



trendy gnome.

CRACCUM

26 July 1976 Auckland University Student Paper Vol.50 No.18

A Child's Garden of Theatres

Mercury

The Mercury Theatre is sitting on a reputation as Auckland's only true professional theatre. It has the unenviable task of fending off attacks from those who find it too elitist whilst squirming at accusations that it provides only commercial entertainment as a return for the considerable subsidies that it receives from the State. The strains of being public property must be considerable.

While the degree of professionalism possible in the production of their plays makes the Mercury the envy of most other theatres in Auckland, many of those theatres would claim that they were presenting a more interesting and relevant programme. It would be unfair to characterise the Mercury's standard fare as musical comedy, but more and more as it 'comes of age' its programme is not of particular interest to students. The strictures of public sponsorship and the economic burdens of a 600-seat hall and a staff of forty-five must loom large in the minds of its administration. This preoccupation is reflected in the determinedly middle-of-the-road approach they have acquired. It is ironic that in an attempt to please everyone they seem in danger of pleasing no one.

Theatre Corporate

After a great flourish at the beginning of the year, Theatre Corporate has settled into a steady pattern of production. More often than the Mercury, Theatre Corporate runs small-scale pieces in its studio theatre.

This policy, along with a rather faster turnover of plays, means that students should find more to interest them, and this greater attraction is reflected in the younger average age of audiences. The over-all atmosphere of seriousness that Raymond Hawthorne has given to his productions is a reflection of the material produced at Theatre Corporate. Sometimes 'serious' theatre can seem heavy but it is interesting to see someone performing the likes of Brecht and Picasso.

New Independent

The New Independent is the major 'amateur' theatre company in Auckland, and as such it enjoys a degree of freedom impossible for such companies as the Mercury and



New Independent



Central Theatre



Mercury



Theatre Corporate

Theatre Corporate. Moreover, it is the only theatre company at present involving a sizeable number of students. The lunchtime productions have around 50% student audiences and the casts of the plays are also heavily laced with students.

It is unfortunate that the word 'amateur' has such a derogatory ring to it. In fact, the standard of productions at the New Independent is extremely high and the choice is also wide. Plays by Oscar Wilde and Lawrence Ferlinghetti and Ionesco and the incomparable *Slag* have given a broader choice of drama in recent months than that available at other Auckland theatres.

Maidment Theatre

At the moment, the Old Maid is not functioning very successfully as a showplace for student drama. Theatre Workshop, who were envisaged as the chief users of it, have only managed the regrettable *Balcony* thus far. While the Theatre is proving a success as a venue for dance and for some music, it has scarcely been tested in the area it was specifically designed for - drama.

On the menu for the next few months are light opera, and children's plays, and with the Third Term approaching the chances of Theatre Workshop coming through with the goods looks unlikely. As a place of student entertainment the Old Maid has been a qualified success, with film showings and the Capping Revue especially prominent. However as a venue for the development of student drama it seems rather forlorn.

Central Theatre

*****!

His Majesty's

The regular diet of touring company froth which Auckland is spoon-fed is generally housed at His Majesty's. As the biggest venue for presentation of live entertainment outside St. James and the Town Hall, the Theatre fulfils a valuable role. Current rumours of its demise will sadden those who can remember straining around the pillars to catch a glimpse of Barbara Windsor, or those who spent their Sunday nights in the Buck-a-Head concerts.

It is easy to downgrade the value of such an entertainment centre in central Auckland but just think. If His Majesty's closes, Patrick Cargill might play the Mercury next time.

Photos by Paul Gilmour

Jan Grefstad's a busy man. And he worries a lot. He works up to twelve hours a day and still loses money. His Classic Cinema is at present a unique facility in this country, showing old talkies to those who remember or have heard of them. But there doesn't seem to be enough of these people around to make the project worthwhile.

About two years ago, his main asset was the Hollywood theatre in Avondale. There he held several wildly successful old-movie nights which prompted him to think about showing them more regularly and at a more suitable venue. His feasibility studies were encouraging. There seemed to be a market. His love for old movies assured his own keenness. He hoped that by moving into the central city area, he could appeal to Varsity students - intellectuals and trendsetters especially.

The lease on an old warehouse in Queen St became available. He took an option on it under the provision that he obtain a cinema licence. There didn't seem to be any doubt that this would be easy enough to get. He applied to the Cinematograph Films Licensing Authority. He waited. It was six months before they even considered his application and then there were no open sessions, no attempts at advocacy. All submissions for and against were made in writing and considered in camera.

In the meantime his lease option period had expired. He was forced to either let it go while there was a chance of obtaining a licence or to take it at the risk of missing out. He took the risk and missed out.

Due mainly to protests from Amalgamated and Kerridge Odeon, Grefstad's application was turned down. The CFLA cited bad business and Queen St's surfeit of theatres as reasons. It failed to take Grefstad's claim of special interest into account and he appealed on these grounds. For the first time in thirty-odd years, an appeal was granted and won.

The Classic had been operating as a film club for three months before Jan had his appeal passed. He's convinced that only because the CFLA members were forced to get off their seats in Wellington, come to Auckland and look at the facilities he could provide was he granted a licence. And they are unconventional. Alterations had cost him \$50,000. These included paintings of actors on the theatre walls and movie-star wallpaper in the foyer.

His difficulties with theatre chains didn't end with their protests. Because they also own distribution rights to the films of so many companies, he is forced to sub-lease most of his prints



Destry Rides again.

from Kerridge Odeon. Their's is a no-risk business. KO get a straight percentage of the takings without having any liability in the event of a film bombing. Grefstad says his takings from the long-running *Freaks* were mostly whittled away by this percentage. 'I don't know why they bothered complaining in the first place,' he said, 'They win either way.'

The prints themselves are expensive. The large American processing laboratories find it easier and cheaper to mass-produce copies of current big-grossers than single runs of quirky oldtimers. Overseas theatres which successfully specialise in old films generally show their own prints which are pretty dilapidated at the best of times. Jan prefers to offer the public their money's worth.

Promoting the Classic's films takes a horrifying 50% of the Theatre's gross in advertising costs alone.

What films will we be seeing at the Classic in the future? Because prints take so long to be processed, Jan can't be certain of any. *Freaks* was on for so long partly because no other promised prints had arrived to take its place. But we can hope to see more Marx Brothers - *The Big Store* and *Go West* again, the best of Bogart - *The Maltese Falcon* and *Casablanca*, the original *King Kong* and Orson Welles' masterpiece, *Citizen Kane*.

His Avondale theatre barely pays its own way, so the Classic's losses can't be sustained indefinitely. At \$1 for students, Grefstad can't make it any cheaper. With more of these acknowledged objects d'art coming on, he hopes to attract a young audience with an appreciation of the styles and qualities to be found in old films. At present, 90% of his attenders are under thirty.

But with a choice of eleven theatres showing contemporary films, why should Aucklanders come to the central city to watch old movies? What special qualities can they hold? At a time when the cinema was a fairly recent innovation, the finished product surely suffered from crudities and technical imperfections which today's moviegoers would find hard to tolerate.

Jan doesn't feel that an advance in years has necessarily meant increased sophistication in the cinema. The current passion for realism he does not see lasting; neither a tendency of many film makers to manipulate people to express personal ideas, which he sees as indulgent. He likes films that present themselves for entertainment and escapism, films with stories. A beginning, a middle, an end. And the only place he is assured of finding these is in the old movies.

Grant Dillon



The Classic Cinema



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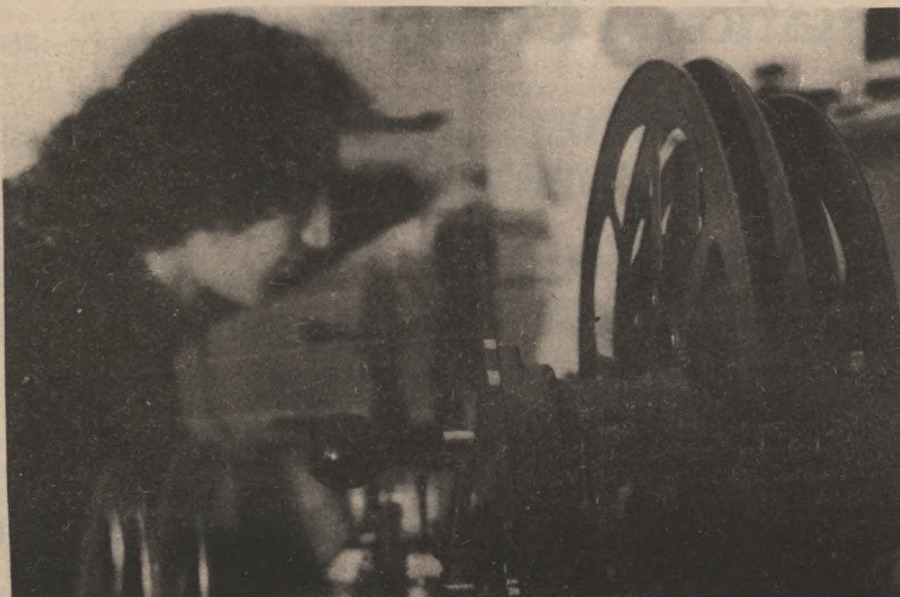
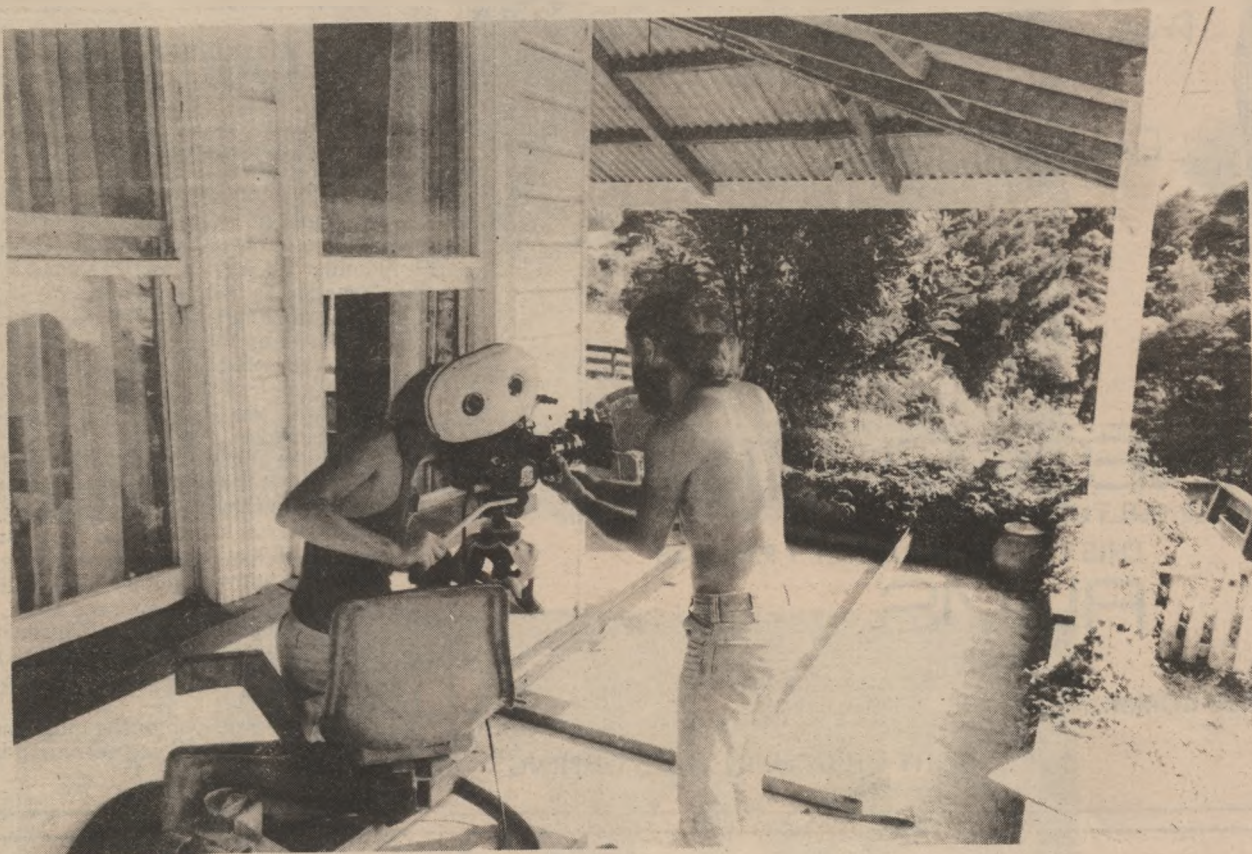
Independent Film-making

Film is a multi-purpose medium; it can be used to entertain, to propagandize, to inform, to advertize, and as a means of self-expression. Film-making in New Zealand is relatively new as an art-form, and therefore the vast majority of locally-produced material is for television and advertizing. In Auckland there is now a growing number of independent film-makers who work outside these institutions, although they are limited in scope by resources and finance. Independent film-makers range from amateur student groups, such as Fluid Films, to highly professional companies like Aardvark and See-Hear. Some work solely for the commercial market but there are a number who regard film as an art, and successfully incorporate the advantages of film with an aesthetic approach.

An interesting new innovation on the Auckland scene is a film-makers co-operative - the Alternative Cinema. It provides full facilities for editing and viewing local films and is widely used by Auckland film-makers. *The Maori Land March* produced by See-Hear Ltd, was edited at the Alternative Cinema, as was *Test Pictures*, the only feature film made in New Zealand in 1975. Many of the more amateur, experimental films made in Auckland are produced purely to learn and improve basic film-making techniques, and also to try to raise finance from such sources as the QEII Arts Council, one of the few patrons of independent film-making.

The primary obstacles for film-makers are finance and equipment. Unlike many of the arts, film is an expensive, complex medium - hence the relatively small number of professional film companies in New Zealand. Film is available in three sizes - 8mm, 16mm and 35mm, which refer to the actual width of the film. Although most film-makers will initially experiment with 8mm (or Super 8, which is a better quality film), it is the 16mm that is most widely used by serious independent film-makers. 16mm film is relatively expensive, but it is suitable for projection to large audiences (Super 8 is not), and it can be used for television. Colour film for a half-hour documentary can often reach the \$3,000 mark, but old television film, which is cheaper, is often re-used.

The film itself is a minor financial hurdle in comparison with the cost of filming equipment. A second-hand 16mm camera costs about \$1000. And sound is a problem, because the noise of most film cameras makes it impossible to tape both film and a clean sound-track simultaneously. Silent cameras with attached tape recorders are usually hired, but this too is very expensive. Additional equipment - lights, microphones, booms, etc - adds to the already heavy costs of making a film.



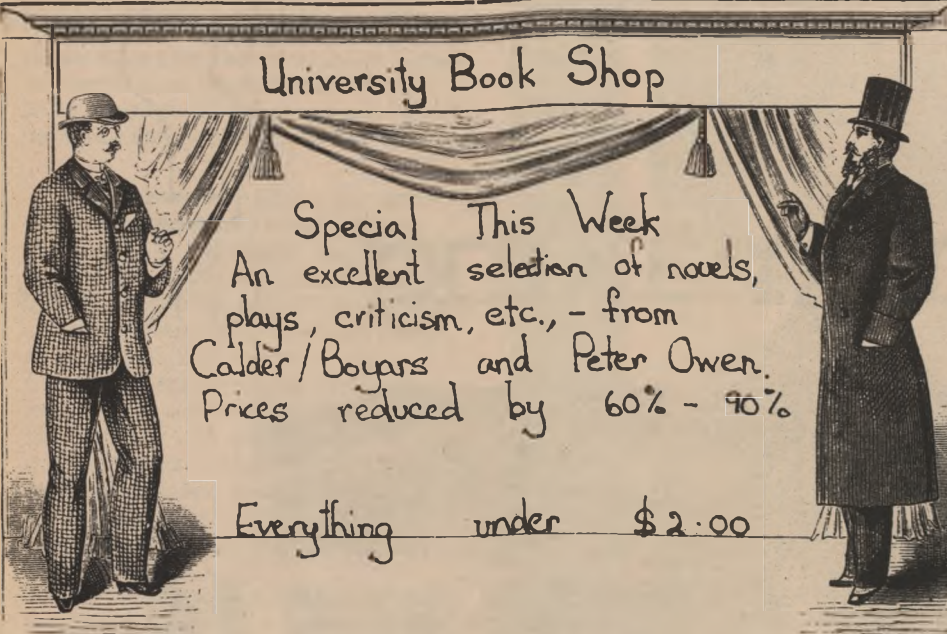
It is in editing that the disjoint process of film and tape become a whole. Alternative Cinema has two editing rooms. Sound mixing and editing are a lengthy process, but the final outcome is the film as it is shown on the screen.

The films produced by independent film-makers in Auckland are varied. Films screened on television, but not produced by either of the two channels, are predominantly adapted short stores (such as the series made by Aardvark) or dramas, although the television networks have also purchased several documentaries. Most professional film companies are forced by the financial pre-conditions of film-making to produce television and cinema advertisements as a profitable side-line. Amateur film-makers on the other hand are not involved in advertising, but their productions are often less polished because of high costs.

The Alternative Cinema operates primarily to help film-makers with little professional experience and also to provide facilities. It has large premises in Hobson Street with two editing rooms and a small theatre for monthly film screenings. For those interested in film-making, the Alternative Cinema's phone number is 373-573, and the address is P.O. Box 6756 Auckland. Full membership is \$15 per year, and associate membership is \$5 per year.

Paul Oremland/Louise Chunn

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Quiz Kids

A better class of quiz show, entitled 'University Challenge', is being planned by Television One for whizz kids from New Zealand's six universities. There will be a series of 15 programmes, with the entire series being recorded between Monday 16 August and Thursday 19 August in Dunedin's Union Hall.

Big prizes are offered: a series trophy, to be held by the champion team for one year, and possibly a cash prize, to be paid to the union of the winning team. Clever dicks who win the individual heats may also be paid cash prizes.

A team consists of four male or female full-time students plus one reserve. And Auckland needs one. The organisers say that contestants needn't be "gun" students but should have a broad general knowledge, a sense of humour and be quick with answers. So if any smart-arses are interested in taking part in 'University Challenge' contact AUSA president as soon as possible - the closing date for entries is August 1.

Nearly forgot one of the most important things - all travel and accommodation will be provided.

CHARLIE YIM FUND

A group of students will be collecting contribution on behalf of a Malaysian student who is suffering from critical lung cancer. The money is to assist in bringing over his parents and his sister to Auckland. This will be their first reunion for 3½ years and could be their last. If you like to assist, please put your generous donations into the Charlie-Yim-Fund-Box in: AUSA Accounts Office Room 107 First Floor, Student Union, (next to Employment Bureau)

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ELAM

Most students I have talked to know next to nothing about Elam, some even less. Only a handful of people, apart from those enrolled there, actually know where it is and something of what goes on there. Fine Arts is a strangely neglected Faculty, physically separated from the bulk of the University and mentally separated in the sense that the administrators do not attach a great deal of importance to its existence.

Financing materials

This shows up dramatically in the budgets allocated to various departments and faculties. The Engineering School and Chemistry Department get hundreds of thousands of dollars worth of sophisticated equipment, while Elam has trouble financing modest items at a total cost of just several hundred dollars. And the students up to now have had to pay for every piece of expendable equipment that they used - the equivalent of Chemistry students being required to pay for the chemicals they experiment with.

This year, for the first time, a total grant of \$5,000 for materials was made to the students of Elam because a lot of them were experiencing genuine hardship completing their courses. That money, divided among 150-odd students, amounts to \$28 for a first-year, and \$43 for a final-year student, and it is redeemable only through the Government store set up at Elam. Some, especially those involved in the camera arts, have expenses of \$500 a year.

Isolation

Elam has always been isolated. Although it has existed as a private school since 1890, it was only incorporated into the University in 1949, receiving departmental status in 1960. Since its beginning, the school has burnt down at least once and changed location half-a-dozen times. Once it was sited where the Architecture School now stands. The building that now houses the Art School is down in the Grafton Gully, beside the motorway, and was built 15 years ago as temporary accommodation with a projected lifetime of 10 years. Because of a constant increase in numbers, extensions have been attached to the main building from time to time, and a new building never materialized. Instead, a rambling old wooden Railways hostel called "The Mansions" has been taken over as studio space.

Staff/Student relations

Professor Paul Beadle has been the only head, holding the chair since it was created in 1960. He is a true autocrat, often making policy decisions - such as censorship of student displays on Open Day - that are extremely unpopular. He has survived numerous crises at the hands of the Elam Students' Association. The last one was about four years ago, when staff-student relations deteriorated to such an all-time low that a Senate sub-Committee was appointed to investigate the shit-sliding. The entire staff was placed on probation for the remainder of the year with the threat of suspension if relations



Elam, with The Mansions on the left.



Elam heavies at a student party. Back row: outgoing Student President Graeme Cornwell, lecturers Bob Ellis and Greer Twiss, technician Graeme Brett.

with their students did not improve and the possibility of closing the school down was even considered. That affair has mostly blown over now, and the atmosphere is far more relaxed, although every now and then an undercurrent of animosity surfaces at staff-student meetings. It is possibly its isolation that has made the Elam Students Association stick together in a way that is not usually seen in other departments. It runs its own cafeteria, and owns and administers a lodge out at Huia which can be used at any time by its members.

The Courses

Up to two years ago, Elam offered a choice between a three-year Diploma or a four-year Bachelor Degree. The diploma has now been phased out, although the majority of students used to enrol in it. This has been done partly because the bachelor degree commands more status with the University Administration, which calculated they could get more

money if they enrolled everybody in it. In such manner are degrees created.

The present course offers two options: the first consists mainly of studio work and is oriented to those wanting to be practising artists. The second option consists mainly of theory papers and is similar to a B.A. Each year the school turns away twice as many applicants as there are positions, and the successful applicants are put through a grueling marathon of the five basic disciplines, being shunted around the various sub-departments all year. It is only in the second year that the student is given a studio of his own and allowed to specialize. By far the greatest number opt for painting, so many in fact that class sizes have had to be limited, which means that some unfortunates are forced to specialize in media that they did not choose.

After the first year, there is no formal teaching in the studio papers. The lecturers visit each

student in his studio and supervise the work on an individual basis. It is not an entirely satisfactory system, because often students want to develop their art in directions that directly confront the values of their lecturers, who are, after all, practising artists in their own right. This sometimes causes conflict, because ultimately the lecturers have to grade the students' work, and their judgement may be disputed. In most other University departments, an examiner has only to deal with an impersonal exam paper, but here the lecturer has day-to-day contact with his students, some of whom he will fail.

Art cannot be taught. At best the Fine Arts School can provide a supportive environment for its students to develop their talents. It is this that makes Elam unique from the rest of the University.

George Baloghy



gnome superbis.

Photos by George Baloghy



a split gnome on a park bench.

THE INVISIBLE NEWS

Compiled by AU Literary Society & Dyslexia Press

The Literary Society invites contributions and comments from persons, of all persuasions, for several and varied forthcoming publications. Collection point: c/- 2/20 Waterloo Quadrant, Auckland.1.

NON-POEM/LECTURE WITH SLIDES

MICROPHONE and other Paraphernalia ..

SLIDE ONE/

BLAM !

BLAM !

cartoon comic style
tight fisting each word
HOME to a point in the
AIR

grasped
BLAM !

oh so adroitly
finger-clicking
cleverly out of the thin
and throwing it casually away.
BANG BANG New Zealand !
A minor crudity overlapping
gulls helmets
trees soldiers

diametrically
(you will observe)
opposed !

SYMBOL

(of course)
begging our complacent
CLICK ! CLEAN !

YES
CLEAN as KLEENEX

agrarian arrogance.
PHEWWWWWW...

SLIDE TWO/

I'M GONNA GIT ON M HONDA
AN DRIVE DOWN TO TH SEA

indifferent people
random placement
familiar worlds on the street/
walk in October
but in the fold of the shirt
his anxious fantasies
panicked away the surroundings
and left the magical routines
improvised
INCONGRUOUS
on the footpath.

WATCH OUT FOR THE BUS !

PART TWO/VOICE ONE (same as before)

ANY SHAPE WILL DO.
DON'T TALK OF GESTURE
in a climate of passivity
where colours BLIND the eye
and glasses sport the yellow sun
all reflective and boxed
at closing night time in the coffin
YES this IS RUBBLE

Perspective interprets the tiger
(I suspect Blake)

.... LAUGHTER

disembowelled
click/finger/mid air/
disembodied
wheels
eyes

torso
toy tiger
'and probably dust
which IS our environment'

FOUR / HARDEDGED ABSTRACTION REJECTION

HARD EDGED ABSTRACTION rejected
for the skin of coloured paint

TURN THE LIGHT OFF !

There's a shadow on the blackboard
and light under the door.
POSSIBILITY disturbs the pEAce
and I'm supposed to go to
Mr. Bellamy the outline of whose
trouser leg is NOT CONTINUOUS.

I see a woman dressed in garments of the thirties
(was there ever another age ?)
and LUCIFER'S motto
bright in predominant RED
VIOLENCE is MORTALITY.
(or.... what the clock taught us.)

Riemke Ensing

MUSE, CALLING THE FIDDLER'S TUNE

At thirty they'll wheel me into the show
that lets me know the payment's due
on the DNA they dealt me. And you
and the phases and faces
they have put me through.

So, what have I done to date ?
I've dug-in the talents —
that've sprung from the earth
in the years, alas, now spent,
to reap of later strains of worth

And if you don't have that faith
Then liquidate !
of the seed I have cast to the wind
of the yield I have filled an empty hand
of the leaves I have eaten and fallen replete
of the stem a splint for a wilting man
of the root I sing the praises
of this earth and the phases and faces
on the way to this seat
where I wait neath the tireless
lamp of the moon
for the fruit that now buds
in this thirtieth season
These are my words
though I've mortgaged the tune
My song is not dead
but silent and sleeping
and the books show a balance
in time
repaid with reason

FRANK-THE-KEY

POEM

I never saw a photo of him,
fixed, undeniable,
except the one beside the sea
where his spaghetti thoughts
had turned to watch
the furthest wave.
His face was blurred/with wind
his hands/with speech.
And only the falling sky
would ever stop him growing.

Brett Salter

Wafting flame -
light&life of
the candle
it consumes

wu-shih

I've crossed the line
of sanity
but twice
in the samedirection&
althoughthemove was 'nice'
I've
witnessed nodistinction

wu-shih

A CRY FOR CONFLUENCE

Look where blue touches white
watch the water sink into the sand.
each grain intimately tumbled and polished.

Beneath the overhanging trees
Shade meets sunlight; a strident declaration.

A little smoke,
Ancient One and I —

drifting upwards in light

An old and mostly secret way, forgotten in urgent time
Freedom

R.H.

ROY HARPER AT THE STATION

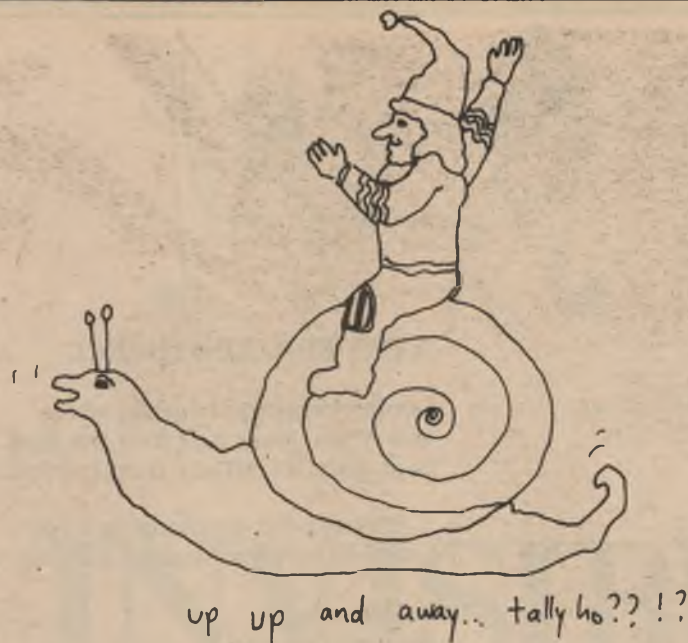
I met you, in a hurry, by surprise
and that glint of blue, cold eyes
flashed,
stalling, even fragile,
(mind ticking over way-back-whens)
like a cocky crystal ball
a wonder in a thing so small
Yeah, guess you've seen it all.
Hard enough to keep it together
whilst
Hard enough to be smashed.
Something
waiting
for us all, out there.
Train to catch. A bus for me.
Mind how you go. Take care.
How many more years?
if we ever pass this way again.
Not enough time for things that rare.

C. Martin

JOURNEY TO THE CENTRE OF THE UNIVERSE.

Look my friend
Everyone in units and masses
and multitudes of masses
of our Universe
journeying through endless light
each solitary light a microcosm
particles of matter floating in vastness
energy in space, space that is energy —
drifts of radiance.
No words can capture infinity
but travellers, such as we,
who can ask the way,
must be shamed
to not live beautifully and gently,
thus causing least trouble to others
moving in their mystery
journeying to the centre —
Who is not ?
"skilful means" are ways to travel —
Only from stillness the dance
only from silence music
If you see this, friend
you will have to bear the vision.
"your stay is nearly out
and
you have not yet built
Your Eternity"
One leap will do it.
Give up being finite—

R.H.



William Blake : The Dream of a Wing~Threequarter

Part One: The Kick-Off

Was it just the ordinary dream of a London engraver's apprentice that came true to forge one of the major forces of 18th Century football? Or is there just the slightest hint of other-worldliness about the later husband of an illiterate market-gardener's daughter? These are the questions on the lips of people today, and in this crossword puzzle we will attempt to unravel the tortuous skein of events which led to his luminous decision to earn his first, of many, Albion Crunchers caps. The instigator of this inquiry was none other than Winslow McCarthy who commented: "... strange that people remember Blakey for this arty stuff ..."

It is true that in many of the 14 year-old's early engravings were the flashing lines of attack, on the field, that he was later to be known and loved by. How often must he have looked up from his etching to dream, outofthewindow, of the sward and the thud of a drop-kicker, the leather and loam smell of the pack, the poetry of the fronded jump in the line-out. His first Fantasy for Guitar and Mantleself must have taken his sleeping contemporaries by surprise, as it did the writer, until we realized that we'd turned over two pages in the book, so ...

He rose to the heights of marriage without ever putting boot to ball and nought seemed amiss in the Blake household, asleep in the deep of Sussex. Ossian and the 18th Century avant-garde Musick-doers were occasional guests to lemonade and buns in the warm afternoons, the garden verdant glade of fun the summerlong they hied them thence to plague the bones of 'old Diamon-eye' and shake at his Innocence. They wrung his songs dry until the days grew shorter, and colder, with experience. His only day off in the week and he looking forward to pottering in the garden, making compost and tending poems and UP they'd roll from the Magic Hill in their rattletrap lorry. Mrs Blake would fluff and fluster in her pinny till she nearly wet herself with excitement at the change from their customary silence.

It was on such a weekend that Blake was persuaded by some of the Musick-Doers to go to 'The Game'. France were to play against England at Twickenham and Jaqui, the vanzola-player's girlfriend, had wheedled a dozen free tickets out of the French scrum-half on his first lonely soiree in town. She was a camp-follower, a scrummie, a muso's side-kick, an architect's moll and she spread the benefits round some. So the band got the tickets and Blake got to spectate at the

turning point of his life, and, later that month King Hasselblad the Incompetent got a dose.

As one door closes another one opens ... or so the adage goes and just as Billy was undergoing his baptism by rugby things were closing on the home front. It seemed monumental at the time and great was the suffering therein, but, you see, Mrs Blake was glimpsing pastures new. Have you ever watched the closing of the causeway of affection as the other person leaves your togetherness? Bill, plunged in grief, watched his dearly-beloved become more absorbed in Economics as the days wore on towards her G.C.E. examination.

In those days he found solace on the touch-line, his eye transcribing every detail. In 'the Last Judgement' we see his earliest impressions of all-games-rolled-into-one. In 'Ezekiel's Vision' and others are the figures of referee and linesman. Is 'Glad Day' not the triumphant image of a goal-scorer? Does 'Nebuchadnezzar' not creep from the collapsed scrum? The 'Ancient of Days' is most certainly the idealized prop-forward.

And so the images and proof of his commitment to the game bear witness to his later prowess on the field.

There may have been a tussle in his mind between engraving, poetry and football, but from the outset we all knew whose game it was and the Arts side was utterly trounced during the second half. Emotionally, things stabilized when Mrs Blake gained a good pass in her exam.

Blake was inspired by the performances of George Crabbe, Bill Cobbett, Tom Day and Sam Johnson and was finally signed up by the Thel Wanderers 2nd XV in 1789.

Concurrent events, of moment, culminated in his decision to sign on. The home was back to Bristol-fashion and Mrs Blake hummed her merry days, fulfilled, away. Bill had just broken his ties with the Musicke-Doers (or Melvyn and the Glass Bucket Orchestra, as they were now known) after winning a duel with the 'cellist who had maintained that Bob Dylan could beat the hell out of Cassius Clay and Jimi Hendrix in the art of fisticuffs. Blake proposed that such an idea was preposterous and was proven correct by surviving his opponent. This, of course, precipitated uncertainty in the minds of musicians and music-lovers throughout the land; niggings in the Orchestra led to brawls and estrangement led to syncopation and thus the 'new wave was born ...

But Blake took to the field. (End of Part One).

Alice Trout, Mrs.

Father Pains

"I see a new man born in him each year that we live and each year he grows and grows further from me. Maybe I love him because he's my mirror? Or maybe he's my answer to Eternity? I don't know.

"He kept on asking me what I thought Freedom was. He said, he needed his Freedom but since he didn't know what it was I thought he'd find an answer in my silence. It's a pity silence doesn't say the same thing the same way all the time. She's a bitch. Like words she can get in the way.

"Anyway he asked me about Freedom again. What could I say? I gave him birth. I asked him whether he thought birth was Freedom. I asked him 'is it the greatest release?' He didn't know so he said something.

"Before he left he asked if he could borrow some money. I said yes if he could answer me one question. 'How much is your body worth?' He thought I was playing. Called it childish. Slammed the door. It's a pity. The water of my words flows through him like a net.

"He came back with a new shirt and modelled it for me, like his mother used to, I felt so sad.

"I wanted to show him my love but the shirt was new. It's easier to see.

"After a cup of coffee he made an argument. He yelled that I was making him think in the wrong ways, my ways, but he missed the point. He wasn't thinking at all. Young man's pride.

"I looked to 'Hamlet' for the right passage. I couldn't find it. Shakespeare hides his truth too well. He would've made a very good bad politician. My son went to his bedroom before I had the chance to speak.

"I never suppressed his thoughts ever, ever. Never did I not listen before I spoke. Only because I love them can I listen to my children's words without being hurt. Truth needs a wrinkled brow. Not a sweat stained young head that refuses to listen to 'but' Pity.

"Love's a hard word to say. Thank God for that. If it was easy I wouldn't know what it meant. It's not in your home, you can't find it, you don't possess it. It's not like a prison. It can't hold what doesn't belong.

"It's funny that when you're older or nearly blind you start to learn how colour feels, and I mean feels. Years make your lips tend to talk like silence does, gently. My voice I gave to him though he doesn't want to know it. Arms get weaker. He has my strength as well. Maybe he doesn't know. Maybe he doesn't want to know.

"My son says the only thing he likes about me is my beard. He has to learn what he likes. He doesn't know any better. Ahh what's a man of my age talking like this for. I'm pretending I'm wiser because I'm older. I lie too. But I'm old and act old. The young only pretend to be.

"He's going to leave me sometime to find his amorphous goal. Pity.

"Sometimes I dream he's like a boat I build. And each year I build a boat for the new man inside him. And I will keep on building that boat. Silly dream.

"I remember two lines his mother said frequently 'The lake sends its pregnant water down a flowing path. When it reaches the sea it shows its eyes are open.' I like them. They can say a lot.

"I wish I were loved for what I am and not for what his mind would like me to look like.

"He chooses to swim a stream that draws him further from me but forgets that I put him in the water.

"Why is he so ungrateful? Why should I expect him to be so?

"If he asks me a question I try to answer. If it's love he needs I reply. In return for all that I can give him are those gentle gifts thoughtlessly denied.

"Does he despise me? Do we despise each other? What a terrible thing to say. Maybe I can give him directions to his own fulfillment? Probably not."

J.K. Whitehouse



Queues for Van Gogh



Van Gogh, Constable and Leger

John Maynard has been Exhibitions Officer of the Auckland City Art Gallery for 12 months. Prior to that he was the director of the Gavett-Brewster Gallery in New Plymouth, and then spent four years abroad, travelling in Australia, India and Europe.

What is the function of the Exhibitions Officer?

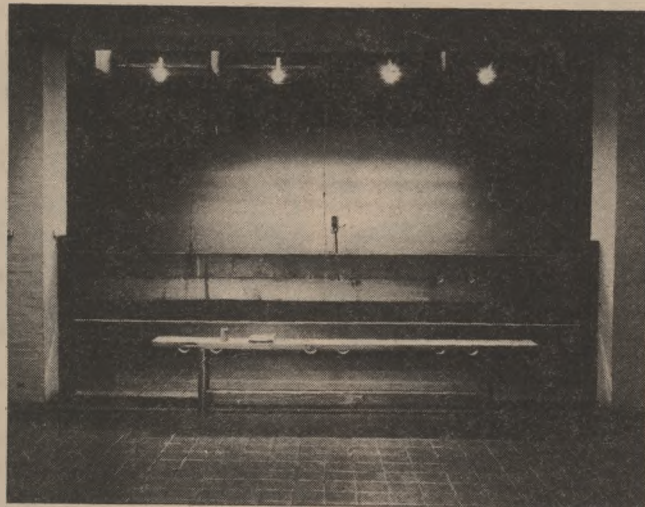
Exhibitions officers here are always responsible for virtually everything that goes on the wall, not only the permanent collection, but also the travelling and temporary exhibitions we mount. I recommend the feasibility to the director who then takes it to the Art Gallery Sub-Committee, which is a sub-committee of City Council. I have a staff of one graphic designer, two technicians, one trainee technician. We quite often contract out a lot of our work, particularly very specialist work. The entire gallery staff are all consulted before a proposal for an exhibition is put forward.

What criteria do you use when choosing a temporary, visiting exhibition?

There are all sorts of criteria, and admittedly, one of them is what's available. Also, whether we can afford it, or physically cope with it, or share the expenses. So we immediately cut out quite a few of the shows. We also try to exhibit popular works that are respected throughout the community. For instance, the Van Gogh and Constable exhibitions. This year we're bringing out an exhibition of Fernand Leger's work in September. There'll be 44 pieces of this French Cubist's work, including some of his masterpieces. And it's interesting that we're bringing to New Zealand the work of an artist that no one has ever heard of, in a general sense. But Leger is a very, very important artist, and we feel he's very relevant to New Zealand. Because he's not a popular artist, we're arranging a great deal of publicity, particularly through TV2, who are one of the sponsors. We'll be using everything we know to let the people know that this very important show is here.

Do you feel that you are attracting enough of the student population?

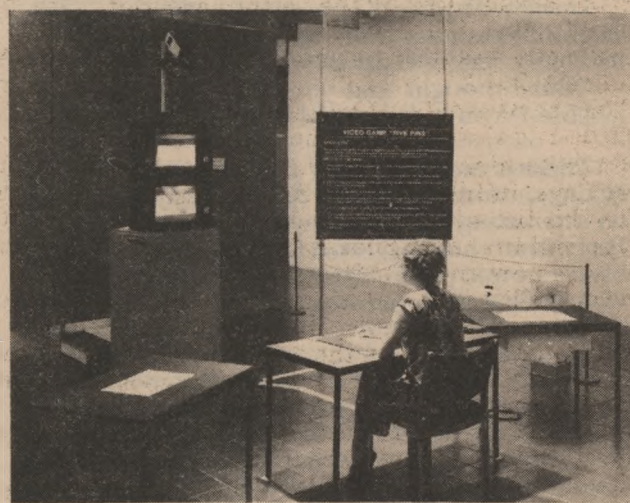
Well, we're advertising in CRACCUM this year and directing many of our exhibitions towards young audiences, but we must keep the Gallery diversified. At the moment, we have an exhibition by John Panting, a New Zealand-born sculptor, who worked in London. This will be followed by a showing of Russell Cleark's works - another New Zealander, then a Project Programme, Art and Language, which is a very radical art form. In August, there will be two water colour exhibitions: Kinder's Auckland, and selections from the Spooner and Witt collections in England. We will also be showing a New Zealand survey exhibition (1920 to 1940), and later in the year a major exhibition of Petras van der Velden's works. And next March we have a



Bruce Barber 'Stocks and Bonds'



David Mealing 'Jumble Sale'



Video Game, Pan Pacific Biennale, 1976

marvellous show planned, which will be called The Great Pacific Tattoo Show.

The Project Programmes acknowledge one of the functions of a multi-purpose gallery like this one. It gives young artists the opportunity to do things they could not usually do in a commercial gallery, in other words things that they usually can't sell. In the last ten months the Art Gallery have sponsored nine Project Programmes, and by doing so have introduced them to a wider audience.

How does the system of administration and financing by the City Council work?

The Gallery's day-to-day administration is run by a director and staff who are employed by the City Council. The Deputy Mayor is the chairman of the Gallery sub-committee, and all purchases, exhibitions and reports go through the City Council in just the same way as reports from any of the other City Council branches, such as Traffic and Parks and Reserves.

We're always up against the problem of whether or not they value an institution like this and see it as worthwhile. But looking around here, it's evident that they do: they do fund it reasonably well, although this year it hasn't been endowed as handsomely as it ought to have been. The Council tend not to interfere in matters in which they are not experts. They do however set general policy: to have a permanent collection, to collect with an emphasis on New Zealand art, to have a conservation department, and to run a vital exhibitions programme.

Do you have additional financing from the Queen Elizabeth II Arts Council?

Because we're in the visual arts we get almost nothing from the QEII. Earlier this year the Arts Council was granted funds of about \$1.6 million, and of this \$1 million went to the performing arts. It's not that the performing arts don't need this money (they probably need it a hell of a lot more), but the remainder has to spread over administration, operating costs and, of course, the visual arts. We are receiving support for the Panting exhibition, but this was established last year, and the Leger exhibition will be subsidized, but with one-third of the amount we applied for.

It's not so much the institutions that we ought to be worried about but the artists themselves, who are being deprived of what I believe is a right, to make a normal living. We pay school teachers, house painters and clerical workers. We've got used to the idea of paying musicians and actors, at last. But we still haven't got artists on a regular reliable salary. We just haven't been able to employ them right throughout our community, so that a man, when asked what he does, can't say, 'I'm an artist, and that's how I make my living.'

Louise Chunn

EVERY GNOME SHOULD HAVE ONE!



gnome gnome.



gnome experiencing



Bespattered Gnome

Gnome

Have you ever stopped dead in the street and suddenly thought deeply about Gnomes? No, I hadn't either. But the other day a strange bearded man of very low origin approached me and catching me unawares so to speak told me in no mean terms: "Write an article on Gnomes, Merritt, or else I'll rip yer arms orff." Now who am I to argue with a CRACCUM editor who is desperately trying to liven up this paper but hasn't got the money to rip-off the fabulous Furry Freak Brothers like some other lowly mags?

The significance of Gnomes is missed by many if not all members of the community. But to the informed (of which I suppose I am a member) Gnomes are starting to play an active role and want to be rid of their poor public image. Gnome sources told me at one of their late-night Executive meetings held in Paratai Drive that all is not right among the Gnome masses.

Gnomes are faced with a serious identity crisis that, if not countered soon, is going to halve all Gnome reproduction throughout this fine country of ours. Over the past few years more and more female Gnomes have been churned out of factories sporting beards that have made them increasingly hard to distinguish

from their male counter-parts. Moreover they don't bother to stamp the Gnome's sex on to its base which leads to embarrassing situations.

Imagine it. A soft moonlight night somewhere in Kohimaramara when two male Gnomes suddenly realise their folly ...

"But I thought that you were a female ..."

"Me? You're supposed to be the female."

There is more to being a Gnome than just sitting on toadstools and fishing. Gnomes form an interesting clique in society. A recent Labour Party blurb has suggested that Muldoon bases his economic predictions on the Gnome Index, which for you laypersons is:

$$X = \frac{G}{\$} \dots \text{where } X = \text{square mile.}$$

G = Gnomes
\$ = Economy

This means that the more Gnomes to the square mile, the more affluent is the suburb. The Gnome populace are justifiably upset by these accusations, which have in theory turned them into tools of the Bourgeoisie Elite. They are afraid that to cause artificial snobbery some

Gnomes might be transported late at night to suburbs and fear for their reputation. Gnomes could start appearing on the Black Market, and Gnomelapping could reap huge profits for some of the less scrupulous in our community.

Little is known about Gnome politics but power struggles do exist and are bitter when they do occur. Once affiliated to the Union of Garden Ornaments, the Gnomes had serious ideological differences with butterflies and seals, and so left to form the Association of Garden Gnomes. Right now their main campaign is for better quality toadstools and fishing rods, but with membership running at an all-time low due to the diminishing population the Gnome leaders are finding trade negotiations slow. And they're not happy about their present shape - the pointed hat, according to sources high up in the Gnome Hierarchy, lends itself easily to the squatting of sparrows, resulting in subsequent accumulations of bird shit.

Nutrition. Not much is known about Gnome nutrition except that they eat very little. The real trouble is that they feed at night and even then very secretly. They feed on any passing cabbages that just happen to be in the area. Recently, due to the nefarious activities of the Giant Green Chicken - Fat Fairy (that's another

story) ca such an e to forage to find a a blank s the Gnor fried gna give up e been acc

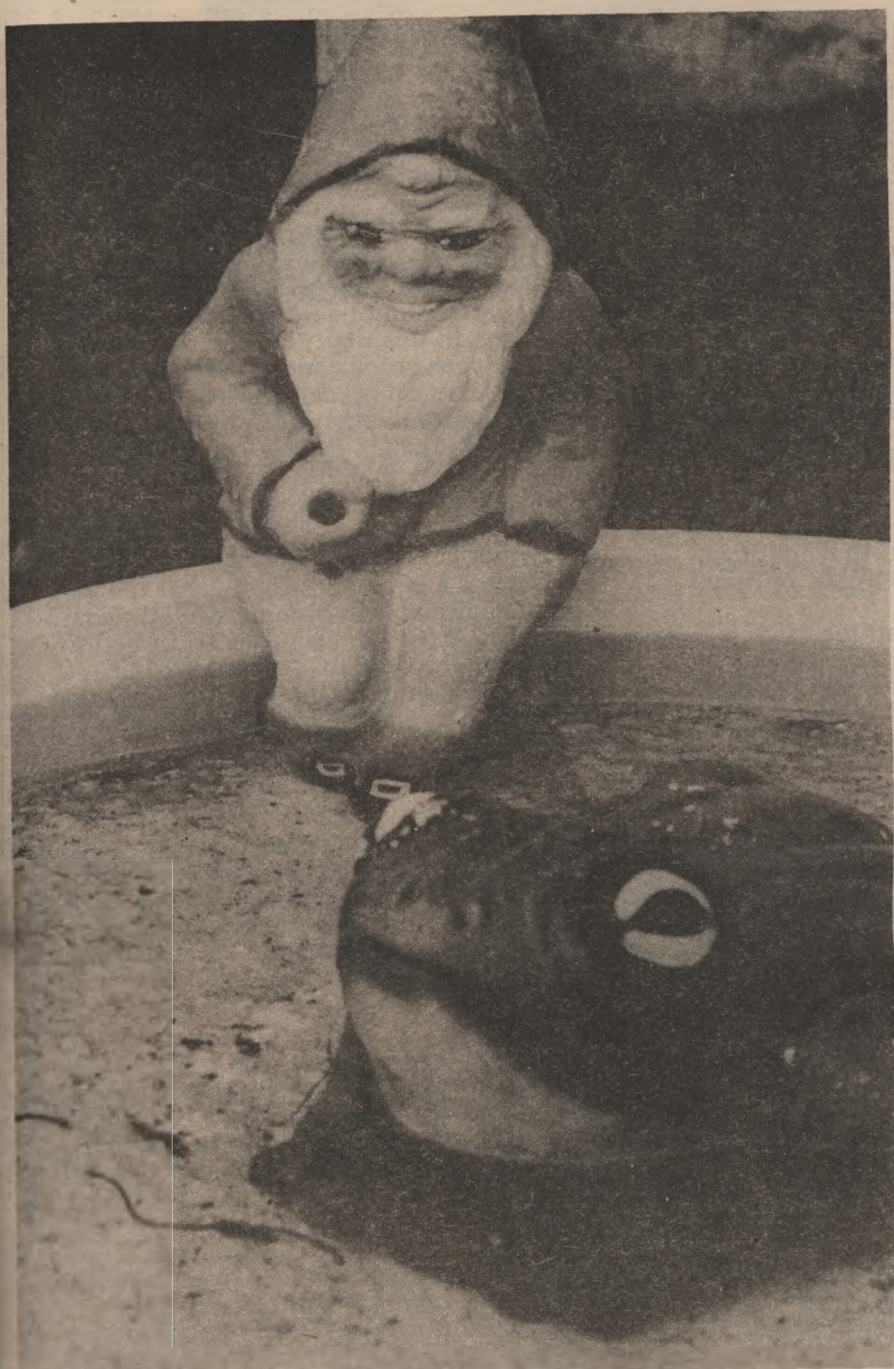
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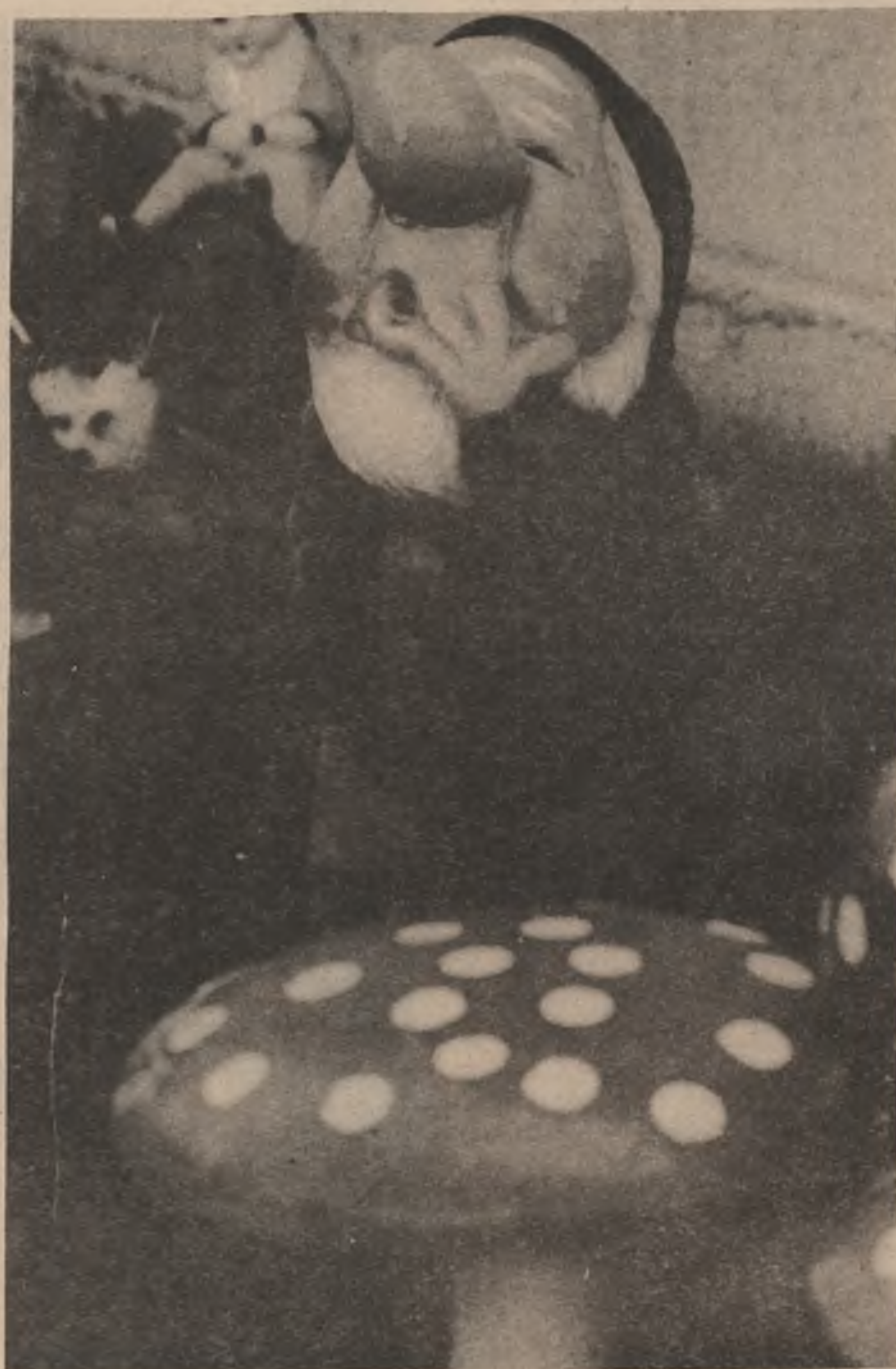
periencing



flying gnome



Gnome with Frog



Gnomus horrendus

Photos by John Robson

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story) cabbage availability has diminished to such an extent that Gnomes have been forced to forage far and wide for their tucka. Attempts to find alternative sources of food have drawn a blank since there is nobody willing to supply the Gnomes with dehydrated camel urine or fried gnats eggs. Gnomes will obviously have to give up eating in the manner to which they have been accustomed.

New Zealand Gnomes are descended from the English variety and as such are believed to have inherited their weaknesses from their northern counter-parts. A source (that I shall not reveal) has told me that British Gnomes have their origin in defeated and ossified right-wing Politicians. After being beaten at the ballot box, their political life dies so they shrink to their real stature. Reproduction is somewhat odd. The shit, of which they are full, causes them to split on frosty nights and so new Gnomes must be obtained. This is never hard since there is always a supply of useless and/or right-wing Politicians. New Zealand Gnomes on the other hand are exactly the opposite ... they are a benevolent form of Goblins. These Gnomes reproduce crabwise .. (not the ones that you get from indiscriminate relationships). They

have a little flap on their body (as shown on the flying Gnome) which covers a cavity in which a sperm packet can be deposited to fertilise the Gnome egg. Pregnancy is difficult since Gnomes are predominantly male. Birth is by Caesarian section.

Recent research has found that Gnomes have a deep cultural meaning, as their purpose (intended) varies with the country of origin. Gnomes are of several varieties such as German gnomes, French gnomes, Dutch gnomes, English gnomes and the New Zealand variety, which lives in symbiosis with petrified Californian sea lions balancing glass globes. A beautiful sample of this, together with more maritime creatures (mermaids and Neptune) can be observed on the road to North Shore Teachers Training College.

German gnomes come in two varieties, friendly and evil. For a good sample of this read the collected fairy stories of the Brothers Grimm. French gnomes are honoured in a typical Gallic manner. During the First World War the Moraine Saulnier aircraft factory equipped their planes with a Gnome - Rhone rotary engine, which was a turd to fly, as the motor and propellor moved in unison. The con - or subsequent flywheel effect made

these planes turdy on the take off.

English gnomes: Apparently only the sweet variety exists in the mind of the bourgeoisie, as the technical trade refers to gnomes as gremlins and these are fond of ballsupping (verb) the electronic and other works. The BBC has tried to humanize gnomes by putting out a series called "The gnomes of Dulwich" (1973) in which reproduction was touched upon in the usual lavatory double-entendres.

So there you have it a long line of Gnomes all differing in one way or the other. Also I have had it pointed out to me that there are in existence some African Gnomes, Indian Gnomes, even Ugandan Gnomes. (God damm, wats dis ? Dere ain't none of dose honkey Gnomes here to be sho.)

David Merritt

P.S. Any similarity between the Author and any Gnome living or dead is purely coincidental, and anyway you are silly if you've read this far. Oh sorry, kind thanks to all those people who wrote in or just raved to me. Special thanks to Mr Bol for his much-needed insights inside the Gnome populace.



NZ Students Arts Council

The history of the New Zealand Students' Arts Council is marked by financial woes and policy changes, but continues to triumph, in its own quiet way, above them. Arts Council was conceived in 1959, with the First Universities Arts Festival. It was not until 1970 that the first direct levies were raised, giving the Arts Council greater financial flexibility. Up until that time the Arts Council had been at the mercy of AUSA for funding, in much the same way that NZSAC's Australian counterpart, Aquarius, (now in abeyance) still is.

1972 was the first year of extensive operation, with many varied activities sponsored and organized by the Arts Council. Bruce Kirkland became the first fulltime director; the Student Teachers' Association of New Zealand negotiated to join; and the largest of all the arts festivals was a popular success. The following year too was crammed with Arts Council activities, concerts and exhibitions: the rise before the fall.

In 1974 NZSAC suffered a massive loss of about \$14,000. Although there had been a tremendous number of activities, the accounting side of the operation was insufficiently developed to organize the finances. It takes four to six months to finalize the profit and loss figures, and activities were continuing

while the Arts Council had, in addition to its regular operations, sponsored individuals and experimental music, drama and dance. This ceased when the financial troubles became evident.

The following year saw only six major activities, with a move away from the student emphasis to outside audiences. The concerts were publically promoted and the Melbourne Pram Factory - one of the highlights of 1975 - did not perform at all on campus. This year has seen little action from NZSAC except in rock concert promotion, Robert Creeley's poetry readings, and a few minor exhibitions. Greater things had been planned, but the insufficiency of a QE II Arts Council grant, and other more political tangles, meant that neither the *Boesman and Lena* production, nor the Chinese Puppet Theatre will be seen this year. In September, however, there will be a tour by the National Mime Theatre from Canada.

NZSAC is a standing committee of NZUSA. Its executive board, which meets every six weeks or so, includes the Chairman and Director of NZSAC, the President and Accountant of NZUSA, one co-opted member, two constituent representatives, and one representative from each of the three regional

committees. There are two meetings each year for all the representatives from universities, technical institutes and training colleges. But the major decisions are made at executive level.

Many students and representatives resent the new emphasis on rock concerts that has superseded the initial purpose of an Arts Council. This reaction and the monetary advantages involved have led to proposals for the setting up of a separate Promotions Company. In this way, NZUSA will benefit financially, the rock concerts can continue, and the Arts Council can concentrate its levy income (approximately \$12,000) plus \$5000 from the QE II Arts Council grant. (approximately \$20,000) went in administrative costs. If the Promotions Company is established, the Arts Council will probably not retain its full-time Director, and there is a strong possibility that the position of chairman will become a full-time political post. Attention may then be turned to developing the student discount scheme further, publishing newsletters, regionalizing the committees and in general promoting the arts.



Roger King, Northern Region Chairman



Bruce Kirkland

The Northern Region

For ease of communication and operation, the New Zealand Students Arts Council has three regional committees, whose chairmen represent them on the Executive of the national body.

The Northern Region includes Auckland and Waikato; the Central Region is Palmerston North and Wellington; and the Southern Region is Christchurch and Dunedin. Northern Region is the only really operative body of the three. On July 17 the Northern Regional Committee held a workshop to air opinions and dissent regarding NZSAC's activities and policies. The committee had delegates from the Universities, Teachers Colleges, and Technical Institutes in the Auckland and Waikato areas. They were usually Cultural Affairs

Officers but Auckland University also had a separate person as NZSAC representative.

One problem that arose was the difference in popularity and response to Arts Council projects between the levels of tertiary institutions. The documentary-type films that were well received at the Universities didn't arouse the same response at Technical Institutes where more generalized material was needed. NZSAC-sponsored tours of the performing arts, such as drama, dance and poetry reading were successful, and the delegates felt that the Arts Council should provide more activities of this kind.

There was general criticism for the recent emphasis by the Arts Council on touring overseas rock acts. It was felt that they were a financial risk, and if this area of

Arts Council's involvement was de-emphasized, there would be greater financial backing for other fields in the arts. There are plans afoot to set up a separate promotions company to deal purely with rock concert promotion, in particular overseas acts. If this eventuates, NZSAC will benefit financially, and will be free to promote a wider spectrum of visual and performing exhibitions.

One of Arts Council's aims, it was suggested, should be to tap the hidden talent within the institutions which form its constituents. The Teachers Colleges with their arts and crafts curriculum foster many able potters and weavers, who would be more than willing to have their works exhibited throughout the country. The graphic artists at the techs, and the Elam students are after all the Big Names

of the future, and sponsorship by the Arts Council cannot help but widen their experience. Little of this type of exhibition is toured through the campuses, and yet it is a cheap and accessible source of arts promotion.

Many of the problems faced by the Arts Council at both the national and regional levels are financial. Of the \$34 paid by every student at Auckland University, 35 cents goes to NZSAC. If the Northern Region was to raise the levy to \$1 per student, it could retain 65 cents per student 'for the promotion of the arts in the Northern Region'. This would total approximately \$12,350. With this additional capital, the Northern Region, which has the largest constituency of students, could become an innovator in the arts field. It would mean greater representation of this region's artists and works, and would probably increase the number and variety of Arts Council exhibitions and concerts.

A change in levies must go first before the Students' Association Executive, and then before a General Meeting. A report from the Northern Regional Committee will no doubt be available by then, and it will include a draft budget, explaining the financial need for the additional levy, and the benefits to be had from it. Student support of this proposal will allow the Northern Region to implement its policy of student participation in the arts, and to strengthen the role of the Arts Council as a whole.



Arts Festival 1972, Auckland.

NZSAC Festival 1977

Back with the beatniks and bobby-soxers of 1959, Otago University hosted the First Universities Arts Festival. It was the cultural counterpart of the Sports Tournament, and was aimed at encouraging intra-varsity cultural exchange and 'competitions'. By 1968 the trend toward a spectator-oriented festival, rather than one with an emphasis on student participation, had begun. The 1970 Arts Festival, held in Wellington, drew a massive number of 'non-participants' because of the appearance of non-student rock bands. This consumer type of festi-

val reached a peak with the memorable 1972 Arts Festival in Auckland, the 14th Universities Arts Festival. International artists were brought in and every field of the arts was represented. But despite the large numbers it drew, the last major arts festival barely broke even.

In 1973 the Arts Festival was in Christchurch, and was planned as a reaction to the non-participation emphasis that had prevailed the year before. All who attended took part, but only the consumer activities (e.g. films) were successful and popular.

For three years now there has been no Arts Festival and no doubt many students are unaware that there ever has been. As a result of inquiries, requests and a little re-thinking, the Arts Council have decided to revive the festivities, as a 'fresh concept', while keeping in mind its past failures and successes. August 20-28th is the proposed date, and Wellington will be the venue. At present little is definite, but if the proposals are accepted (as it appears they will be) the next Arts Festival will be the place to spend the August hols.

Partly because of the failure of the 'participants-only' festival in 1973, next year will see a return to a consumer emphasis with a "basic function of cultural exchange between student and non-student artists and cultural groups". Every area of the arts will be covered and it is hoped that international artists will attend and perform. There will be lectures, exhibitions, workshops, film-screenings, poetry readings, rock/jazz/folk/blues/classical concerts - you name it - it'll be at Arts Festival 1977.

But Arts Festival is not merely another arty-farty talent show nor cultural exchange in purely artistic terms. There will be dances every night, a 24-hour bar and a licensed club. As many out-of-towners as possible will be billeted with Vic students. As Bruce Kirkland says: "This is what Arts Festival is also about - 12 people to a bedroom."

If the go-ahead is given, Arts Festival in 1977 will be the biggest festival of its kind in New Zealand. The Arts Council are aiming at attracting both students and the public, by hosting international and local artists and celebrities. Popular support is not only important financially; Arts Festival will also foster community involvement with the universities and the arts. A Festival on this scale is by definition expensive and a financial risk. The latest budget estimate is in the region of \$200,000 but a large grant from the QE II Arts Council is anticipated. If finance and sufficient student support are forthcoming, 1977 will be the year of the return of the Great New Zealand Students Arts Festival.

Louise Chunn

PLAYMARKET

Raymond Hawthorne, director of Theatre Corporate, was quoted in the press recently, as saying that plays by New Zealand authors are 'either too self-consciously indigenous - and New Zealand is not yet indigenously interesting - or they simply lack imaginative or creative talent'. True, perhaps - but instead of pushing home-made drama aside as worthless, it should be nurtured and encouraged to its full development. Playmarket, a Wellington-based script agency and advisory service, are endeavouring to do so.

The majority of established and new playwrights work through Playmarket's free script advisory service, which was first established in 1973. Plays are read, reports sent to the author and scripts showing sufficient potential are then forwarded to professional theatre companies for consideration. Playmarket also provides theatre companies with reading copies of a number of scripts not yet available for hire from the NZ Theatre Federation Library.

Several of the plays distributed by Playmarket have been seen in the last few years on Auckland stages. *Obstacles* by Joseph Musaphia, *Dark Going Down* and *Think Of Africa* by Gordon Dryland were produced by the New Independent Theatre, and the University staged Dean Parker's *Smack*. Playmarket arrange the distribution, negotiating the royalty-collecting for the playwright. This is probably a major reason why most well-known New Zealand playwrights work through Playmarket. There are scripts available by Bruce Mason, Robert Lord, Gordon Dryland, Brian McNeill and many others, and a large number of small repertory theatre companies have staged one-act or full-length plays by our home-grown playwrights.

Playmarket is now fairly well-established as a script agency and its next plan is to encourage regular workshops for local playwrights. Many inexperienced authors show promise but their present work is not of a high enough standard for full production. In a workshop production playwrights have the experience of seeing their plays staged, and then receive assessment and advice. With the support of all the regional theatres for this scheme, Playmarket have now approached the Queen Elizabeth II Arts Council for assistance with future workshop productions.

Members of the Playmarket executive have long been involved with the publication of *Act*, the only New Zealand magazine that provides information and printed scripts for theatres and those involved with the dramatic arts. Now, after eight years of publication by Wellington's Downstage Theatre, *Act* can no longer continue publication. Despite a QE II Arts Council grant of \$250 per

issue, Downstage have already financed *Act* with up to \$3000 of their own funds. In response to the cries of protest, Playmarket have elected to continue *Act* in a new format. The magazine has now become a monthly bulletin with two double issues per year. It features interviews, reviews and up-to-date coverage of the dramatic arts in New Zealand. An annual review, with a photographic and critical record of the theatre arts year is also a possible *Act* supplement. *Act* is now available P.O. Box 9767, Wellington, with a subscription rate of \$5 per year. Budding playwrights can also send scripts to Playmarket at the same address.

Louise Chunn

reviews

gnomus

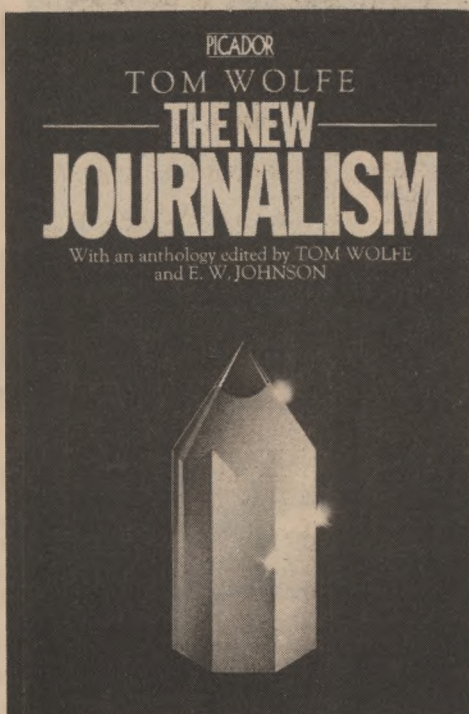
tranvestus.



Tom Wolfe
The New Journalism
Picador, London, 1975

'The New Journalism' is no longer new. It is now an implicit part of our literary style. Wolfe's book on the subject is in two parts. The first is his own account of the origin and the development of the style. And Wolfe's own style of writing is the 'new journalism' in full flower. The second part of the book is an anthology of articles and in the new journalism style.

In the seventy-odd pages at the beginning of the book Wolfe expounds his various theories and experiences of the literary world. Wolfe the feature writer working in the *Herald Tribune* waiting like so many others for the big break is a good opening. Or to put it his way, the idea was to get a job on a newspaper, to keep body and soul together, pay the rent, get to know "the world", accumulate "experience", perhaps work some of the fat off your style - then, at some point, quit cold, say goodbye to journalism, move into a shack somewhere, work night and day for six months, and light up the sky with the final triumph. The final triumph was known as The Novel. This could be viewed as another version of the Big American success story, and in a sense



it is, except the final triumph he gives the New Journalism. In an incessant flow of new journalistic style he gives the background of The Novel of the '30's to the '60's. Everyone seems to be mentioned - each scene being punctuated with little anecdotes on lifestyle in the journalistic scene of the day. The problem facing the Kiwi reader in such a case would be our ignorance of half the newspapers and many of the writers referred to. The style however makes the reading sufficiently interesting for us to overlook our ignorance: a syncretic style which rolls in jargon with a flowing literary style (to the abhorrence of our English department). I think his definition of the novel is worth quoting: 'The Novel was no mere literary form. It was a psychological

phenomenon. It was a cortical fever. It is in the glossary to *A General Introduction to Psychoanalysis* somewhere between Narcissism and Obsessional Neuroses.' Within this definition Wolfe puts authors of the character of John Updike, Philip Roth, William Faulkner.

The new style has precedence in the major novels of the 19th Century. Works by Balzac, Dickens, Tolstoy, and Dostoyevsky. The 'new' method aimed at doing away with the myth of the 'divinely inspired artist'. In this Wolfe shows how he grappled with the problems of 'the feature' in short-story form, the voice of the narrator in non-fiction writing. There were however, according to Wolfe, four steps used in New Journalism making up its style: scene-by-scene construction resorting as little as possible to historical narrative, to witness and record dialogue in full; use of a 'third-person-point of view' to present an account of the scene through a particular character; and the record of everyday gestures, habits, manners, customs, and styles symbolic of people's status in life. By using personal experience the New Journalists revived the method of the founders of the novel form as the reigning genre. This essay apart from showing the development of a style, shows up the pretentious attitude of the 'literary elite' of the '30's through to the '60's. Even if the 'new' style appears a little too intimate to be the 'true life' story, it has been a refreshing change to the surrealistic, 'black comedy', and Kafkaesque novels that proliferate in our bookshops.

Most of this literary form Wolfe proclaims to be consistent with our transitory and/or throw-away age, comes only in regular magazines such as *Esquire*, *The New Yorker*, *Rolling Stone*. Conveniently, for Wolfe and the non-subscriber to such magazines, the anthology making up the second part of the book provides sufficient variety of examples from which the reader can decide whether they like the style enough to subscribe to the magazines.

This is particularly necessary for any Kiwi reader. Stories like *Khe Sahn* by Michael Herr, a war correspondent's account of the peculiar terrors experienced in the trenches in Vietnam during 1968. Or Joe Eszterhas' *Charlie Simpson's apocalypse*, an account by a Rolling Stone reporter which highlights the tension between the young and old in a southern town in the year of '72. It also illustrates the New Journalistic technique involving the author's personal involvement in the collection of data.

The book is worth having. As a text book, a conversation piece, an anthology, or just another 'New' to add to the list. The New Poetry, the New Humanism, the New Criticism, the New Frontier, the New Journalism.

Tony Woollams

TO ALL WRITERS

The Student's Association is to publish a literary book, hopefully to be called 'A Few Words Of A Kind'. If there are any poems, words, story-things, essays, articles or other such literary events which you feel have the inspiration to be worth possible publication, please send them in. I hope to be working closely with the short story competition, so I hope you will enter those in accordingly. Please tell your friends of the existence of this book, then tell them to send contributions to either:

John Kovacevich
3/76 Valley Road,
Mt. Eden 3.
Tel: 607-963

or c/- The Publications Officer,
Auckland University Students' Assoc.,
Private Bag,
Auckland.

travel to north america



united states canada

Once again the Student Travel Bureau will be running trips to North America. In the past these trips have been extremely popular and therefore it is important for any person considering going on one of the STB groups to book early, because there are only limited places. In addition to the work permit scheme to the United States and the group holiday flights, there is also a work permit scheme in operation to Canada this year.

RUBY'S SALOON

CIVIC THEATRE
WELLESLEY ST

FRIDAY and SATURDAY NIGHTS 9.30 p.m. - 3.30 a.m.

TOP GROUP **Jimmy & the Jets**

students \$1 with I.D.

MOVEMENT THEATRE

Public Performances in Old Maid

Thursday	29 July 8pm
Friday	30
Saturday	31

Wednesday 4 August 1pm
(selected programme)

seats \$2, Students \$1.75, Movement Theatre Members \$1.50
Block bookings available and advance bookings ring
30-789 ext 52

photo soc

PHOTO EXHIBITION

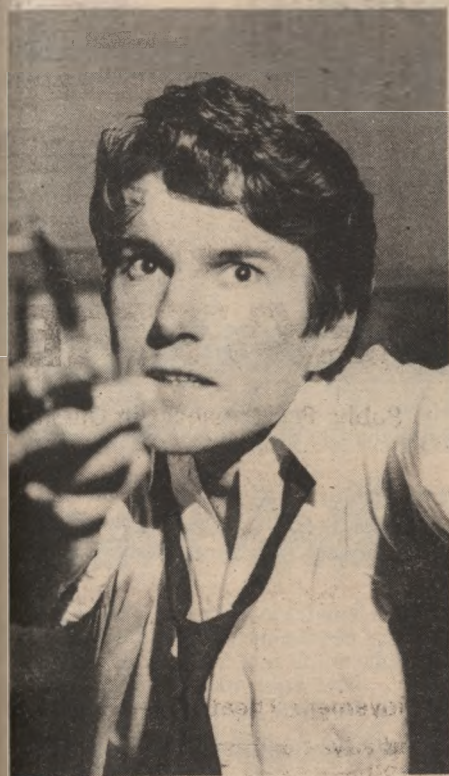
TUESDAY 27TH JULY - SATURDAY 7TH AUGUST

9 - 6 DAILY LITTLE THEATRE

reviews

Movement Theatre

Movement Theatre in rehearsal for their performances at the Old Maid at 8 pm on Thursday, Friday and Saturday (29th - 31st July). Movement Theatre is a new professional modern dance company.



Brian Saipé, 12 Angry Men.

Reginald Rose
12 Angry Men
New Independent Theatre

The initial impact of New Independent's current production is unhappily not a promising one. Reginald Rose's 12 Angry Men opens on an empty jury room with twelve chairs surrounding a long table and New York sweltering outside. The voice of the unseen judge, summing up the trial of a young boy accused of stabbing his father to death, echoes into the jury room. But, no ... surely not. A New York-sliding-into-New Orleans accent! This attempt at realistically por-

traying an American jury decision by using "American" accents, fails badly. Not because it is New York-ese or the 'dialect' of any of the N.Y.C. boroughs, but because it is entirely unnecessary. It is very difficult to grasp an accent as complex and regionalized as American, and any play that attempts to reproduce it on the New Zealand stage is bound to suffer.

After the first fifteen minutes or so the language aspect pales in the face of a fast-moving script. Many will have seen the movie production of 12 Angry Men and to a certain extent, familiarity with the plot lessens its impact. But the basis of this type of drama lies in the character build-up of each of the twelve jury members. Under Erice Montague's direction, the twelve actors, with one exception, not only perform with great competence, they even physically characterize their roles. Barry Spring looks like a cool Wall Street broker, and Sam Winer has the raw face and heavy build of a man who is disgusted by a son who runs from a fight. Unfortunately Alisdair Whye seems uncomfortable in his role as the 'lead' - the only one who questions what appears obvious to his fellow jurors. Like Henry Fonda in the movie version, he is cool and restrained but Whye under-plays the persuasive talent of the character, and so makes the outcome slightly unreal. Compensating for this weakness Les Hunt evokes true disgust through his powerful propaganda as the bigot, and Sam Winer convincingly portrays the uncompromising father, with amazing emotional energy.

With the exception of the distraction of the phoney accents, this production of 12 Angry Men succeeds admirably. With a few exceptions, there is an excellent cast, who realistically reconstruct the traumas of decision-making by an American jury.

Louise Chunn

Theatre Week

MONDAY 26TH JULY

OLD MAID: Programme of French films, from the English Department and French Club.
9.30am *La Femme Infidele*, directed by Claude Chabrol
11.15am *Napoleon* by Abel Gance
2.15am Repeat of *La Femme Infidele* - admission \$1.00 for students and public.

LITTLE THEATRE: Monday 26th - Friday August 6th, 9am-6pm Photo Soc. Exhibition: Mike Hutchinson.

THURSDAY 29TH

OLD MAID: 8pm Movement Theatre Dance Programme - admission \$2 general public; \$1.75 students; \$1.50 Movement Theatre Subscription members.

FRIDAY 30TH

OLD MAID: 1pm Conservatorium of Music Lunchtime Concert - admission free.
8pm Movement Theatre Dance Programme

SATURDAY 31st

OLD MAID: 8pm. Movement Theatre Dance Programme
LITTLE THEATRE: 2pm. Karate Tournament.

SUNDAY 1st AUGUST

OLD MAID
OLD MAID: 8.15pm. University Music

FILM

Sam Peckinpah
The Killer Elite
Embassy

The old master of slow-motion blood spurts and fragmenting bone is on our screens again, but with a difference. Peckinpah's skill shows through in the shootups, but the plot is not only slow for Peckinpah but barely credible. He must be laughing all the way to his Swiss bank.

Before the credits there is a disclaimer to the effect that we will be seeing inspired fiction because the CIA does not employ any private company to provide mercenary killers or hired bodyguards for foreign "friends". (It doesn't need to). The film proper begins quite promisingly with an explosion in an old warehouse. Then Hanson (Robert Duvall) - for purely economic reasons - blows the 'client's' head off and retires his partner Larkin (James Caan) by shooting him in the kneecap and elbow. Anyone less super-human would be crippled more or less permanently but Caan manages to walk again after several minutes.

The plot hots up when an Oriental politician (with a beautiful virgin daughter) arrives in 'Frisco hotly pursued by Oriental assassins and surprisingly enough, badguy Duvall. Who better to save the day than the former cripple Caan, who however has the initiative to enlist the aid of two old friends. Shootouts and a car chase lead to a showdown on a moth-balled US fleet on the Californian coast.

James Caan is still typecast as a practised killer (as in *Godfather* and *Freebie and the Bean*) but in this particular film he clowns around for a change. He knows at least a smattering of Chinese, is personable, knowledgeable and deep down a nice guy. Articulate though he is not. He isn't the only stereotype; there are also inscrutable Orientals, the sadistic gun-nut, the engaging fat fellow, and callous spymasters. Add to that all the elements of the spy story - the double-x, shootups, a car chase, a pretty heroine, and the obligatory kung-fu fights. If you're looking for a B-grade story with A-grade handling, you won't be disappointed.

Chris James

Joan Silver
Hester Street
Wintergarden

Feeling the vacuum left by the finish of the Film Festival? A little something is coming to fill it. *Hester Street* is set in the Lower East Side of the City of New York 1896. Jake is a brand new

Group: Chamber Concert - admission general public \$3.00 (\$5.00 for two); students and senior citizens \$1.50 (\$2.50 for two).

MONDAY 2ND

OLD MAID: 9.30am and 1pm. Programme of French films from the English Department and French Club: *Judex*, directed by Franju, and *Pick-pocket*, directed by Bresson.

SHORT STORY COMPETITION

Students' Association is sponsoring a literary competition, offering prize money of \$100. The competition is for a short story of no more than 2000 words, and winning entries will be published in Craccum or the Association's literary magazine. The competition will be judged by a member of the English Department. Entries should be addressed to:

Short Story Competition
Craccum
Auckland University Students' Association
Private Bag
Auckland.

Stories should be typed wide-spaced and on one side of the paper. AUSA reserves the right to publish any entry. Closing date is Friday July 30th.

Yankee. He tries his best to be one. He is a Jew who likes being mistaken for a Gentile. Into his fantasy of being a part of the New World comes Gill, his submissive and tradition-bound wife to remind him of the past. He knows his son Joey will be President, while Gill calls him Yusele and charms him to ward off the evil eye. Jake tries to educate her in the ways of the West. When she finally gains independence from her background, she asserts it in a manner which seems to shake even Jake.

In one scene Gill is being fitted with a girdle. She's told 'You wanna be an American? You gotta hoit.' As much as hurt, Gill learns that to be American means to be able to adjust to the things that aren't that nice about that way of life.

Hester Street seems to have been shot in rather grainy black and white. And for once in a recent film, I have no qualms about it. No arty pretensions of 'period' and 'charm' here. For most of the film's length, I expected scenes to freeze into photos I've seen in old relatives' albums. This is one film's prose skills I intend to hang on to.

The Silver husband and wife production team have turned in a most impressive first movie, probably by sticking so closely to the contemporary novel from which it was taken. It seems as fine a reminiscence as we could hope to see for the American bicentennary.

Grant Dillon



Hester Street

MUSIC

Abrahamus
gnomus
(extinctus)



Charlie Parker 1 and 2.
Transatlantic/XTRA
Records supplied by P.Y.E.

Musicologists waste a lot of time arguing about who *invented* modern jazz: Charlie Christian is often mentioned and so too is Jay McShann and his protege Charlie Parker. The question is irrelevant. The only thing that is beyond dispute and all that really matters, is that changes in Jazz occurred in the late 30s which, through the 40s matured into a dramatic new music. These changes came about at least in part as a reaction to the direction Jazz was taking in the late big-band era of Swing. What many thought of as 'Jazz' was being played in strict tempo by large orchestras for people to dance to.

The new music had some of its origins in Kansas City around the figure of Charlie 'Bird' Parker and the band of pianist Jay McShann who occasionally employed the young altoist. 'Occasional' is a good word to describe most of Parker's musical associations. He worked in bursts and seldom stayed with one band for very long. The new music was being played in small groups of freely forming and reforming combinations so shifting around wasn't unusual, but Charlie Parker jumped around more than most: during his short and dissipat-



Charlie Parker with Tommy Potter (bass) and Miles Davis (trumpet).

Getting the Bird

ed adult life, he had recurring tussles with narcotic abuse and illness and there were periods of breakdown when he couldn't work at all.

The new music also had origins in New York, where in certain clubs, notably Minton's Playhouse, musicians such as pianist Thelonius Monk, drummer Kenny Clark, trumpeter Dizzy Gillespie and guitarist Charlie Christian were playing together and moving away from the over-commercialised and rhythmically simplistic big-band approach. Parker first went to New York in 1939 and

played with them.

The sound that evolved was distinctive: racing, nervous phrases occurred, occasionally appearing as melodic fragments. The music was spare and sketched in its shapes in what was, compared with the formalism of Swing, a kind of compositional shorthand. The new style was named, onomatopoeically, after the distinctive flattened-fifth melodic leap used by its early exponents. Bebop. Until then, this device would have been regarded as erroneous, although it had occurred as a special harmonic device in the music of Duke Ellington and Willie Smith. It was a distinctive element of Black folk music but had never become a melodic device in Jazz and hence familiar as a *bluenote* like the open thirds and sevenths were to the blues and Jazz freaks of the day or the rock freaks of today.

The new music was thus a rediscovery of Black roots in Jazz. It was also marked by a return to the improvisational flexibility of the pre-swing era which in turn necessitated an adherence to chord charts rather than melody scores. But the chords were different: root chords were dropped and new ones tacked on to the tonic/dominant/subdominant structure common to some of the old blues and eight million, four thousand and ninety seven rock numbers of the modern era.

This reaction of younger black musicians to the Glenn Miller big-band approach in turn provoked a reaction: many devotees of 'Jazz' oriented themselves backwards on earlier forms of Jazz. There was a New Orleans revival which evolved into a simplified and cliché ridden 'Traditional Jazz'. With the exception of the original New Orleans jazzmen, no important black musician participated in this Dixieland revival which eventually spread to Europe, where in post World War 2 France it enjoyed a period of *chic* amongst existentialist 'intellectuals' and divers other sloppy minds. And so on to Acker Bilk. Yawn.

Meanwhile back in New York, some of the classic statements of the bebop era were being produced and Charlie Parker was central to a lot of this activity. By 1945 the new music was on record: until then bebop was occurring as solo work in a large band format but in that year, with Dizzy Gillespie, Parker produced seven classic small-group recordings which definitively established the new generation on record.

Which brings me to the point. PYE are currently releasing two L.P.s on the English Transatlantic

label which would make a valuable acquisition for anybody who has noticed that there is a gap between Benny Goodman and Miles Davis and would like to find out what happened in between. Called *Charlie Parker* and *Charlie Parker Volume 2*, the albums appear to be mainly recordings of live performances. I say *appear* because the only possible fault I find with these records, in particular volume one, is that they have inadequate liner notes. I don't particularly want the heartfelt-eulogy-from-Hentoff-Feather number, but I would have appreciated some more technical information. But that's a minor hassle. If you've read this far you're interested enough to track down your own additional information.

The recordings were made between 1948 and 1950 and all of volume two was cut in the Royal Roost 'Chicken in the Basket' Restaurant (*The Metropolitan Opera House*) when Parker had a series of gigs there with a quintet which variously involved Miles Davis or Kinny Dorham on trumpet, Al Haig on piano, Tommy Potter on bass and either Max Roach or Joe Harris on drums. Volume one also appears to contain Royal Roost material, although as mentioned above, liner information is scanty. Other material on the first album features Fats Navarro on trumpet and Bud Powell on piano.

The recordings were made during a relatively stable period for Parker. He had suffered a complete breakdown a few years earlier in California and was to spend the last five years of his life in periodic cycles of illness and cure. Plagued by a complex of illnesses including ulcers and cirrhosis of the liver, Parker suffered emotional as well as physical problems and died of a heart seizure in 1955 aged 34. But during the period of these recordings, Parker was holding down a reasonably steady gig and was working with a small group of musicians who blended well. Thus some of the material on these two records show Parker in assured mood and at his improvisational best.

One of the most amazing aspects of the bebop phenomenon was the speed with which it developed and matured. There was no period of absorption and final development: the bebop musicians, having discovered chromatic harmony, rapidly and thoroughly explored it. In the case of Parker, who had little formal musical training, this was done instinctively. When he died, Jazz was already experiencing the beginnings of a new direction. Starting with Miles Davis and a landmark recording *Kind of Blue*, the 'Cool' era jazzmen started to probe the possibilities of improvising on a modal instead of harmonic base, with the soloist guided not by chords but by scales: an approach which has had a significant effect on a few rock musicians (e.g. Santana) and has formed an element of what is sometimes called Jazz/Rock. Charlie 'Bird' didn't live to see any of this. He belongs firmly inside an era - to many, he is the bebop era.

After his death, Parker rapidly achieved legendary status. 'Bird lives' became a feature of American subway graffiti for the next decade. Unfortunately some of his appeal doubtless arose from the stories of his dissolute life-style: across the Atlantic in the mid-sixties a group of pimply electrified British folkies found it useful to call themselves the Yardbirds. The real measure of Parker is his music and these two releases from P.Y.E. show what he was all about

John Robson



small talk

On August 10, under the combined Student Arts Council/Evans-Gudinski banner, American rockers Flo and Eddie will be in town. Their real names are Mark Volman and Howard Kaylan, and back in the sixties, in association with musicians like John Barbata (one of the *Red Octopus* Jefferson Airplane) and John Seiter (from Spanky and Our Gang) they were a band called the Turtles. They next emerged as "The Florescent Leech (hence Flo) and Eddie" on some Zappa and Mothers of Invention albums. Their fine harmonising and frenetic on-stage buffoonery made them ideal additions to Zappa's satirical stage format of that time. You can hear them at their best (some say worst but there's no accounting for taste) on the *Mothers Live at the Fillmore East* album. Their album *Illegal, Immoral and Fattening* has just been released in New Zealand by Festival. Radio New Zealand has banned it but I've heard it on Hauraki a few times. They don't look like rock superstars and their music and stage show is noted for being unpretentious. Which might make it difficult for

Auckland audiences: no skinny bums to watch or up-itself-power-finales. How will they know when to clap?

Two days later, Ralph McTell plays at His Majesty's, which is a very small venue for such a long-awaited artist. McTell has been a very big name in Britain for nearly a decade and several of his songs have become folk standards. Four of his early albums are currently on release from PYE. His later work has been on a new label and its NZ distributor (Festival) report that neither of his later albums are currently available, having sold out in the last six months. Which leads one to suggest that early purchasing of tickets would be wise. More on McTell next week.

Red Hot Peppers, a fantastic band from Hamilton, are on all this week at the Mon Desir. Which is a North Shore booza. If you can stand all the Takapuna petit-bourgeois in their bottom-hugging pre-shrunk they are worth catching. They will be headlining Renee Geyer in Hamilton and Ralph McTell up here. They have just cut two 45's on one of PYE's domestic labels and one of these, a reggae number, is scheduled for imminent release.

newsbriefs



Nats. Finish Today

National's victory celebration Conference wraps up later today when party President George Chapman sums up proceedings.

The Rotorua Conference started on Friday with jubilant delegates seated in the Sportsdrome discussing respective electoral wins. Forty years after its foundation, the party claimed 200,000 members and 27 new members of Parliament.

"The top priority," Chapman told delegates in his Annual Dominion Council Report "is to concentrate on strengthening our branches in the fringe areas, those likely to be involved in the boundary changes."

Chapman acknowledged that the boundary changes, and the candidate selections that would have to follow, would constitute the greatest challenge to National's party machine. But Rob Muldoon seemed to sense a greater problem in his

message to delegates.

"I appeal to all members of the party to keep closely in touch with the Government's actions and the reasons for them," he wrote in the Conference handbook. "By doing so you will be able to effectively counter criticism and demonstrate your practical support of your Members in the House."

Grass roots membership threatened to do the opposite in the week-end with remits which urged the reintroduction of the birch for acts of criminal violence, called for a Government inquiry into the Crimes Act to ensure that pre-trial interference with jurors as allegedly occurred in the *Sutch* case could be curbed, and wanted a Government programme "to swing the pendulum to improved standards, attitudes and behaviour in the various phases of today's living standards."

Next week's CRACCUM will see a fuller expose of proceedings by Chief Reporter Jill Ranstead.

Fraser Folster

Academic Notebook

The University as Factory

When students strike or boycott lectures, they withdraw their labour like any other worker. *The student as worker?* Plausible. (So, the taxpayer as shareholder? Council as board of directors? The lecturer as executive? They often behave like that.) But there's a flaw: what product are striking students refusing to produce? Can they point to anyone (even themselves!) who loses because they withhold their labour?

"Universities must produce students who ...", "We should turn out students equipped to ..." -- *the student as product?* That fits only too well! (Now, the lecturer as worker, skilled craftsman if he's lucky? Future employer as consumer, demanding a high-class product with specific qualities, and prepared to pay for it?)

Or, in other ways, *the student as consumer?* "This course will not be offered in 1977 ...", "I took that course -- it never really got off the ground, I wouldn't recommend it." Still you get a full refund if you send it back within 28 days!

Mike Hanne

PRESIDENTIAL ELECTIONS

MON & TUES JULY 26 & 27

Election Stop Press

In a surprise announcement made last week, Presidential candidate Max Collins withdrew his nomination. Collins said his move came because his University workload next year would be heavier than he had expected.

SRC Chairperson Tony Mattson and Chris Gosling have organised a campaign in support of No Confidence in the presidential election. "Our support of No Confidence has been prompted by a disappointment in the low standard of presidential candidates," say the co-organisers. "This has prompted us to take action which we feel will eventually benefit all students."

Mean while, back in the Council Room, a number of Executive members and others have come out in support of Janet Roth. They claim that she is subject to prejudice as a Young Socialist candidate: "None of us are, nor are we likely to become, members of the Young Socialists, but we find it a pity that a member of that group should suffer prejudice despite her suitability for the position... Therefore we urge you to consider Janet Roth on her own merits."

So, get out and vote.

Careers Appointment

A new Careers and Appointments officer took up office last week. His name is Mr Guy Nash and he takes the place of Mr Colin Pascoe, who resigned for personal reasons

about two months ago after 2 years in office. Colin's predecessor resigned for urgent reasons of health in 1974.

Following the new appointment came 2 weeks notice from the administrative assistant, and to a certain extent, mainstay of the office for the last 7 years, Ms. Janice Browne. This would appear to leave the office in a somewhat crucial position ie. in the hands of a newly appointed officer who, although experienced in the field of personnel, is not altogether familiar with the way the University runs and, in particular, with the needs of students; plus Ms. Browne's assistant who has only been there since May 1976. To fill the gaps Colin Pascoe will make the occasional visit to give moral support. The Deputy Liaison Officer, Mr. T. McLisky, though rather out of his field, will also be on hand for help, having acted as temporary Careers and Appointments Officer after Pascoe left.

The task of the Careers and Appointments office is to find the right graduate for the right job, both from the employers' point of view and the students. Two of the most obvious criteria, then, for choosing an officer are that (a) he be competent in the field of public liaison and (b) that he have the ability to get on well with students and to understand things from their side as well as from that of the employers'.

Clearly, then, one would assume that a student representative would be able to join the appointments committee to decide on such matters. However, this is not the case. There was actually no student participation until the decision to appoint Mr. Nash was brought up before the Education Committee for ratification 15 minutes before being taken to Council for final approval. This lack of student participation was brought up at the Education Committee meeting. Assurance was given that in future cases where the appointment of an officer directly affects student interests, we will be allowed to put our spoke in "somewhere along the line."

Julie Pendray

overseas news

747 Malaysian Students Acquitted

A total of 747 students from various colleges and universities, charged with unlawful assembly, were acquitted when the Deputy Public Prosecutor's office withdrew the charge. 729 students were alleged to have taken part in an unlawful assembly at the Masjid Negara at about 10.50 am on Dec. 3 1974, when more than 5000 students came out in support of the hunger march of more than 10,000 peasants in Baling, Kedah. The rest were alleged to have assembled unlawfully at the Jalan Rodger bus stand at about 2.05 pm the same day.

Court President Rashid Manaf said that 60 students had not been identified as members of an unlawful assembly. On Sept. 12 last year, the High Court dismissed an appeal by the Public Prosecutor against the acquittal of the students. In dismissing the appeal, Mr. Justice Harun agreed with the Court President that the students had not been positively identified as members of an unlawful assembly.

New Straits Times 1. 6.76

STUDASS POSITIONS

Nominations are hereby called for the following positions:-

Two Representatives on Student Union Management Committee to serve from 1.11.76 - 30.10.77.

Two Representatives on Theatre Management Committee to serve from 1.11.76 - 30.10.77.

Nomination forms are available from the AUSA Office. Nominations close at 5 p.m. on 30 July with the Association Secretary. Nominations must be in a sealed envelope and accompanied by a photograph and brief biographical details. The appointments will be made by the Executive and nominees should be prepared to attend the Executive Meeting at 6.30 p.m. on Thursday 5 August.

Executive

Treasurer
Business Manager
Education Officer
Societies Rep
House Committee Chairman
International Affairs Officer

Cultural Affairs Officer
Publications Officer
Public Liaison Officer
Social Controller
Sports Representative
Student Liaison Officer
Environmental Affairs Officer

NZSAC Representative

One student Representative on Council (to 30.6.78)
Two Student Representatives on Senate (1.11.76 - 30.10.77) of the Auckland University Students' Association.

Nomination forms are available from the AUSA Office. Nominations, which should be in a sealed envelope addressed to the Association Secretary and accompanied by a photograph, and brief biographical details and a policy statement, close at 5 p.m. on 30 July. Elections will be held on 5, 6 August, 1976.

Sharyn Cederman,
ASSOCIATION SECRETARY

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.

Jason Calder Replies

It has been pointed out to me by various people that I treated Dave Merritt far too kindly in my letter last week. To all those that pointed this fact out to me I am humbly in your favour. In fact I have reason to believe that Mr Merritt doctored my letter and wrote the part about himself and also included some snide comments about other candidates. I think that *all* the candidates with the exception of Mr Merritt are fine people and quite worthy of a vote. However Mr Merritt through his devious, under-hand tactics has shown himself in his true light that of a scheming Student Politician who has brought a tinge of distaste to what has been otherwise an honourable and above-board Election. This man is dangerous ... he cannot be allowed to taint what we hold sacred. Efforts to discredit his opponents are not on Sir. I mean what about the Empire.

Jason Calder.

PS Any similarity between Dave Merritt and the writer of this letter is not purely coincidental ... political assassinations are my line. Character assassinations are his. Ta.

From Senate

I have this week resigned from Senate, and withdrawn from the University. Politically, it is a very bad time to resign, but I take this opportunity to make some comments on the University.

Limitation of enrolments has been the major issue this year, with Internal Assessment a close second. I am glad to work with Elizabeth Winkworth and Michael Kidd on these issues - they are both good and able representatives. We have done, now, all that we can - for this year. It is up to others to see that the 'system' is examined *now*, so that the iniquitous elitism of the academic mind does not complete its stranglehold on this University - and so that all students may enjoy sharing the University experience, rather than gaping open-mouthed at a series of academic concepts. For a concept is just that - an empty intellectual hypothesis.

Learning is a correlate of experience, and of growth. As you learn, you take to both your mind and to your emotions, where the real seat of your being is. You change, you broaden, your learning becomes a part of the way you are, and the way you express yourself. You are a different person because of it.

But the emotions of the academic remain untouched. He lives vicariously, revealing not himself but a projected

intellectual construct. Learning is reduced to a series of linked facts, stored in the computer which is his brain. Eventually, he disappears from sight altogether, and all that remains is the empty academic inmate - the intellectual definition of a human being.

I would like to see this University fulfil its role as a social institution. There is immense potential here for the exciting development of free and spontaneous human beings - for growth, self-examination, living. It is being almost ignored.

Many of our so-called Student Politicians are giving show of highlighting the system's faults. Often, they attempt to do so from the same rigid, middle-class stance, the same intellectually-projected self, from which the system springs. Let us not forget that opposites are identical.

It is now a new system that is needed. It is a new awareness. An awareness of ourselves, as humans among other humans, in the University community and in the world.

But the University is your problem. I want to get on with the business of living.

Richard Mills

Debate Challenge

For a while there it seemed that any sense of community amongst the AU student population was based primarily on a common apathetic spirit. The concept of the University as an arena for exciting confrontation seemed several years out of date and most appeared content to submit to a fairly bourgeois, non-involved sort of existence.

But perhaps things are looking up. Letters in recent issues of CRACCUM indicate that some people have at least temporarily disengaged their minds from exam-passing gear and are thinking about issues that matter. There is even some debate, some interaction of beliefs taking place. Perhaps therefore it is time to resuscitate the forum that used to be a feature of Thursday lunchtimes. Or do we feel that a certain member of the Democratic Christian Socialist Party is saying it all? On the assumption that he's not and in view of the recent Existentialist - Christian debate, the Evangelical Union wants to challenge any thinking person to take part in a forum on the topic 'Is Christianity Relevant?' this Thursday 1 pm in the Quad.

If you've thought through why you either accept or reject Christianity (and you must do one or the other) come and voice your opinion.

David Crawley



Student Representative Council

The Student Representative Council is not operating as originally intended. Its function as a representative body of the students to voice their ideas and gripes is suffering from the (inevitable) politicking and from a certain amount of inertia.

Generally, Exec members make up a quarter to a third of SRC representatives at meetings. They move or second twice as many motions as the non-Executive members. One or two Exec members have a penchant for seconding as many motions as possible, occasionally opposing previous motions they supported.

It is unfortunate but a fact that the few members of Exec who do attend dominate the meetings completely. Combined with the fact that the majority of non-Exec members appear intimidated by the Exec and unwilling to speak to most issues, this has turned most SRC meetings into a "circus".

SRC by very name is a body of representatives from the students without exercising the rights of representation:

- by participating at meetings, and
- by making known to SRC the preferences of students on all issues the very students who elect SRC members cease to be fairly represented in any way whatsoever.

As with most meetings of AUSA bodies there is little or no feedback to the "student in the quad". Perhaps this is more of a bitch column than an information report but I feel it is necessary to clear the air.



prospective Newtonian gnome

Hopefully this report will tell what is going on and stimulate students to come forward with problems and ideas. To misquote Wolfe on Democratic Representation: "Men cannot meaningfully be called free if their representatives do not completely represent each and every opinion of those men"

Tony Mattson
SRC Chairperson

Events & Services

ABORTION CONFERENCE

The National Women's Abortion Conference is to be held on the weekend of July 31 and August 1. Workshops are planned to discuss the abortion issue and action proposals for the campaign, in particular those concerning recent moves by Parliament to close the Auckland Abortion Clinic. Speakers will include Mrs Tirikatene-Sullivan and Marilyn Waring.

LOST OR STRAYED

The guy who borrowed a car tool kit from two MA ladies on Sunday 4 July on the campus and couldn't find them later, may contact them at Ph 373-862 (10am-3pm) Flat 3, 73 Khyber Pass Rd, Grafton.

FORUM

AMSSA are holding a forum on the Malaysian Student cut-backs planned for 1977 this Thursday, 1pm in B28. Speakers are Don Carson, NZUSA International Vice-President, and Brian Lythe, Overseas Student Councillor. Discussions on the Malaysian student view and a plan of action will follow.

NEXT YEAR IS COMING - SO BE WISE, LOOK AHEAD!

If you don't want to get lost in the rush after Finals you should do something now about a job for next year. We try to help by inviting employers' representatives to come to the University on recruitment visits. You can make an appointment by calling at the Careers and Appointments Office behind the Upper Lecture Theatre. The employers who will be on campus during the first two weeks in August are:

AUDIT OFFICE - Aug 2
Recruiting newly qualified Commerce graduates, or those with some accounting experience, as Assistant Auditors.

BARR, BURGESS & STEWART - Aug 2
Recruiting newly qualified Commerce graduates, and undergraduates who have only a few papers to complete, for Auditing and Accounting work.

ELECTRICITY DEPARTMENT - Aug 4
Recruiting Electrical, Mechanical and Chemical Engineers.

FORD MOTOR CO. LTD - Aug 3 & 5
Recruiting graduates from Mathematics, Engineering and Commerce for positions in industrial/process engineering, financial/cost analysis and in material handling control.

HUNT, DUTHIE & CO. - Aug 4
Recruiting trainee graduates from the Commerce Faculty for careers in Chartered Accountancy with particular emphasis on Auditing.

HUTCHISON, HULL & CO. - Aug 3
Recruiting Commerce or B Com/LLB graduates or near graduates for careers in Chartered Accountancy.

McCULLOCH, BUTLER & SPENCE - Aug 6
Recruiting Commerce graduates, or near graduates, for auditing, secretarial, taxation and accounting work, both in the Auckland Office and in rural offices.

METEOROLOGICAL SERVICE - Aug 4
Recruiting graduates from the Faculties of Science and Engineering, particularly those with Mathematics and Physics for positions in Weather forecasting and Meteorological research. There may also be opportunities in instrument development for Electronic Engineers.

NCR (N.Z.) LTD - Aug 6
Recruiting graduates from the Faculties of Arts, Science and Commerce for positions as graduate trainees in Marketing, Electronic Data Processing, and Administration.

THE TREASURY - Aug 5
Recruiting graduates with qualifications in Accountancy and Economics and also those with good Honours degrees in any discipline, as Investigating Officers in the Treasury.

Careers & Appointments Office



This arts issue of CRACCUM is dedicated respectfully to the Garden Gnomes of Mt Albert and Glen Eden. It owes the name of *New Argot* to the politicians of NZUSA, who one year ago stifled a Students' Arts Council paper bearing that title. Edited by Allan Bell, with Louise Chunn and Frank Stark. Layout by Murray Cammick.

NEW ARGOT

26 July 1976

by Craccum

Auckland University Student Paper

Vol. 50 No. 18

INSIDE: ARTS & THE GNOME



The Big Store