



John Panting 1940-1974

Sculptor



2 JULY 1 AUGUST

A RETROSPECTIVE EXHIBITION
AUCKLAND CITY ART GALLERY

Theatre Week

MONDAY JUNE 28TH: OLD MAID

2p.m. University English Department production of *The Chester Play of Noah*

TUESDAY JUNE 29TH: OLD MAID

1p.m. *The Chester Play of Noah*

WEDNESDAY JUNE 30TH: OLD MAID

1p.m. Guitar recital by James Loomes - students 50 cents.

8p.m. University Chamber Orchestra Concert - students \$1

FRIDAY JULY 2ND: OLD MAID

8p.m. AUSA Rock Concert - Waves.

SATURDAY JULY 3RD: OLD MAID

2p.m. and 5.30p.m. Auckland Junior Theatre's *Once Upon A Planet* - to promote Come Alive

LITTLE THEATRE:

9a.m.-9p.m. University Chess Tournament. \$5 entry fee, and entry forms available from Howick 45579.

SUNDAY JULY 4TH: LITTLE THEATRE

9a.m.-9p.m. Chess Tournament

TUESDAY JULY 6TH: OLD MAID

8p.m. Film '76 - *Straw Dogs*, students 50cents.

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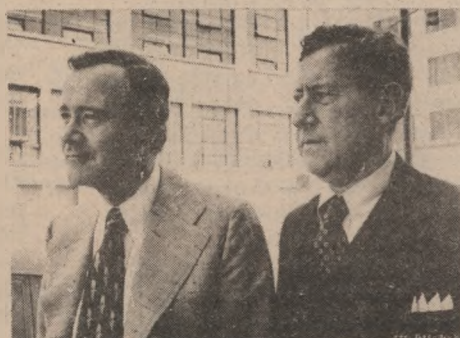


1908 novel by one of Poland's greatest novelists, Stefan Zeromski.

The film is slow, particularly during the first half-hour, and some may find it too bizarre and melodramatic. But viewers who can tune in to Borowczyk's style will find this an amazing film - full of strange, obsessive images, voyeuristic closeups and an ironic sense of perversity that has been likened to Bunuel's. The two other films of Borowczyk which have been previously seen at the Festival, *Goto*, *Island of Love* and *Blanche*, were admired by many people as highly original films that created their own strange world like sinister fairy tales.

Friday July 9 2.15 and 5.15
Save The Tiger U.S.A.

An important American film of 1972, which won Jack Lemmon an Academy Award for Best Actor of the year. To quote Arthur Knight "By the time the film opens, Harry Stoner (Jack Lemmon) has decided to burn down one of his factories. What we are shown is how that



Save the Tiger

decision affects him as a man. Furthermore, as in *Death of a Salesman*, we are shown the mirror-image of a society gone wrong, a society in which human values are twisted and negated by crassly materialistic concerns."

Directed by John Avildsen (who directed *Joe*). A thoughtful film with wide appeal and an interesting sound track with music from the big-band era (Bunny Berigan, Benny Goodman, Chick Webb and others).

Friday July 9 10.45pm late session.
The Honeymoon Killers 'R16' Cert U.S.A.

This first film by Leonard Kastle made in 1969 grows out of the old 'B-movie' format. It is based on an actual situation, the 'Lonely-hearts Murders' by Martha Beck and Ray Fernandez who were executed in 1951. The killers preyed on lonely, gullible women.

Monthly Film Bulletin remarks: "The heroine really is a 200-pounder, the hero toying with his collection of wigs really does look like a sadly ageing gigolo, and the whole film has that look of bleak shabby-authenticity which seems to be exclusive to black-and-white location photography. It is a genuine oddity instinct with the essential banality of evil."

An unpretentious film but one that will appeal strongly to those with a taste for American thrillers.

Saturday July 10 11.15 and 2.15
Dunderklumpen (Thundering Fatty) 'G' Cert Sweden

A film for young kids, with English dialogue. Director Per Ahlin has combined animated and live sequences. To quote the Festival programme: "Set in the far north of Sweden in the space of one night when the sun never sets. Lonely for company, Dunderklumpen, a mannikin as broad as he is tall and with

an enormous, floppy hat, makes off with some of 8-year-old Jens' favourite toys; a lazy hare who wears a funny long night-cap; a teddy-bear in a dress who is forever singing crazy little songs; Lionel, a small lion whose too-long trousers keep falling down. Jens and his father set out in pursuit of the thief guided by a resourceful little bee."

Saturday July 10 5.15 and 8.15
Fat City 'R16' Cert. U.S.A.

Although this film was made in 1972 by a noted American director, John Huston (*The Treasure of the Sierra Madre*, *The African Queen* etc), it was apparently considered not commercial enough for general release. It is a story of two boxers, and it is set in a gritty milieu of 'cheap little towns and shadowy barrooms.' The script is by Leonard Gardner, based on his own novel *Fat City*. The film is interesting simply as a study of boxing, but according to Nigel Andrew, Huston's deepest interest is the theme of failure, 'men who have gone down in defeat but don't know they're licked.'

The film has a deliberate slow movement and its photography (by Conrad Hall, the brilliant cameraman of *Butch Cassidy and the Sundance Kid*) is 'reduced to a spectrum of hard blues and browns'. Nigel Andrew adds: 'The down-beat, deceptively casual surface of *Fat City* hides what is undoubtedly Huston's most thoughtful and densely ironic film since *Reflections in a Golden Eye*.' John Coleman praises its 'professionalism', and Judith Crist praises 'its gritty truths and compassions.' The film may inspire the same types of likes and dislikes as Huston's *The Misfits*, screened on TV recently. Kris Kristofferson wrote the music.

Sunday July 11 2.00
Welfare 'R. 16' U.S.A.

Frederick Wiseman (who produced, scripted, edited and directed this 1975 American film) is perhaps the most influential documentary film-maker today. I've been looking forward eagerly to seeing some of his work.

Welfare concerns men and women on relief in New York. The film centres around the Waverley Centre on 14th Street. John Coleman has said of Wiseman: "How he gets in, in the first place, and then gets so close to his subjects, is something to marvel at." The film is "daringly long" (167 minutes) but incredibly rich in human content. Scarcely a film with commercial appeal but a must for anyone interested in documentary film-making, in sociology, or simply in people.

Sunday, July 11 5.15
La Planete Sauvage (Fantastic Planet) France

This is a 1973 animated version of a 1957 French science-fiction novel (*Oms en Serie* by Stephan Wul). It sounds as though it is aimed basically at an adult audience, but hopefully the censor will allow older children to see it.

The film is set on "a diabolical planet, inhabited by plants, creatures and forms of amazing beauty and savagery." The director Rene Laloux is French, but some of the brilliant Czech animation artists worked on the film. The film should hold great interest for those interested in good animation, for science fiction fans, for comic book addicts, and for anyone else interested in a remarkable, offbeat film.

- and on the same programme:

Oddballs (Chudaki) USSR

I can't add anything to the Festival programme, which quotes Ken Wlaschin:



Oddballs

"The most delightful of a number of striking films in the Moscow Festival of 1975 was *The Oddballs* ('The Eccentric' might be a better title) by Eldar Shengelaya, yet another of the film-makers who are helping to make the modern Georgian cinema so vital. *The Oddballs* is a kind of charming but nutty folktale about a young man's adventures and loves in turn-of-the-century Georgia. At one moment it's bedroom farce, at another it becomes a goonish *Count of Monte Cristo*. The high point of the film, and marvellous fun it is, comes when a crazy old inventor and the young man build an impossible Heath Robinson-like aeroplane in the grounds of an insane asylum, watched by heckling guards - and then actually fly off in it"

Sunday, July 11 8.15

Innocents With Dirty Hands 'R. 18' France

Chabrol's 1975 film concerns a love triangle that leads to a murder. The director has said that its major theme is the debased condition of a woman in a man's world: "the plaything of a civilisation controlled by men with men's laws which turn a woman into a mere object."

On the surface the film is simply a murder-thriller, with some oddly slow and oblique passages. But Chabrol enthusiasts will recognize the ways in which he "shakes apart the standard mystery ingredients and reconstitutes them at will", with plenty of black comedy and ironic twists. As Julie, Romy Schneider gives "the best performance of her career to date".

Chabrol has said enigmatically that the film's style was influenced by the spiral staircase in his chief location, a house in St. Tropez belonging to the actress Elsa Martinelli.

After disliking the first Chabrol films I encountered, I have come to value his style and irony very greatly. I like his work for many of the same reasons that I like Hitchcock's. And *Innocents* sounds like a good example.

Monday July 12 11.15
The Hard Part Begins 'R.16 cert' Canada

An inside view of the country music circuit, through the story of a singer (40 year-old Jim King) whose career has passed its peak. This is the feature-film debut of Paul Lynch, a 27 year-old Canadian. Lynch has made a number of TV documentaries, including *Big Bus*. *Going to Nashville* (on country and western music) and *Daytona* (on stock-car racing). *The Hard Part* is a film with general appeal, and special interest for those interested in country music.

first) was made in 1972, but it reaches us at an appropriate time, when reggae music is at last gaining a wide audience. Singer Jimmy Cliff plays the main part, that of a singer named Ivan, a country boy whose picaresque adventures are traced as he climbs the ladder of success. The film is a study of colonialism and post-colonialism in Jamaica. Steven Kovaks in *Cineaste Magazine* describes this as 'a Third World film whose revolutionary message does not prevent it from also being entertaining'. *The Harder They Come* deserves to reach a very wide audience. The festival programme quotes Jimmy Cliff: "Sixty percent of reggae is the frustration of oppressed people. They're just fighting to get out from under that heavy weight. They know that pie-in-the-sky is a fake. But, still, forty percent of it is fantasy. The music is happy; we sing a happy melody, but it's sad underneath."

Friday July 9 11.15 and 8.15
The Story of Sin (Dzieje Grzechu) Poland

A very off-beat and original film by Walerian Borowczyk (pron. Bor-rov-chick), nearly banned by the N.Z. Censor.

A well-brought-up young girl falls in love with a man who has separated from his wife. She continues to love him even when it means the total loss of her self respect. The film is based on a



W.R. *Mysteries of the Organism*

Monday July 12 2.15, 5.15
I.F. Stone's Weekly 'A' Cert.
U.S.A.

I. F. Stone's Weekly was a magazine published in the U.S. by an investigative reporter until 1971. Stone started his weekly back in the 1950's, and kept up his courageous reporting for many years despite continual threats and harassment.

Jerry Bruck Jnr., a young Canadian film maker, spent several years making this film biography of Stone. The film has had an encouraging success in the U.S. and Bruck used it to establish an 'alternative' system of distribution for left-wing films. In many places the film was distributed together with *Antonia* (seen recently in the Women's Film Festival). I. F. Stone's Weekly should be a high priority for anyone interested in politics or in American society generally.

Monday July 12 8.15 only
W.R.: *Mysteries of the Organism*
'R.20/Festival Audience only'
Yugoslavia

For many people W.R. will be the most memorable or at least the most controversial film of the Festival. Since its release in 1971 the film has exercised a considerable influence upon political film-making. It is a sad commentary upon the N.Z. film business and N.Z. censorship that the film has not reached N.Z. until 1976. Even now, it has only got into the country by the skin of its teeth. The N.Z. Censor originally banned the film, but the Censorship appeal board reversed the decision. In passing the film, however, the appeal board insisted upon three cuts:

"1. that the whole of the scene of the painter discussing her series of masturbation paintings be deleted;
"2. that the whole of the scene of the same painter discussing masturbation and consciousness raising be deleted;
"3. that the part of the scene featuring the naked partly erect and erect penis prior to the mould being taken by the artist be deleted."

The Appeal Board gave the film an R.20 certificate but added the restriction that it must be screened

only once in Auckland. This last restriction is unfortunate because the film is of the greatest interest to local film-makers who can scarcely get to know it very well on the basis of one screening. Indeed, Makavejev has pointed out that the film is expressly designed for repeated viewings. The film is a complex mosaic of many elements which are able to be connected in different ways - 'shifting gestalts', as Makavejev describes the process. More than one viewing is needed to become fully attuned.

Incidentally, Makavejev's comments are printed in the (un-cut) script of W.R. which is on sale in the University Bookshop.

In *Film as a Subversive Art*, Amos Vogel has said of the film: "A free-wheeling, sexual-political satire and cinematic testament to the life and teachings of Wilhelm Reich, the extraordinary sexual psychologist (1897-1957) who was simultaneously expelled from both the Communist Party and the International Psychoanalytical Association. Hounded from his native Germany, he worked in the United States, where he died in prison. Following charges that the film was ideologically 'harmful', it was denied distribution in Makavejev's native Yugoslavia and Makavejev himself was expelled from the Communist Party."

"Unquestionably one of the most important subversive masterpieces of the 1970s; a hilarious, highly erotic, political comedy, which quite seriously proposes sex as the ideological imperative for revolution, and advances a plea for erotic socialism an outrageous, exuberant, marvellous work of a new breed of international revolutionary."

Tuesday July 13 11.15 and 8.15
Aguirre: The Scourge of God
(Aguirre: Der Zorn Gottes)
Germany

There are two films in this year's festival by Werner Herzog (director of *Signs of Life* and *Fata Morgana*). Herzog is one of the most original and uncompromising film-makers of our time. These are the films that interest me most in this year's festival.

Set in 1560 *Aguirre* traces the

gradual breakdown of a party of Spanish soldiers who are seeking the legendary El Dorado. Unlike *Fata Morgana*, this film has "a well-formed narrative moving along at times like a Hollywood costume drama." But Herzog's real interest lies in creating 'a new picture of man', comparable to Conrad's *Heart of Darkness*. According to Derek Elley, the film is a mixture of 'savage beauty, violence and paranoia.' He adds: 'the dialogue is like recitative, the characters mouthing rather than conversing. Its stylised declamation works well with the fantastical side of the expedition.'

Anyone who cares deeply about films will not need to be told that a new Herzog film is a major event. *Aguirre* should also have some appeal to the general audience, although some may find it bleak and disconcerting.

Tuesday July 13 2.15 and 5.15

Ludwig: Requiem for a Virgin
King Germany

The director (Hans-Jurgen Syberberg) has said in an interview: "Ludwig II (1845-1886) was the fairy-tale king. He built fairy-tale castles and lived an exotic, decadent existence, being a patron to the arts and to Wagner in particular, while gradually retreating from so-called reality and eventually deposed by the Bavarian bureaucracy and bourgeoisie."

"I knew nothing about Ludwig before I made the film, and nothing about Wagner either. But a lot of people who knew me said I should make a film about Ludwig. It started as a kind of joke; I thought I would make a film like Warhol's *Lonesome Cowboys* - I imagined Ludwig on a motorcycle, Wagner in a little car, people with long hair, drugs. I thought that Ludwig should be some kind of a hermaphrodite, a homosexual, that he should sell Bavaria to the Prussians. I invented all these things, and then, when I read the books I learned that I was right. Reality was, in fact, much better than my first thoughts. Then, once I knew the historical reality I had to translate it back into fantasy..."

To quote two critics: "One of the most visually stunning, mentally stimulating films of the 1973 London festival."

"This film combines both the excesses of Wagner and the possibilities of Brechtian cinema. The combination is an astonishing synthesis. Syberberg is not content to overwhelm us with wild flights of high Romanticism, but instead analyses the social and political meaning of Ludwig's milieu."

Wednesday, July 14 11.15 & 8.15
The Pedestrian (Der Fussgänger)
Germany

Maximilian Schell is a popular actor (*The Odessa File*, *Judgement at Nuremberg*) who has directed two fine films. (The other was *Young Love*, included in the 1972 Auckland Festival). The "pedestrian" is a German industrialist who has lost his driving licence after a car accident in which his eldest son was killed. While he is still deeply affected by his son's death, a newspaper prints a story accusing him of having supervised the Nazi massacre of a Greek village during the war. The tone of the film is set in a quotation from James Joyce: "History is a nightmare from which I am trying to awaken."

The film should have wide appeal. It has won many awards in Germany, the U.S.A. and other countries. Critics have praised it as a subtle study of guilt, impressively noted and filmed. There is one dissenting voice, *International Film Guide*, which argues that "from a political angle" it is "too much on the surface to pose as a deep analysis of West German society."

Wednesday, July 14 2.15 and 5.15

Une Partie de Plaisir (The Way to Pleasure) France

This is directed by the famous French director Claude Chabrol (*Les Biches* and *La Femme Infidèle*), but the focus of interest seems to be the scriptwriter - Paul Gegauff - who based the script on the story of the breakup of his own marriage; then he, his former wife and their daughter played the main acting parts. According to one critic, "Both Gegauff and his wife seem actually to be reliving their breakup on the screen, ripping open the scars of their feelings and searing the audience's sensibilities with genuine emotions."

With an excellent director like Chabrol in command, this sounds like a fascinating film though perhaps a very disturbing one. Wlaschin relates it to *Innocents with Dirty Hands* (another Chabrol film in this year's Festival): "Both films concern jealous, obsessional husbands, and wives who find it difficult to wrest independence from men in a world whose rules are men-made."

Thursday July 15 11.15, 8.15
Black Moon 'R. 18 Cert.' France

It is probably enough to mention that this 1975 film is by the director of *Lacombe, Lucien* and *Murmur of the Heart*.

The 'black moon' is the astrological sign for chaos. This is an apocalyptic film mixing dream and reality against a background of Civil War. Some critics have described it as 'science fiction'. Le Figaro has suggested that it is a sort of Alice in Wonderland as Ingmar Bergman would interpret it - a young girl's journey to a nightmare world. (The photography is by Bergman's noted cameraman Sven Nykvist) Not everyone liked *Lacombe, Lucien*, but for many people *Black Moon* will probably be the most interesting film in the Festival.

Thursday July 15 2.15, 5.15
Electra or Electra, My Love
(Szerelmen Elektra) Hungary.

Although based on the Electra story, this 1975 film by Jansco has been described as 'almost a continuation of *Red Psalm*' - a retelling of the Electra story in terms of anti-tyranny. As far as I'm concerned, a new Jansco film is likely to be as important as most of the other Festival films put together. David Robinson has described *Electra* as 'Jansco's most accomplished and brilliant work to date A kind of musical, but also an extremely serious Brechtian play'. For those who are not yet attuned to Jansco's style of long takes (there are only 16 shots in the film), with their amazing shifts of focus and choreographed movements of the actors, I can only reassert my belief that Jansco is one of the greatest of directors.

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MUSIC



The Hard Part Begins

in concert Mozart

The Auckland Choral Society's first subscription concert for 1976, an evening of Mozart, was a mixed bag as far as the quality of music was concerned. The choir itself gave an excellent rendition of the *Requiem Mass*, undoubtedly the high point of the programme. There was plenty of resonance and fullness of sound in the chorus sections, the singing of the exquisite cadences marking the end of each chorus reached splendid proportions. Contrasting with this *en masse* singing was some well-balanced quartet singing by the four soloists and impressive solo work, particularly by Ken Cornish (tenor) and Charles Naylor (bass). I was impressed with the control and range of dynamics throughout the performance. The effective use of contrast between loud and soft parts and dramatic pauses was the factor which largely determined the success of the work.

Unfortunately, the enthusiasm and proficiency of the choir was not at all matched by the Junior Symphony Orchestra which accompanied in the *Requiem* and also played two short orchestral pieces. The overture from *The Magic Flute* was played with sparkle in the *forte* passages but, as was the overriding impression of the whole evening, in the slow or quiet passages both clarity and intonation suffered, seemingly in all sections of the orchestra.

The orchestra failed to redeem itself in the Piano Concerto No. 25. A pity, because here was some good playing by soloist Christine Cumming. Her flowing although in places excessively light touch gave the work a graceful interpretation, but never really brought out the strength and vitality which is the character of this concerto. Due credit needs to be given to Ray Wilson for his consistently clear, intelligent conducting and his integrating of orchestra and choir.

Probably not the best start for the year, the concert was nevertheless an encouraging indication as to what is happening in these two amateur musical groups in Auckland, groups which certainly deserve more student involvement (love that word!). How about it? Both could use a bigger membership.

Kennedy Warne

small talk

Some more detail re the possible Renee Geyer tour was promised for this week, but in the absence of any further bumpf, we are unable to comply. Ditto Flo and Eddie, although their tour seems definitely on. Their record *Illegal, Immoral and Fattening* has just been released by Festival and has been promptly banned by Radio New Zealand. A review of this should appear here next week.

In case you haven't read the Film Festival previews (see supplement in the middle of this issue), there are two films of special interest for those interested in music. One of them is *The Harder They Come* and is all about the phenomenon of Reggae. If you've never listened to the words of say, Toots Hibbert or Jimmy Cliff (both of whom feature in the film) or Bob Marley, you might be excused for thinking that Reggae is just a lot of inconsequential Caribbean boogaloo. As we hope to point out next week, there's a bit more to it than that *that's why we're gonna be Burnin' and Lootin' tonight.*

The other film is *The Hard Part Begins* and is a Canadian movie about Country Music. Just the thing for those people who are still wondering about Nashville.

records

Michael Franks
The Art of Tea
Record supplied by WEA

Since *For the Roses*, Joni Mitchell's records have been a combination of jazz musicians' and West Coast-style song writing which seems to be catching on. Whereas once a performer like Michael Franks would have sat and plunked away on his Martin, perhaps with a few buddies to croon along, now he surrounds himself with the likes of John Guerin, Wilton Felder, Larry Carlton et al - in short, the band from *Hissing of Summer Lawns*. The synthesis which emerges isn't going to offend anyone but it takes a fair amount of talent to escape the lethargy such musicians sometimes spread.

The Art of Tea at times skirts the edges of hip seduction muzak, but eventually wins through on the strength of Franks' voice, or rather its weakness. The slight frailty and slurred delivery of his singing give the music a character which is a little lacking in his musicians. Added to this are the occasional flurries of life from 'guests' Mike Brecker and Dave Sanbourne, who thankfully avoid sounding like Tom Scott.

All this activity is going on around a bunch of songs which are generally understated. Franks prefers whimsy to anguish, which may not please the Rod McKuen devotees, but it makes a nice change. Inevitably the whimsy slops over into tweezeness once or twice, but Franks has been kind enough to put all such moments into the regrettable *Popsicle Toes*, and even more considerate in placing it at the beginning of side 2, where it is easily avoided.

The album isn't going to get you up and dancing, and it isn't about to rival Ms Mitchell for lyrical incisiveness, but it makes a pretty good stab at the role of a Mel Thorne album for the '70s. Personally, I'd rather hear Geoffrey Chunn.

Frank Stark

Firefall
Atlantic
Supplied by WEA

On first hearing Firefall you are likely to think that they sound pretty much like the Eagles (and you'd be right). They have the same crisp harmonies together with that smooth balance of acoustic and



Supertramp at Press Conference



Supertramp in Auckland

June 22nd saw Britain's Supertramp slay Auckland audiences in two superb concerts in the Town Hall. Their two albums *Crime of the Century* and *Crisis - What Crisis?* have won them gold records in New Zealand - a fact that visibly stunned the band. Had they known the extent of their popularity, one band member said, they would have booked more time in New Zealand. Auckland was the last leg of a strenuous world tour that boasted full houses and laudatory reviews in England, Europe, the States, Japan and Australia. The band are now returning to the States where they will settle in Los Angeles for an unspecified time, and possibly prepare another album. Judging by the reception afforded Supertramp by their Auckland audience, another New Zealand tour may not be too remote a possibility.

electric instruments that characterise the Eagles sound. Undoubtedly Firefall have been affected by L.A.'s most successful contemporary group, but it would be as well to remember that at a point when the Eagles were refining and defining their sound they were influenced by some of the individual members of Firefall. In particular, by the two who were involved in the two seminal country rock groups, namely Michael Clarke who was the original drummer in the Byrds and Dick Roberts who was Gram Parson's replacement in the Flying Burrito Brothers. Both groups pioneered the merging of country music with rock 'n' roll, an approach that has come to greater popularity in the last few years. So one can hardly be too harsh on them if they sound reminiscent of later groups who derived their sound from what these guys began. Nevertheless they do sound like archetypal West Coast sunshiney days country-pop, but now the music has a gloss not found in their earlier efforts.

Songwriting chores are split exactly 50/50 between Rick Roberts and guitarist Larry Burnett. Roberts' efforts are easily the better, being melodic yet both concise and powerful. Larry Burnett's songs, though they are never less than pleasant, are rarely more than that, which is to say that five minutes after you've heard them they're forgotten. Still the strength of Rick Robert's songs more than compensates and *You are the Woman* would make the perfect single for warmer weather, with its beautifully catchy chorus and light acoustic treatment. All in all, a very auspicious debut, and their second album could be even better if they let Rick Roberts write more of their material. Pity it's not summer though.

Alastair Dougal.

Jim Capaldi
Short Cut Draw Blood
Island Records
Supplied by Festival.

Jim Capaldi is an angry young man. Indeed he may be one of the last. On the title track he lectures us on how man's short-sightedness is destroying our planet, or in Capaldi's pop parlance 'I'm telling you that short cut's gonna draw blood/ You're gonna get your face pushed in the mud'. While on *Living on a Marble* he sings 'Though a man has walked in space/ and a rocket up to the moon/ We're still no nearer to the stars/ in fact we're running out of room.'

Jim Capaldi phrases his outraged feelings about as well as can be expected for somebody with such global concerns but musically on these tracks something goes wrong. In his attempt to convince us of how sincere he is, Capaldi pushes his limited vocal talents way over the edge and his constant yelling lapses into the tedious. Similarly, the arrangements are over loaded with screaming guitars and pounding orchestras. Again the effect is one of over emphasis. But when Jim Capaldi relaxes and concerns himself with making effective music rather than changing the world things improve: the arrangements are sparser, his voice less forced and *mon Dieu* he sounds like he's having fun!

And it's a hell of a lot more fun to listen to, as he romps through a good version of Boudleaux Bryant's *Love Hurts* and a great one of the Slickers' reggae song *Johnny Too Bad*. This album contains more good than bad, particularly if you can bear up under the polemics.

Alastair Dougal

AMS(S)A

The Silent Majority

At its meeting on June 18, SRC resolved by about 30 votes to 1 not to recommend to the Winter General Meeting that the Auckland Malaysian Students' Association be affiliated to AUSA. There has however been considerable interest in the issue on the part of overseas students, so we print here some (not all) of the letters we have received on the subject. Our apologies to those customers whose letters have not been published, but we must now nominate the affiliation of MSA as a dead issue for this year and declare this correspondence closed.

An Overview

It all began with a letter of application for affiliation by AMSA to AUSA. That was perhaps the second, or the third request ... nobody was quite sure. But the eagerness to be affiliated was genuine if not desperate. For too long, AMSA has been kept out of the cold, completely banned from university simply because there is another similar body representing the Malaysian students on campus. In many ways, to be kept out of the university only reinforces the impression that it is an 'illegal' organisation.

But more strongly behind the argument that AMSA should not be affiliated was the students' wish to not let a 'two-China' situation exist. Of course, many other students see this in many other ways. Coming as a body, AMSSA was perhaps the most vocal proponent in keeping AMSA out. Not surprisingly as it regards the matter as one directly affecting it. But sensing that the issue was not a simple one but involved a vital decision on which type of student association was in the best interests to its members, it promptly declared the issue controversial, and initiated a Special general meeting to let the members debate it all out.

About 110 students turned up. It took a while for the meeting to get off the ground. From the very start, it was obvious that some students were more bent on creating disturbances rather than to hear a well-conducted debate. But this was quickly quelled by a female student who demanded basic courtesy be given to the speakers.

At one juncture, AMSA was again invited to present its own case. It declined much in the style of the Muldoonian rejection to Ordia, and saw fit to not give dignity to the occasion by claiming that AMSSA has no right to oppose its affiliation. There were at times cries of AMSSA oppressing the minority AMSA for not allowing AMSA to be affiliated. Obviously unaware of the fact that a minority really has no right to call themselves a students' association and give people the impression that they are representing students they do not in fact represent. Moreover, as correctly pointed out by a speaker, if it was the wish of the majority who considered it to be against their interests by affiliating AMSA, and if AMSA were allowed affiliation notwithstanding, were it then not the oppression of the majority? The speaker added that the argument was really a logic turned upside down.

Insults, character assassinations, fact distortions continued to fly as the meeting proceeded. Even the chairperson became a victim of alleged biasness.

AMSA had painstakingly prepared an eight page submission outlining its position, and it was intended as a focus for

debate. Unfortunately, the opportunity was not taken up to contradict any issue raised in the submission. Speakers supporting MSA instead dwelled on very periphery issues of technicalities and the attack on individual integrity.

Feeling rose to a peak when an amendment was carried by a small margin of 45 against 42 to replace the word 'AMSSA' by 'Malaysian Students' in a motion to oppose AMSA's affiliation. Although in most other circumstances it would seem an extremely normal act to do so, AMSA supporters angrily walked out of the meeting, claiming meeting irregularities and the fact that Malaysians must not oppose other Malaysians. It was at this stage that a student was threatened with physical violence.

In a way, because of the misbehaviour of a minority group other students were forfeited a chance to hear out viewpoints in order to make a decision that could truly be said their own.

And in a way, the SGM raised more questions than it solved. It is expected that the outcome of the SGM is only the beginning of stormier days to come. Already, moves are in full swing by supporters of AMSA to collect signatures to get them affiliated, apart from the distribution of their own version of the meeting. Biased or not, the newsheet is bound to stimulate discussion at least among the Malaysian students. It is predicted that another SGM, possibly convened by the AUSA, will take place.

This situation is perhaps the first since 1969 when Malaysians decided to form the AMSA. This is a consequence of a contradiction long submerged, now sharpening. To the non-Malaysian students, it is worthwhile to watch the developments carefully. For it is not a petty sectarian squabble unique to the Malaysians, but wider than this. It is a struggle between two roads - between a student association that could live up to its responsibilities, to be independent, self-reliant, and, above all, principled; and one that meekly succumbed to outside pressure, unable and unwilling to do anything else.

Chew

Botak Chin Answers MSSA

I sincerely hope you, Editor, could give some space to reply to the MSSA's shallow answers.

Firstly, registering new members around the Info. booth was surely the 'easiest, fastest and most efficient way' of recruiting new members for any dying association, because no one wanted to join MSSA otherwise.

Secondly, the MSSA has to justify its existence to the AUSA as a living assoc. otherwise its share of badly needed grant would be completely cut off. So a poor number of membership would put it in a bad light esp. when competing with other associations.

Thirdly, concerning the MSSA need for students' addresses so as to be able to send newsletters to them, I would say that in the past these newsletters were put in front of the library for those interested to take a copy. So why the sudden change to being inward-looking? Aren't other students allowed to have a copy as of right?

Fourthly, the MSSA has never been an association where the Committee can meet the members. Its Committee is a group of faceless and nameless students (presumably??) who only expose themselves at very rare general meetings.

Fifthly, as regards special privileges in registering with the MSSA, this is not and never has been true. Consideration for trips has never been a problem because the MSSA-sponsored ones were usually poorly patronised and so no need for shortlisting potential trippers. So their argument in this respect is baseless.

Lastly, the thinly-disguised MSSA sponsored/blessed Winter Camp at Oratia was a dismal failure. Fijians,

Canadians, Samoans, Yanks, Maoris and Thais all learned from last year's mistakes when MSSA turned the Camp into a political aberration of the worse kind where hatred and prejudice ruled supreme. It is no wonder that most of the other overseas students flatly refuse to attend.

Editor, thank you for your patience. (You're welcome - Ed.)

Botak Chin

AGM Again

As an observer to the SGM I felt disgusted at the lack of discipline of Malaysians in conducting their own meeting. In some ways it was as bad as the unruly mob at the Friday Conference featuring A. Ordia. The only difference being that this meeting (SGM) had a blatantly biased and absolutely arrogant chairperson. Her conduct of the meeting left a lot to be desired. Her attitude was un-Malaysian, undemocratic, uncivilised and totally ignorant of the rules and procedures normally practised in any meeting. If she were to chair any other meeting besides the one last Sunday she would certainly be thrown out.

It was really ironic that a group of supposedly civilised, educated and democratic overseas students should behave in a manner which begged description. I personally thought the MSSA's opponents led by a certain turbaned Mr. Singh put forward some very good suggestions especially on Malaysian identity as opposed to factional groups as favoured by MSSA but he was totally and arrogantly ignored by the radical MSSA. After some wranglings by MSSA which were either incomprehensible or irrelevant the other Malaysian group felt the best way was to walk out of the SGM it was meaningless to continue in that sort of atmosphere.

However, Mr. Singh has offered a challenge to the president of the MSSA to a public debate on the issues of affiliation of MSA to AUSA, membership, the legality of the SGM, etc ... And it is also learned that the President of MSSA has unconditionally accepted Mr. Singh's challenge to the debate anywhere and anytime. This I think is what all Malaysian and Singaporeans are looking to and also settles once and for all MSSA's gutless and faceless leader's stand on certain issues. Now let all the students of Auckland University see the ultimate judges.

A.P. Chuiung

Student Grants

As an engineering student in this university I feel disgusted when reading the estimates of grants to various student associations in this varsity. What disgusts me is the inconsistency as to the size of the grant in relation to student membership. For example, the engineers which have the most active association and the most members was only allocated \$700, while the MSSA which has only a dozen or so disinterested members, and organised the showing of films in the varsity to fill its coffers, should be allocated \$400. I understand the MSSA has abolished membership fees so as to attract more members and to compensate for dwindling funds. Now they want to ask the AUSA for more. To me this is a shrewd move by a dying organisation to justify its meagre existence.

Besides, the MSSA has not done anything beneficial to improve student relationships on campus. So I would like the AUSA Grants Committee to examine very closely the non-activities of the MSSA and thus cut back on their association subsidies. The engineers need more and rightly deserve more.

L.J.Q. Abenezeer

Should AMSA Affiliate?

Auckland Malaysia Singapore Students Association called a Special General Meeting in the Lower Lecture Theatre on 13th June to discuss the proposed affiliation of the Auckland Malaysian Students Association to AUSA. Over ninety students attended the meeting.

As a participant to the SGM, I was extremely annoyed by a group of so-called "Suppressed Minority" who happened to be leaders, followers of AMSA. They questioned the impartiality of the chair-person yet they occupied two-thirds of the discussion time. Instead of presenting their policy, they abused the floor taken by them to spread the same tone of intimidation we heard in the past. At one stage, one of them even threatened to take action against a strong supporter of AMSSA. After seeing such infamous behaviour, I was extremely doubtful that such a person can be the representative of Malaysian students.

Any one with a discerning eye will agree that AMSSA is a student body standing firm on issues of principles and independence. It was formed in 1966 immediately after the separation of Singapore from Malaysia. Students at that time felt that despite the political separation they favoured a united student body to look after their welfare here.

There were countless occasions that AMSSA fulfilled and upheld its constitutional obligation. Take for example, the role played by the Association in 1970 in fighting for alternative placement for many students who were displaced. Activities conducted by the last year's AMSSA and this year's ranged from Friendship Trips, lunchtime film shows, food fair for Gala Day and so on. These were done with an aim of promoting friendship among the Singapore and Malaysian students. On the contrary, the MSA was formed by a handful of Malaysian students with active encouragement from the Malaysian High Commission in Canberra in 1969. Since its formation it has done nothing concrete to serve the majority of Malaysian students here. Up to now it still remains as a minority group (this has been openly admitted by the leaders of MSA at the SGM).

In the final analysis, it is not the one or two MSA leaders but the majority of Malaysian students who determine which association can better serve their welfare and interests.

Another Malaysian Student

Can Minority Represent Majority?

In CRACCUM we feel that you have adopted a line of impartiality. In the S.G. M. convened by the MSSA on 13 June, a lot of facts were distorted by the MSA speakers, supporters and sympathisers. We witnessed an action-packed play of "A ferocious wolf disguised as a pitiful goat" put on stage by them. The motive of this action show was obviously aimed at gaining sympathy and support by fraud with an ultimate and infamous objective of reviving the moribund soul of MSA long abhorred by the majority of Malaysian students over here.

Now from the mouths of a number of speakers for MSA we hear the same tone of intimidation we heard before. Malaysian students have learned from the past. We judge one by one's deed and not by one's words. What one practises can best prove as to whether one is genuinely serving the interest of the students or not. Oratory or flowery speeches will not fool the majority all the time. More and more Malaysian students are becoming more and more awakening. For those who have in one way or another received invaluable help from the AMSSA and those who know about our society back home better since arrival in NZ will appreciate just how much AMSSA has contributed in and for the

interest of Malaysian students. To mention but a few concrete examples: accommodation problems, problems in study, film shows, publications aimed at promoting student interest in social problems.

During the SGM, most of the time people listened to the loud, imperious, and somewhat hysterical shouts of MSA speakers yet, it is they who shouted in the same tone accusing that the chairperson - a quiet personality - was practising impartiality. The MSA has, in the name of all the Malaysian students without their prior consent, made public statements which were against the view of the majority of Malaysian students. Notwithstanding the efforts of the MSA to cover these facts the majority of the Malaysian students will no longer be fooled!!

MSA supporters talked about the restrictions facing the students who intend to come here. Do they have the slightest conscience to ask themselves "Is it fair to pin the blame on those heroic fellow students who dare, in the face of tremendous pressure, stand up to voice the protest of the oppressed people who have suffered so much?" If they do not want to be hated by the people, it is our advice that they should refrain from impeding the just struggle of the majority.

Hope this will throw light on the controversy. Fellow Malaysian students, it is time for you to think in a farther perspective.

Malaysian Student

Democracy MSA Style

I have been in New Zealand for many years and I have attended many meetings of the Malaysian students. However, the SGM held by the AMSSA on 13 June was the rowdiest I have ever seen.

I found that some people came to the meeting with an ill intent. Instead of presenting their opinions and resentments in the proper manner for discussion, they shouted at people and used obscene and insulting language, humiliating all the students present.

We come from a democratic society and are still in a democratic country where the principle of rule-by-majority is practised. I believe that in a democracy, any controversial issues should be put to discussion, and everyone has a right to cast a vote to the final decision. We should respect and observe the decision made by the majority, irrespective of whether, as an individual or a minority, we like the decision or not. Hence, the Labour Party did not establish a separate parliament when they were voted out in the elections. It is through respect and abiding to the majority decision that a democracy works. I found it ridiculous that supporters of AMSA labelled themselves as a suppressed minority group when, since its formation, the majority of the students voted disavowing them.

In the SGM the supporters of AMSA resorted to the dirtiest tricks of intimidation. As the dissenting gang left the lecture theatre, I heard some students who had disagreed being asked to go outside to settle the dispute! One of the mates in the gang even returned and threatened: 'Who is the one creating troubles? The one in orange? O.K. name noted.'

It is incredible that an educated person in a democratic society has to resort to threat to settle disagreeing opinions. I can only take the behaviour of such irresponsible people a sheer act of hooliganism.

A dissenting Malaysian.

Disillusioned

At the beginning of the year I was told in Malaysia House that MSA could help me register with the Malaysia High Commission and my fellow student Mike Toh told me that he was in charge of the Malaysian students wanting to sit MCE Bahasa Malaysia in New Zealand. He informed me that he co-ordinates with the High Commission in this affair.

On the other hand, I was told that all Malaysian students are automatically members of AMSSA after paying \$34 AUSA fees. A newsletter from AMSSA informed me of the various activities

they organised.

Unfortunately, I attended the MSSA's SGM called on Sunday 13 June. Although I am a first year student at AU I was very disappointed with the actions of fellow Malaysian students during the meeting, despite their friendliness before.

Fellow Malaysian students, I had spent three hours listening to the meeting. I was shocked to hear the MSA secretary use a four letter word in front of everybody while commenting on the proposed motion. Later he proposed a vote of no confidence over the chairperson's conduct of the meeting for not allowing him to speak twice, and was overwhelmingly defeated.

I was disgusted with a Mr Manjit Singh who questioned MSSA's right to oppose MSA's affiliation to AUSA. This forced the adoption of another resolution, which reads 'that the Malaysian students oppose MSA's affiliation to AUSA'. The motion was passed, and MSA supporters left the meeting. Two senior students on leaving threatened a first year student for disagreeing with them. Why do we, as Malaysians, need to be so antagonistic with each other? Why isn't there unity among students? On one hand I read that MSA was promoting national unity and on the other hand I saw one Malaysian being threatened by two MSA supporters.

The only Kiwi present also commented that we Malaysian students don't deserve places in his university. I would like to question him what right he has to comment on us when we are selected on merit by your university.

I would like to find out more about the history of Malaysian students and judge for myself what I should think. I

would like to talk more with the old-timers about this so that we won't be misled or threatened by the few who tell lies. Anyway the meeting ended successfully in spite of the disorder.

Alloysius Loo.

Bloody Sunday

The verdict last Sunday was clear. Students came out opposing the affiliation. However, the whole meeting has left much to be desired.

What was intended to be a rational, well-debated meeting on some extremely important issues, turned out sadly spoilt by supporters of AMSA. They did not come to hear the argument, neither were they prepared to present their own. Their only interest was to rely on a few of their jacked up speakers with some elocutory skill, using verbal mastery to distort facts, putting words into other speakers' mouths and, above all, using the trickery of diversion by persistently interrupting the course of argument of other speakers with petty technicalities. And when those failed, they relied heavily on a tiny group of very clamorous back-up supporters, equally unreasonable, to boo and jeer.

We saw them all. They were nakedly exposed - not by anyone else but themselves. But in many ways, we feel sad. If these people were to return to Malaysia, how much damage they would do to the country.

S.T. Siew

Would you buy a used ...

My fellow Malaysians, would you like to have an association which claims to want to protect you, and yet, does not hesitate to use physical force on you when they feel like doing so??? How do you like that? And how do I like that?

No, I don't like that - and do not even want that sort of association.

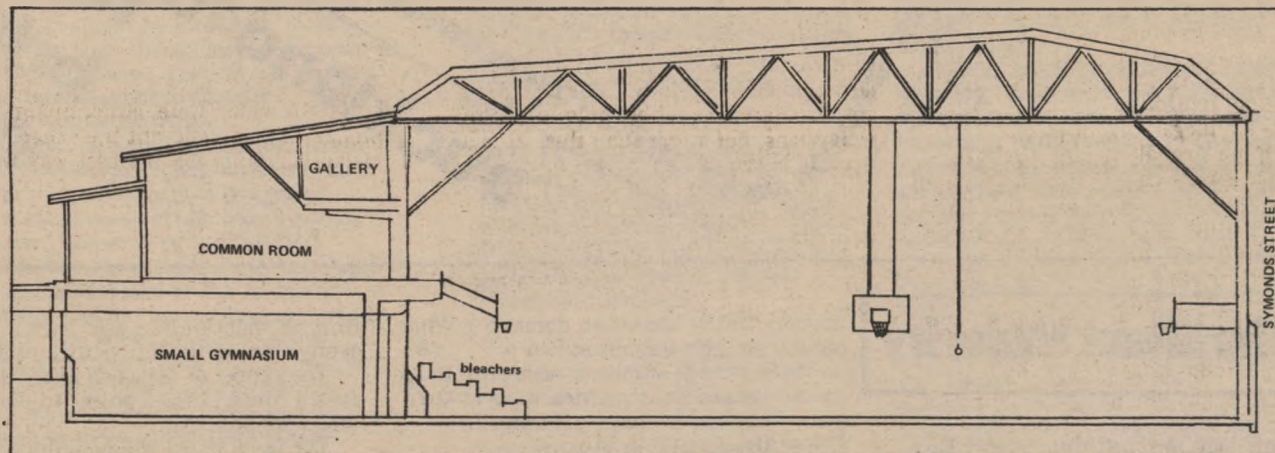
I myself actually witnessed the display of such a grave 'double standard' by AMSA's 'High Command' and its field commanders' during the SGM of AMSSA on June 13. The AMSA said that one of their interests is to protect the safety and integrity of all Malaysians. (How sweet and encouraging the promise is. Phee-phew! I felt as though I were floating on air!) BUT, some moments later, right under the eyes of all those present, a few 'commandos' of AMSA attempted to use physical force and to threaten the safety of another countryman!!! Jesus! To protect indeed!

Well, my share of thin air of nitric oxide vanished then. Though I don't have blood relationship with that boy whose safety was threatened, I do see that he is a Malaysian and I defy the use of physical force on my countryman by another countryman! I strongly DEFY such lawless action!!

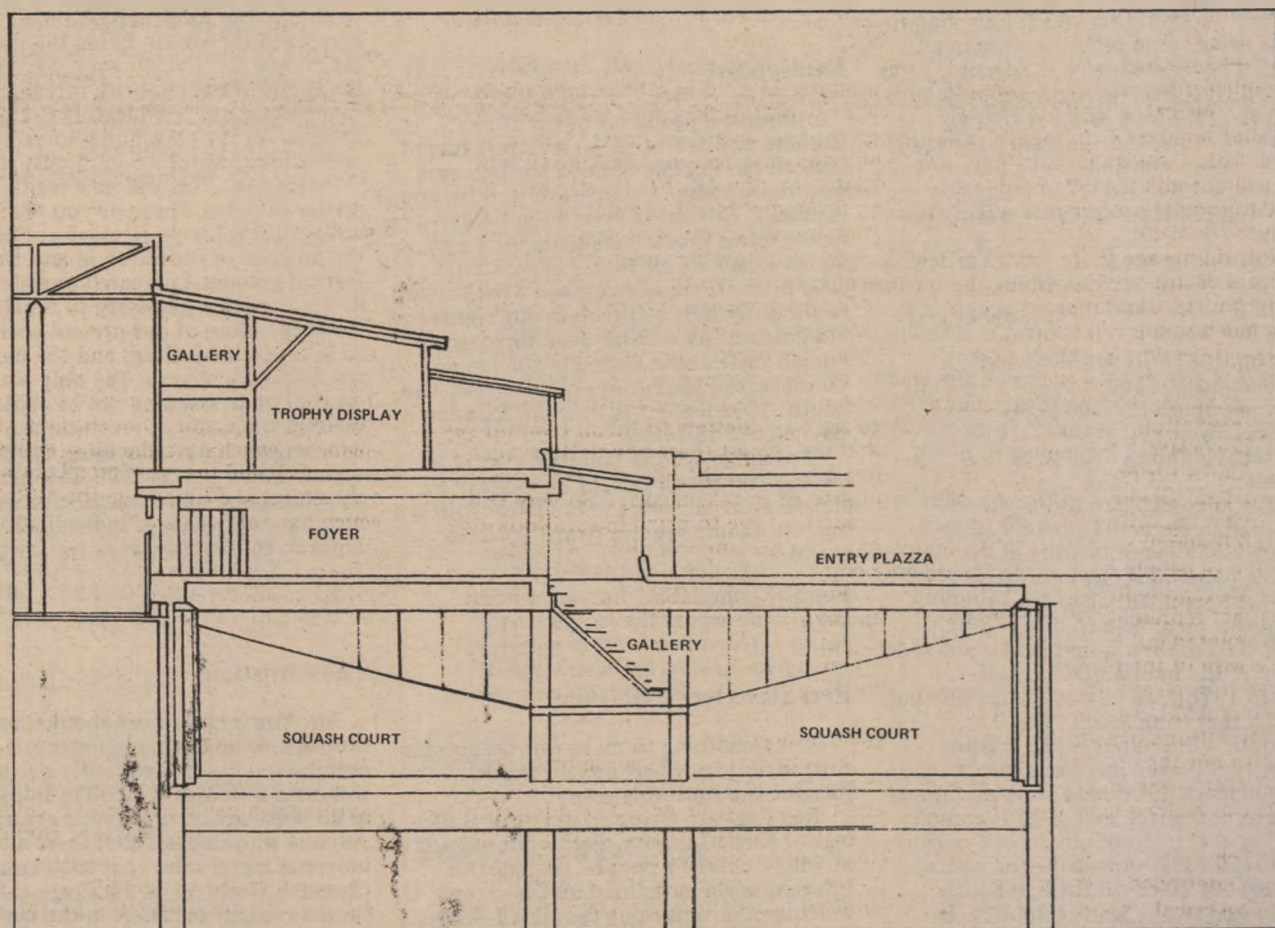
Such action clearly showed, and undoubtedly carried the grave, unwanted and despised 'double standard' and the fallacy of the words of AMSA. How do you like to have an association whose words cannot be trusted, represent you? It is a disgrace rather than a pride!

A Concerned Malaysian

CROSS SECTION THROUGH GYMNASIUM



CROSS SECTION THROUGH SQUASH COURTS



GYM

The long-awaited facilities of the Gymnasium will include seven squash courts and a weight training annexe. Symonds Street is on the right side of the cross-section diagrams, in the second in a series of sports features on the Gymnasium and Tamaki Sports Development that CRACCUM plans to present.

after
finals

Australia calls

ALICE SPRINGS • SURFERS PARADISE • SYDNEY • ADELAIDE • MELBOURNE • HOBART • GEELONG • BALLARAT • CANBERRA • MOUNT
MOUNTAINS • SNOWY MOUNTAINS • DARWIN • BATHURST • DUBBO • NOWRA • PORT MACQUARIE • PERTH • BRISBANE • GOLD COAST • NEWCASTLE • KALGOORLIE • HAYMAN ISLAND • CAIRNS

auckland to melbourne \$108
brisbane \$101-50
sydney \$94

Student Travel Bureau

The Silent Majority

Black Racism and Our Blind Eye

Apartheid is one of the worst evils in the world today. One which I am glad to say is being taken seriously even in an isolated place such as New Zealand. I was born in Northern Rhodesia (now Zambia) but am now a New Zealand citizen attending Auckland University. Apartheid is evil. This, I recognise but I have not and will not join HART or any other current popular protest movement around today.

Not so long ago there was an article in Craccum devoted to describing the terrible outright torture and murder occurring in Chile but where is our protest movement to stop that? Why are there no anti-Chilean posters and speeches in the Quad to rouse up protest about that inhuman regime. By the same token, in Africa there are terrible things happening in Black States.

Has anyone heard of the massacre at Giteyen in Burundi? In order to gain control of a majority tribe in the country for an on-coming election the President, Michel Micombero, had ten thousand innocent men, women and children dragged from their homes and clubbed to death by the militia (*The Listener* 3 April 1976). We talk of Sharpeville but what is that compared to this?

South Africa alone with its white majority is picked out for criticism by our Auckland University students. We all seem to have some sort of guilt complex hanging over us from nineteenth century imperialism that now makes us wish to support our black brothers in South Africa against the white minority. In that country integration is already starting to evolve caused by lack of white to fill executive positions in an over-expanding industrial society. It is a pity the country is not left in peace to work out its own problems. World pressure is such that any midway alternative is seemingly impossible. Would we whites in New Zealand get up and leave the

country to the Maoris on demand? What bloody struggle lies ahead?

It is a strange situation where we harp on the evils of South Africa and yet turn a blind eye to the mass sufferings in Black Africa.

Concerned

Dear John

About the problems of the New Zealand political scene ... let's not forget that on the Cosmic Scale it matters not one iota whether we are governed by the National, Labour or Fred Dagg Party - the fact remains that we are living in a Fat Society - we are all Rich - all middle class in the flock of man, and I think we could do well by redirecting our righteous indignation towards the real horrors of human suffering as found in the Leper Colonies; the back alleys of Calcutta; the South African ghettos; and the Russian 'psychiatric hospitals'.

We cannot afford to forget that it is the Big Picture we should be looking at, and, like the all seeing eyes of the fool on the hill, should see the World Spinnin' round.

P. Phoffadukes

Red Star Over Malaysia

Just something to make our Malaysian compatriots in NZ sit up and think. Imagine the following scene:

Red flags are flying all over the buildings of Kuala Lumpur. Below thousands of wildly cheering people, singing the Internationale have lined up the streets to welcome the victorious People's Liberation Army. The Dewan Rakyat is festooned with red flags fluttering gaily their welcome to the liberation troops. Among them are nine-tenths of the former Malaysian army which had joined the liberation forces during the crucial days of the fighting. With them also are thousands of peasants the vanguard of the revolution; workers, students and people

from all walks of life, who have diligently worked for this victorious day.

The people of Malaysia have finally gained control of the power to determine their own destiny.

The tasks ahead will be arduous and difficult; the rebuilding of the country after the decades of deprecation of its wealth by the foreigners and Malaysian compradores; consolidating the power of the people just freshly wrenched from the hands of the minority privileged ruling class; and re-educating the people to work for the continuing socialist revolution towards a communist society.

Malaysians, this will be a reality in a matter of years. Those of you who are not against this change must not hinder the progress of liberation in any way. Instead you must prepare yourselves for it. To do so it is necessary to understand the class nature of our present society, its inherent inequalities and the head for revolutionary change. The only way this stage of understanding can be achieved is through the study of revolutionary Marxist thoughts and re-educating the changing oneself into a new person. This means discarding one's selfishness, chauvinism, arrogance and ideas of individuality in order to consciously work for the people.

K.L.

The Christian

Mr. Yee is concerned about Christian propaganda appearing in Craccum. However, he too has inadvertently delved into this same insidious "Christian thinking", as do most writers anywhere, at any time. Anyone who suggests that there are universal moral values has to assume the Christian World View. He suggests that we should commit ourselves in the name of Humanity, to improve the human situation. Why should anyone support this particular ethic? On what basis, if one is not a Christian, does Mr. Yee expect people to support this objective. If man is a series of mass-velocity equations, blown together by accident and as likely to blow himself apart again, what point is there in bothering to improve his condi-

tion? If he is but dust, and returns to dust in a period of sixty years, then why bother preserving this insignificant quirk in the universe anyway? Furthermore, if man's position is so disastrous as to cause him to despair when he has the courage to face his inevitable death, then why not put him out of misery now?

If Mr. Yee cannot subscribe to the Christian view point, he must stop assuming the Christian Personal-Infinite God as a base for universal moral values. As a Christian, I can subscribe to the view that man and humanity have an inherent value and are therefore worth maintaining and preserving - because they were made significant by God.

Perhaps Mr. Yee could try delving into Eastern religion. He says it is as good an antidote against nihilism as Christianity. Yet to the Eastern thinker, man, whom both Mr. Yee and myself find so extremely important, is but a mere "illusion". As one guru said, "Man walks into the water and there is no ripple". But that is a complete distortion of what is!

Finally, I can add my own testimony. I became a Christian through the inescapable presence and experience of God and was a very reluctant convert. But I could not be honest and ignore the reality of the living God and thus, "fully responsible" for my own choice, I chose to serve Jesus Christ. If there had been any other sufficiently compelling reasons to accept that there were other "ways" I would have chosen no way and remained a happy optimist oblivious to the realities of good, evil, life and death around me. Now I have a sufficient base to believe in the worth of man - he is valuable because Christ died for him; he is valuable and was created to partake of a love-relationship with the eternal God. Finally I would add that neither God nor man will clutch to anybody's soul and that every man chooses his destiny - that decision is worth far more careful thought than Mr. Yee seems to have expended so far.

Paul Chrystall

Letters:
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The Silent Majority

Letters: Leave at Studass Office or post to Craccum, A.U.S.A., Private Bag, Auckland.
Publication does not imply editorial agreement.

Containers in Student Union

The last meeting of the SRC decided that the Students' Association's priority in environmental matters should be the removing from the Union of all non-reuseable containers. This has the full support of the Executive, and in particular of the Exec members concerned, but its implementation will require quite a bit of work over the next couple of months and we are both too deeply committed to other campaigns to give it the attention it deserves. May we thus use your columns to enquire whether there is on this campus any person or group of persons sufficiently interested in this matter to undertake the necessary work? This will basically comprise investigating the present situation, identifying the worst problems and providing suggestions for improving the situation. It may be that this project could form part of some coursework, and it is certain that competent advice would be accepted with appreciation both by AUSA and by the other students' associations, who are currently moving towards our own position of total reliance on disposable containers.

Could anyone who is interested please contact either of us through the Association Office or at home.

Bob Lack, Ph 762-721
Business Manager

Nigel Isaacs, ph 686-126
Environmental Affairs Officer

Abortion Reply

If P. Farrell questions my statement that the majority of New Zealanders consider pregnancy resulting from incest or involving a deformed foetus to be acceptable grounds for abortion I would refer him/her to two nationwide surveys conducted by the National Research Bureau in 1972 and 1974. The results of the surveys are recorded and compared in *The New Zealand Medical Journal*, Vol. 83, No. 556, January 1976, in an article by B.J. Kirkwood and W.A.P. Facer entitled "Public Opinion and Legal Abortion in New Zealand." The surveys show that a majority of the respondents consider these to be acceptable grounds for abortion. They also show that a majority (61.8%) believe that abortion is acceptable if a woman and her doctor

consider it would be advisable not to continue the pregnancy. The percentage of people against abortion in any circumstances declined from 13.9% in 1972 to 10.5% in 1974.

Further statistical evidence to support the contention that a majority of New Zealanders support a more liberal abortion law can be drawn from a survey of householders in the Eden electorate. Of the 6,004 respondents, 67.8% agreed with the statement that the Auckland Medical Aid Centre "provides an abortion service which is necessary, ethical and socially desirable" and only 13.6% disagreed on grounds of principle with this statement.

It seems Farrell is still confused about the meaning of the word agnostic. Agnosticism cannot be characterised as a school of thought in the sense that it adheres to a set of principles. Agnostics are merely certain that First Causes and final meanings are unknowable. They certainly do not necessarily "concur in recognising certain basic and universal rights of man, with the fundamental right... being the right to life." Perhaps Farrell is confusing agnosticism with a real, non-theistic school of thought such as humanism - except that humanists also recognise the rights of woman, and the Humanist Society of New Zealand supports abortion law reform. I suggested that agnostics might be less likely to be anti-abortion than theists merely because, as non-Church-goers, they would be less likely to be subjected to Church indoctrination on abortion.

And speaking of indoctrination, this is obviously what Farrell has been subjected to. No one who has made a complete study of abortion methods would believe the emotive nonsense of his/her final paragraph. Most abortions these days (and all of those performed at the Auckland Medical Aid Centre) are vacuum aspiration abortions. The entire contents of the womb pass through a tube slightly smaller than the average pencil. They resemble ordinary menstrual fluid, and a special test has to be done to ascertain that all foetal matter has been extracted, so tiny is the "non-person" (to use Farrell's term). Professor Hubbard, Professor of Neurophysiology at the University of Otago Medical School, presented scientific evidence to the Royal Commission on Contraception, Sterilisation and Abortion to the effect that foetal activity is purely reflexive, and that before twenty-eight weeks the foetus cannot be said to possess

anything like a state of consciousness as we normally define it. It is also suspected that I.U.D.s and "morning-after pills" prevent the implantation of fertilised ova, or "potential foetuses" (or persons, to Farrell) and are therefore technically abortifacients. As technology improves, excessively late and crude abortions of the type Farrell describes will become extreme rarities in our hospitals. They may, however, continue to be tragic backstreet realities unless women are given better access to legal, early abortion.

By taking an anti-abortion stance Farrell should realise that he or she is not preventing abortions. (In Catholic Italy, even the Vatican estimates that there are tens of thousands of illegal abortions each year.) Anti-abortionists are merely preventing women who have made their decision from going through with it quickly and safely, with minimum trauma to all parties involved. If Farrell really wants to stop abortions, his or her only hope lies in persuasion. Draconian legislation against abortion becomes ludicrous as the majority in favour of legal abortion grows. So I suggest that anti-abortionists like Farrell start getting their facts right, because at present their factual distortions, downright lies and political arrogance detract from whatever moral credibility their case may have.

Christine Dann
Abridged

World Vision

Your reporter was entitled to draw such conclusions as she wished from her recent conversation with me about World Vision. There are, however, some important errors and omissions of fact in her article which require correction:

- (1) World Vision's overhead costs - 20.88% last year - are *not* "the same as Corso's". Corso's total overheads for its last financial year were 33.6% according to a recent *Consumer* survey.
- (2) Field Directors *are* responsible to Support Offices through the Administrative Committee, which includes the Directors of the four Support Offices, and is the main policy-making body of World Vision International.
- (3) The Administrative Committee also includes the Chief Field Officer (an Australian), and Americans do not constitute a physical majority on this Committee. The statement that "policies and decisions... are ultimately made in America" is thus incorrect.
- (4) *Childcare*. The article lists several items which are said to constitute a "breakdown of funds allotted to this field" (i.e. *Childcare*). Not so. The items listed are but a selection of tasks amongst many others which one Field Office (Korea) carried out in one month. To imply that that the list given is either exhaustive or typical is quite incorrect. For example, the choir concerned was the world famous Korean Children's Choir (which has earned many thousands of dollars for the education, clothing, accommodation, recreation, and vocational training of countless children in poor countries). Nowhere else would a Field Officer's tasks include such an item.
- (5) *Childcare Projects* are funded on an individual basis, but the result is collective and "communal". World Vision simply finds sponsors to provide the necessary care for a whole village, funds are pooled, and everyone benefits equally.

T.S. McKinlay
Assistant Director

Capping Book Sacrilege?

I would like to make a comment about one of the cartoons in the Capping Magazine. It was brought to my attention by a Catholic friend that the drawing incorporating references to the Zealandia, abortion issue and Eucharist was tragically offensive and sacrilegious. I am sure those who would be most offended by such an insult would not wish to comment. So,

on their behalf, may I offer both a comment and a request.

I realise that satire is a fundamental element of the Capping Magazine and the purpose is to raise money. Satire depends upon clever comment. Cynical abuse is not satire. It would seem that such abuse is wrongly used even if the purpose is to sell a magazine. The use of such inappropriate means to secure a good end reminds one of the absurd use of nuclear weapons to secure peace. Money made at the expense of fundamental dignity is scarcely worth it.

My request is that I would also like to meet the author of the particular cartoon and discuss the beliefs and sensitivities involved.

John Hinchcliff
University Chaplain

Degenerating Labour Party.

New Zealand Society has another hero to worship - Bill Rowling! Socialists, Communists, extremists are all aligning themselves with this so called "man" described by some as a dynamic leader who possesses profound personal qualities and can lead New Zealand out of this peril of "Muldoonism". Lets put the facts straight. Rowling and the Labour Party realise they have no hope of ever returning back into power because the majority of New Zealanders have more sense than that. So now Rowling and friends (Tizzy, Freer, Faulkner) have resorted to typical Labour party tactics - calling Rob Muldoon a dictator. These pathetic, hysterical weekly displays is all that we have come to expect now from a corrupted party that has even had offers of salvage from Values and Social Credit! Somehow, over the past few months, the Labour Party has managed to convince itself that they are going to be returned to power in 1978 - (say the same thing enough times to a Parrot and it will soon repeat itself).

At the recent Labour Party conference Rowling - who feels secure behind a microphone because his own voice is extremely shrill (verging on the point of hysteria without a microphone) mentioned he had a wide range of new supporters for the Labour Party since Rob Muldoon took office. His wide range includes: Unionists, Poms (something really!) and the new one man political crusader and martyr of the Labour Party - Exel.

So desperate for recognition and support, the Labour Party has even tried to enlist the services of their friend Abraham Ordia who has conveniently decided to surface from the jungle to do some "stirring" on behalf of the Labour Party.

The Labour Party can now in the light of their recent (and past) performances be likened only to the proverbial Peanut - a hard outside shell of moaning, complaining Poms and frightened unionists and a soft inside comprised of the little man himself.

T. Fisher
Brother of J. Fisher - President of T.O.A.P.A.C.S.

Hypocrites!

Hypocrisy is, as ever, rife in our society. A case to point being the latest rantings of the anti-apartheid Stop the Tour fanatics. The worst offenders in this case, of course, are those who voted in our very own Prime Minister.

The rest of you I will perhaps condescendingly consider misguided rather than hypocritical. It is such paternal high-horse attitudes which blow domestic situations into destructive world conflicts; a state of affairs which you are likely to abhor in for example US policy.

Oppose the Tour as a sportsman, sure, on the grounds that the surrounding controversy will endanger your chance for world-class competition in Montreal. But don't hand me this make-a-stand-against-an-oppressive-government-policy crap, unless perhaps your conscience is crystal clear as to your stand were our black people an oppressed majority rather than minority.

Then if your concern really does run below surface, try contacting a group trying to help islanders with problems of social readjustment; acknowledging the Maori next door as you pass in the street would be a start.

K. Krogh

Events & Services

TRANSCENDENTAL MEDITATION

Student Meditation Society holds its next *free* TM Courses on Campus, Saturday & Sunday 3 and 4 July. Book at the SMS Stall in the Quad on Thursdays or phone 605-711 (10 am to noon). Course limited to 60.

INTRODUCTION TO SOCIALISM

Young Socialists present "The Decisive Role of the Working Class", the fourth in a series of eight seminars on Socialism held Wednesday 1.00 pm at the Exec Lounge, on 30 June.

ABSTRACT EXPRESSION

Elam students again tempt fate. Foley, Cornwall, Doggart, Lind, Godfrey exhibit at Auckland Building Centre, Victoria St., June 28 to July 10.

LITERARY SOCIETY

Literary Society "Wine and Words" meeting at Third Floor Library Building on Tuesday 29 June at 7.30 pm. Contact Christian Martin 761-149 ext. 812.

EDEN WINTER SEMINARS

Eden Labour Party presents "Class and Politics in New Zealand" with Ian Shirley, Roger Oppenheim and Roger Fowler on Wednesday 30 June at 57 Upper Queen St, 7.30 pm.

images

FROM THE GARDEN

I

I want to go I want to grow
the ache of just enduring
transmitted to a pocket of memory
the ache of knowing what will be
may not be
the grey hours behind the counter
to be overwhelmed with a shivering laugh
that rude concrete poured into the sea
to house worthwhile poles.

II

The same spot avails me.
The same palisade
the same fence
the same spikes
separating one world from another
and another within.
Hurling trucks and grey faces
pacing, a grey motion that is the same
legs, bobbing head, penguin flash,
striding towards the beer, returning
along the same way
'long the two way street
sole on asphalt.

III

A leaf falls
like a golden shell
spiralling through seas of tropic silk.
conifer rods
as lost pens
droop in the mud.
No mental structure will suffice
to encapsulate the ring of leaves beneath the oak
scattered by the wind
now thick hovering hummingbirds
startled off the water
now a line of quick fire,
an opening incendiary circle
now a joyous whirlwind

gathering inspiration and grace
and as quickly flattening.

They remain untouchable,
moonlight running on waves,
but create joy.

Is it the joy we cannot formulate?
cannot wrestle into words?
We must fight with ourselves
to retain the moment of purity
which always lies beneath heaped leaves
waiting for a wind.
Sensation and concept are polar points
we must harmonize into dance
winding through flowers.
In silence, in purity, in stillness
there we find the mirror
there we find the mirror
beneath down-hung trees
touching the earth
in voiceless form, in living form
in silent splendour, in changeless motion

IV

But how to organize congruently
the mass of wind-stirred leaves
into words retaining their colour
and shape and direction remains.
There is no other medium
with the depth and plasticity of the word
where both sensation and concept exist
in their freest form. The infinite
resonance of the word is our only hope
if we are to communicate everything.
And the partial will not do.
So we struggle on our dim and unseen way
going backwards for we can only see
what we have done, what is past, our ends.
In them we have our corporeal existence
in our beginning real existence
like fire leaping up consumes air
and dies away to ashes.
And we are woven with time.
There is no timeless, only moments
when time stands still
or ceases to function meaningfully
when the line of time has a circle
but the line emerges again
always re-emerges always re-asserts
until the next circle. Keats wanted
to cease in a circle, the ring of timelessness,
but time would not comply, only the blood-worm.

Michael Howard

CRACCUM

28 June 1976

Auckland University Student Paper

Vol.50 No.15

Inside **FILM FESTIVAL** Carson survives



Cover photo from Festival film 'Confrontation'.