

NZCL 378.95
C88 copy

THE UNIVERSITY
OF AUCKLAND
27 SEP
LIBRARY

In Which Pooh Robin Golden of their



& Christopher celebrate the Anniversary Childhood

Winnie-the-Pooh was first published in October 1926. CRACCUM presents a more recent Story...

One day, 50 years later, when the sun had come back over the Forest, bringing with it the scent of May, and all the streams of the Forest were tinkling happily to find themselves their own pretty shape again, and the little pools lay dreaming of the life they had seen and the Big Things they had done, and in the warmth and quiet of the Forest the cuckoo was trying over his voice carefully and listening to see if he liked it, and wood-pigeons were complaining gently to themselves in their lazy comfortable way that it was the other fellow's fault, but it didn't matter very much; on such a day Christopher Robin whistled in that special way he had, and Owl came lurching out of the Hundred Acre Wood to see what was wanted.

Christopher Robin stood watching as his moth-eaten old chum fluttered towards him. He wore faded tartan rompers and a pert little sailor jacket with leather patches on the elbows.

'Owl,' he said, 'I'm going to give a party.'

'You are, are you?' said Owl.

'It's because of what Pooh did when he did what he did.'

'Oh,' said Owl.

'Yes, but it's to be a surprise party. So will you go and tell Piglet, Eeyore, Tigger, Kanga and Roo, and Rabbit - and all Rabbit's friends and relations.'

Owl tried to think of something very wise to say but couldn't so he stumbled off to tell the others. And the first person he told was Piglet.

'Piglet,' said Owl, 'We're going to give old Pooh a surprise party.'

'Oh,' squeaked Piglet, knowingly. 'Because of What he Did When he Did What he Did?'

'Of course,' said Owl huffily. 'That sort of thing takes it out of a chap, and he's not getting any younger. It takes a lot to perk Pooh up these days. And that's why it's a surprise party.'

'But what can I do? I need a lift as much as he does,' squeaked Piglet, pulling his shawl tighter about him.

'No, no,' puffed Owl. 'I've put you in charge of Diversion.'

'But I can't. Christopher Robin won't lend anyone Nanny's black lace suspenders, since Pooh Did What He Did When'

'Diversion, you clot,' screeched Owl, jumping up and down in his surgical boots. 'Take him to Where the Woozle Wasn't and keep the old fool occupied, while we make preparations.'

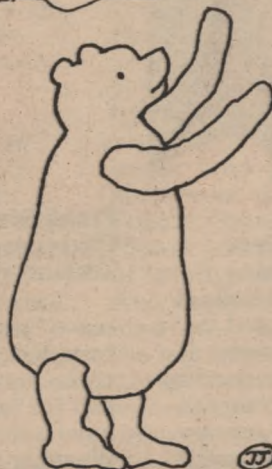
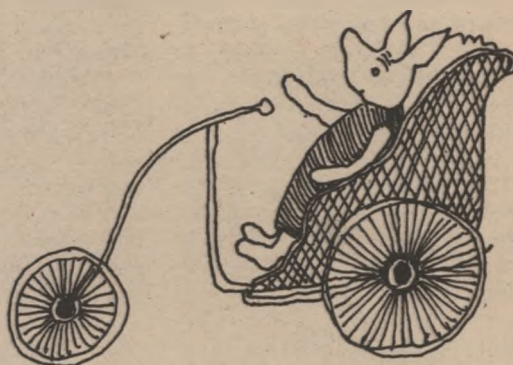
Pooh hastily buttoned up his trews when he heard the familiar rattle of Piglet's Bath Chair as it trundled up the lane past Pooh corner.

'Pox,' said Pooh. 'What does that little runt want?'

'Hello, Pooh,' squeaked Piglet. 'Owl says I'm to Divert you.'

'But I thought that old faggot wouldn't lend them to anyone,' wheezed Pooh.

Piglet was still very active, despite the effects of his stroke, and could get around quite nicely in his Bath Chair. Even so it took quite a while



to get to the Three Acre Wood, and this gave the others lots of time to prepare the party. By the time they were back everything was ready.

Pooh pushed Piglet through the door. 'Oh shit,' he groaned, 'my back! I'm not getting Any Younger you know.' Crossly, he looked up to see the company arranged around his living room.

There was Roo spooning ice cream into his frail old mother's mouth; Eeyore furtively eyed Pooh's Hunny cupboard; Tigger, who had not bounced these ten years, wistfully ogled Rabbit's youngest friend and relation. Christopher Robin pointedly cleared his throat and indicated he was going to speak.

'This party,' said Christopher Robin, 'is a party because of what someone did, we all know who it was, and it's his party because of What he Did and because he's not getting Any Younger, and we've got a treat for him and here it is.' Then he looked about and whispered 'Where is it?'

'Here it is,' said Kanga bringing the cake into the room.

But Eeyore interrupted, 'This party business. Balloons and what-not. Over-rated if you ask me. Silly stuff. Nothing in it.'

'Well!' said Christopher Robin pursing his lips.

'H-hup,' said Eeyore gloomily.

'You oaf,' bitched Christopher Robin and stormed out of the room.

Rabbit's friends and relations looked quizzically at each other and began to chant, 'Who's got the pi-ip? Who's got the pi-ip?'

'Never mind,' squeaked Piglet, 'Buck up, Pooh. We've got a Hum.'

And they all gathered round in a circle (even Rabbit's youngest friend and relation) and sang:

So now let's give him three hearty cheers
(So now let's give him three hearty whiches?)
And hope he'll be with us for years and
years,
And grow in health and wisdom and
riches!
Three Cheers for Pooh!
(For who?)
For Pooh -
Three Cheers for Bear
(For where?)
For Bear
Three Cheers for the venerable Winnie-the-
Pooh!
(Just tell me, somebody - WHAT DID HE
DO?)

F.F. Stun

This arts issue of CRACCUM was composed by Allan Bell & decomposed by Louise Chunn, with layout by Murray Cammick. Elam provided the cover and centre pages, (ah, is that why?) & Susan Jordan Bell compiled the Dance Supplement.

Weighing the Old Maid



Susan Jordan Bell, Artistic Director of Movement Theatre

Basically I'm very pleased with both theatres. In the Old Maid the adaptability from proscenium arch to the thrust stage has not really worked, as it takes so long to alter the stage that it's simply not a working proposition. This is a pity for Movement Theatre, as we could use the Old Maid in all sorts of ways, if it weren't for this difficulty. Other than the inevitable teething problems, our only complaint is that the surface of the stage is quite unsuitable for modern dance.

We're very pleased with the adaptability of the Little Theatre. Here the performer can create whatever atmosphere she/he wants. The two theatres form a good complex with the choice of whichever venue is suitable. With this variety we've been able to choreograph and perform just about anything we've wanted to.



Ros Clark, Theatre and Student Activities Manager

When I began as Theatre and Student Activities Manager early this year, one of my fears was that there'd be days and days where the theatre wouldn't be used. I'm delighted to say that this has never happened and we've been over-booked all year. But I am constantly amazed by the number of people who've never been through the door - about 9000 students and most of the staff!

In answer to the claims that the theatre is not used by students, I can only comment that it is there to be used. I can't force students to become involved, I can only encourage them. The arts workshops have been so successful that we have had to close enrolment, and I'm particularly pleased with the interplay between students and children. And looking into the programme two weeks past, there were numerous events organized and attended by students - the free jazz concert, the International Cultural Evening, Film 76, the Friday chamber music concert and so on. There is also

The Maidments Arts Centre, perched on the outer edge of the Student Union, has now been in existence for five months. During this time an enormous variety of productions and the like have been housed therein - from the operatic flutterings of *Madame Butterfly* to the more atonal mutterings of Gray Nichol's *A Little Play* - but still a certain amount of controversy surrounds the venture.

Despite its de jure title, the theatre was built with student money and should therefore be exploited by those who crossed the proverbial palm with silver. It is difficult to estimate the number of students who have (a) often (b) seldom (c) never been in the theatre, just as it is almost impossible to know how many more student-organized activities would spring up if the booking system were not so complex and the costs lower.

But the most frequently heard gripe is that of over-use of the principally student-owned theatres by outside groups, which do not attract a large student audience. It would seem however that as the Old Maid and the Little Theatre settle into their somewhat alien environment, students are making greater use of the facilities. But a very real danger remains and only real student involvement will ever justify the place of a theatre on campus.

The theatre cannot run itself and, in addition to the Theatre Manager, her assistant and the technical staff, a committee of staff and students has been set up to manage business and policy. CRACCUM asked representatives on the Theatre Management Committee (and one performer who frequently uses the facilities) for their views on the success or failure of the theatre.

increasing use of the Little Theatre for exhibitions - it's an excellent venue.

I am however very disappointed with the noticeable lack of any real theatre work. Theatre workshop got off to an unfortunate start with *The Balcony*. Their Capping Revue was a great success, but since then every other planned production has been cancelled for various reasons. Apathy and the threat of financial failure are no excuse, as one can see from my production of *7 For A Secret That's Never Been Told*. It is sad that more theatre is not staged here where the main contenders should be those involved in theatrical events. In terms of finance, I feel that the charges to groups, especially student groups, are about right, if perhaps a little low.



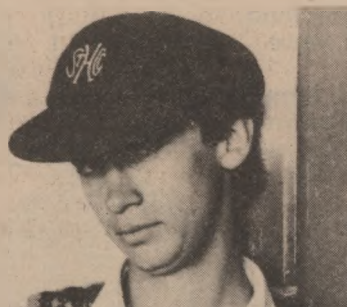
Bruce Gulley, President-Elect

The theatre was built using student money to be essentially a campus theatre. It should not be run for the benefit of University departments but should be used by students without them having the fear of losing vast sums of money. It is our theatre - we should use it.

Student productions do not have

to be professional. They can be students experimenting within a very loose framework. There should be more room for volunteer labour in the theatre. At present costs tend to prohibit students experimenting - not every show should have to be a masterpiece.

This comes back to my whole policy that the campus must be a place where students get involved. They must be encouraged to use the theatre. Unfortunately the theatre tends to be booked well in advance, but student-arranged events can be performed during lunchtime and the afternoon when students are around. The basic premise should be when the theatre is not being used it is being wasted.



Frank Stark, Social Controller, Chairperson of the New Zealand Students' Arts Council:

I am a little disappointed that use of the theatre hasn't been as broad as I had hoped. In the main those activities which have been too far from traditional theatre have not been a financial success. Whether this stems from student conservatism or limitations inher-

ent in the building is not yet clear. It would be a shame if the proscenium-arch layout precluded the kind of flexibility such a facility should provide us with.

All this sounds pessimistic - but everything we can do to open it up to students who don't associate themselves with "theatres" is a step towards making it a comfortable place for students.

I don't altogether share the fear of creeping University influence in the theatre, but I do fear that students, by staying away in droves, will effectively exclude themselves from the place. So much money is tied up here that we must keep it running, and if the students don't do it, then light opera will.



Michael Walker, AUSA President

I have found the theatre a rather frustrating exercise this year, but it is still feeling its way. I'm unhappy with the way that the Theatre Management Committee has become loaded against students. There are four student representatives plus myself, the Heads of the Music, History and French Departments, a representative of the Head of English, the Financial Registrar, Assistant Registrar for the Audio-Visual Department, the Union Manager and the Theatre Manager. This has led to a definite us/them thing which is only now beginning to resolve itself.

The student attendance record has not been particularly good, nor has the variety and scope of student activities in the theatre. In a rather cynical way we had expected this in the first year. I had hoped that the clubs and societies would make greater use of the facilities, but the cost and the amount of work involved in booking and using the theatre seems to have prevented this to some extent.

This year students have contributed a total of \$12,000 for the maintenance of the theatre, and contributions to the salaries of the personnel. The theatre is not losing money with the exception of the cost of salaries, and it certainly appears to now be holding its own in financial terms.

Professo
Associate I
Theatre, L
Robb lectu
Theatre fo
viewed by
Duckworth

You have r
gap betwee
sity and th
theatre. H
that the us
sional thea
is one of m

I went to
Then I did
stayed on t
ductions, a
when I had
taking a fir
ment to di
my B. Litt
there will b
invitations
one by. Bu
opportunit
fessional th
years. In t
learning ab

So it was f
having gon
in Cambrid
very easily
straight int
theatre wo
do you fee
into profes
the drama
way via rep

It's muc
today. Yo
Bursary an
reps, as ass
have to be
Not altoget
people who
for acting,
profession
to have tra
schools ha
university
more profi

Did you ha
departmen
the practic
of the cou

Yes of c
inevitable
think we o
problem ir
lish. If yo
rather like
language.
theatre at
ing it. The
order to be
ful sort of
made teach
departmen

And yet af
gave up be
departmen
English fo
kind of lo
an academ

No. No
in my own
to teach p
beginning
day. I cou
departmen
intellectua
sorship see
freed me f
work in th
that I coul
a couple o
a year in t
professors
novel ever

How long
to the Nat
Three a

Professor John Russell Brown, Associate Director of the National Theatre, London, gave this year's Robb lectures on the theme, 'Theatre for Today'. He was interviewed by Professor Colin Duckworth.

You have managed to bridge the gap between the world of university and that of professional theatre. How? - bearing in mind that the usual reaction of professional theatre people to academics is one of mild contempt.

I went to Oxford and I acted. Then I didn't know what to do, I stayed on to do research and productions, and then came a time when I had to decide between taking a first professional engagement to direct *Macbeth* and doing my B. Litt. I said to myself, well, there will be lots of other invitations to direct, I'll pass this one by. But I didn't have another opportunity to direct in the professional theatre for about 15 years. In that time I started learning about theatre.

So it was firstly the advantage of having gone to Oxford where, as in Cambridge, one could graduate very easily from the university straight into the professional theatre work. In retrospect, how do you feel about this as a way into professionalism compared with the drama schools or making one's way via rep.?

It's much less easy to do that today. You get an Arts Council Bursary and go round a series of reps, as assistant to directors, and have to be a stooge for many years. Not altogether a good idea for people who want to direct. As for acting, to get into the acting profession today you really have to have training. Several acting schools have special courses for university graduates. It is much more professionalized today.

Did you have a conflict in the department in Birmingham about the practical and academic parts of the course?

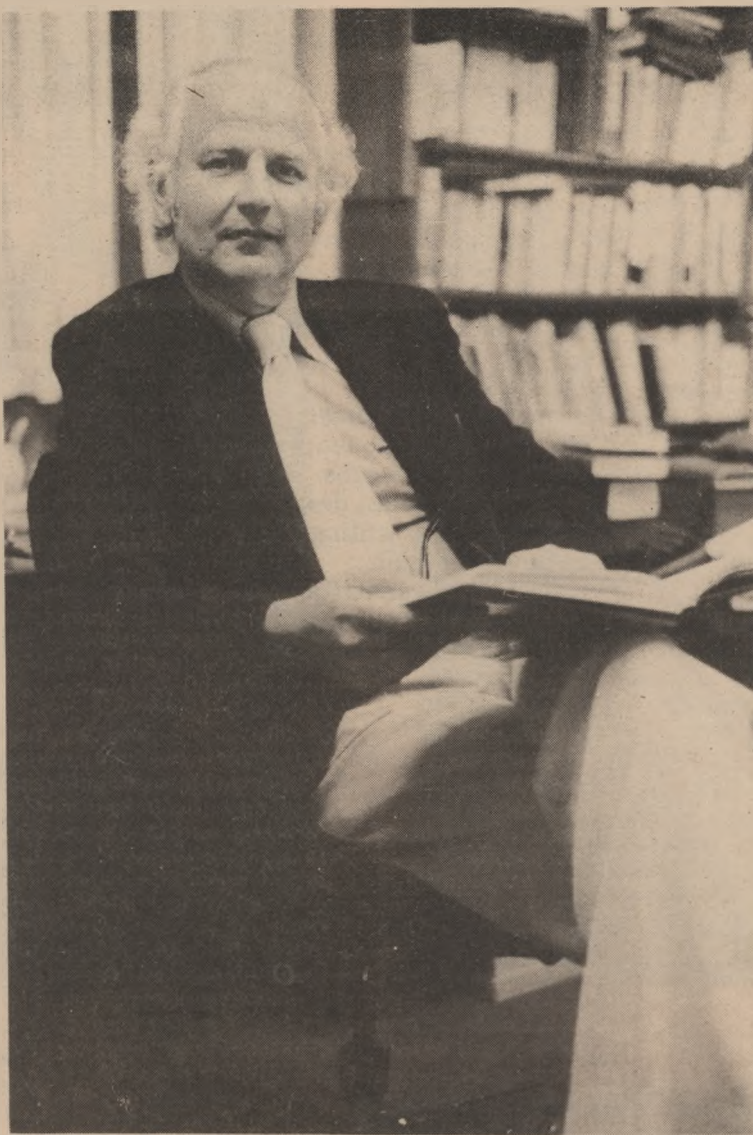
Yes of course. I think that is inevitable in any art subject. I think we ought to have the same problem in a department of English. If you study an art it is rather like trying to study a language. Students were practising theatre at the same time as studying it. That need to know in order to be able to do is a wonderful sort of intellectual lever, and made teaching in the theatre department extremely exciting.

And yet after a certain time you gave up being Head of a drama department and returned to the English fold. Did this imply any kind of loss of faith in drama as an academic discipline?

No. Not at all: a different stage in my own development. I wanted to teach poetry again from the beginning right up to the present day. I couldn't do that in a theatre department, and so for my own intellectual good an English Professorship seemed a good idea. It freed me from all that practical work in the theatre department so that I could look forward to doing a couple of professional productions a year in the same way as other professors of English might write a novel every three years.

How long have you been attached to the National Theatre?

Three and a half years.



John Russell Brown

THEATRE FOR TODAY

And that takes up quite a lot of time? You are not just reading scripts for them are you? You get drawn into other things.

Yes. During the long vacations particularly I work a lot there, directing. I've just done a production of Peter Handke's, called *They are dying out*. It is very difficult to know when I am working for the National Theatre and when I am working for Sussex University; the two overlap.

*We are starting up a Drama Diploma here very shortly, and I was struck by a warning that you gave in your book *Drama and the Theatre* about the dangers of drama departments: confusion of purpose, lack of intellectual rigour, artistic complacency. Have you any formula for avoiding these?*

I think it is very bad for drama departments only to see their own work. You may think that this warning isn't necessary, but it does happen. They become so absorbed with the work that they are doing that they despise any other work and don't bother to go and see it, or only half see it because they are thinking of it for their own purposes, for their own sort of vision.

Let's try and move on to the situation in this country, which is vastly different of course from Britain, largely because of the small population and the small number of centres in which professional theatre can possibly exist. Given the fact that there is not all that much money available for subsidies, where would you deploy those funds? In existing professional centres? Or in setting up more small groups of theatres, like fringe theatres, laboratory theatres and so on? Do you think we should keep to the main four or five centres existing at present - some of them

as yet with tenuous professional theatres - or try and spread it out a bit more?

That is a very difficult question to answer without much more knowledge of the local situation than I have. Amateur or part-time involvement with the arts has been hampered in England because of the very restrictive - properly restrictive - attitude of Equity, the actor's union. But in a country where theatre is not so well established professionally those difficulties tend to disappear. It is certainly true in parts of Canada or in the middle and south-western parts of America. It is possible there for theatre to be practised very seriously with a kind of intermixture of professional and amateur involvement.

Having said that, I would override that I do not know any really good theatre work which has come into being without the entire livelihood of the people involved being at risk, in a kind of personal commitment, a kind of seriousness where the work which is done is of total importance and everything else goes by the board. It is that work alone I think which deserves subsidy. The notion that theatre can only come about in large-scale well-established theatres can no longer hold water, because so much good work in America, England, Poland, Scandinavia, in parts of France and Germany has come out of totally different backgrounds. And I suspect that most of the innovative work in the theatre in the last 20 or 30 years has not started in any theatre which would recommend itself as a well-established, properly organised, well-run and fully subvented theatre organisation. Such established theatres are necessary for the development of talent but I don't think they are the seed beds.

Let's try and attach theatre a little more now to the people on the receiving end. You pointed out in one of your lectures how important theatre is for cultivating an awareness of relationships between people. I suppose that this is true equally for those participating and for those who are watching it. I wonder how one could convince someone who isn't a regular theatre-goer that this should be an important part of their lives and will make them happier, more rounded people, better able to establish relationships and empathy with others.

There is really only one way to convince them, and that is to provide that kind of theatre which would gain their interests, try to convince them by talking to them. I think one can only do it really historically. There were times when an entire city stopped in order to go to the theatre, when theatre was the kind of entertainment which football in certain towns in the north of England is today. People went to the theatre in order to see what happened. They may have seen the play before, but they went there to assist and watch and share

A collective experience, a ritual missing for so many people now. Do you think that there can be any connection between the falling interest in what Arthur Koestler would call the 'collective earthing' of theatre, and the spread of neurosis? Has theatre a therapeutic effect do you think?

I am sure it does. I think the pleasure of coming out of the theatre after a production which has achieved a sort of communicative clarity is even more precious than the play itself.

How does one counter the argument that theatre is a defunct art-form, that it is in fact being replaced by cinema and television?

Just by comparing the experience of successful theatre and successful film or television, and by one's own experience of all three forms. There is a huge turning towards the theatre, particularly amongst the very young, a sign that something is going to change in the habits of entertainment. If one wanted to find that kind of audience participation which we have been talking about one would find it most readily in schools.

In this country there seems to be a lot of interest in drama up to about the age of 13 or 14, then the pressure of examinations causes it to drop out of the curriculum almost entirely. How can one stop this? It is no good just sending round the odd production once, twice, three times a year, there has got to be a follow-up. Is this happening in Britain?

Slowly and in various ways, some of which one rather worries about. I mean, drama is now an O-level subject. It is also an A-level subject. It is also recommended by various educational authorities that drama remains a part of curricular studies until the pupils are 17 or 18. So drama is being acknowledged as a respectable subject. The danger is that in becoming respectable it will conform to requirements. Theatre really ought to be quite firmly established as the cuckoo in the nest, a very vigorous bird which is allowed freedom to break the rules.

Colin Duckworth

TO CHANCE MEETINGS

If I knew what
I am making
I would answer
what you ask me.
If you adopted
what I was saying
you'd be the form
that I'm creating.
That which I could not
be meeting now.
I think we are the subject
of a poem's imagination -
shadow and reflection
of the form outside the mirror.
All our distance and dimension
is but a shimmer in the silver.
We've never met in another poem
and yet we act so quite-at-home,
so, let's mask us now in metaphor
and when he's finished writing
what it is we're saying
I'll meet you by the stage-door.
But I think we know he knows
we know he knows I think we know
but if I find the line
that shows he thinks he knows I know
what I am making
I will answer what
you asked me
when we meet after
THE END.
Alice Trout (Mrs)

Pay Day

an old man in white spats
sits outside the welfare office
ants crawling over his half dead bottle
the good times have clawed at his face
plenty of street action
dazzled past and gone
bistros, the can-can, the hot club 100
a city to city highway
cut through his skull -
rips open the night dream
blurts out the unspoken warning
this rotting flesh laughs
stamping out it's last desperate mile
history will keep writing itself
time and time again
the gravel snaps underfoot
dust rises like angel wings
torn from the gutteredge

Jon Adams

above all
it is essential
to know exactly through
which degree the steering
wheel has turned
for this purpose
the fingertips may
be filed

Alan Smith

Waterfalls

and is not hurt thereby
it fears not at the rocks below
nor, yearning upwards, longs for sky.
The grass
despairs not, nor dies,
tucked, below a blanket of snow
but attends spring's magic word, no need to try.
I leap from the precipice
and couch me down in the mist.
I may fall, or otherwise,
independent of fear or thought.
I may fall prey to miracles but
I believe in whatever ticket I've bought
to float or fall, freeze or wake

or I mayn't ever touch what is at stake.

L. Gwion Laker

INERTIA

Drowned in absence,
The accidental anonymity
that comes with old age
has no tranquility.
It is a time of yellow.
The obituary note
unlatching the flesh-tone.
Limbs arthritic branches
Beyond human proportion,
names fading in the Language of the earth
growing through the hair roots.
Such is the nature of our expedition.
Across the street in the house opposite
six designs sit in this infinite progression
Like so many wizened applies
A dialogue without words.

Jeff Geddes

Only the Empty Can

Compiled by A.U. Literary Society & Dyslexia Press

Comments & contributions to : 2/20 Waterloo Quadrant, AK 1.

TEACHING THE BLIND TO DRIVE

do not pity them
do not guide
their clumsy keys
into the ignition
do not yield
to their furious tantrums
the presence
of other vehicles
can be affirmed
by listening closely
it is easier
to distinguish buses
from large trucks
than might possibly
be imagined

TELECOMMUNICATIONS

Feeling your stress
I sent a thought
across the hills.
I called through wires
(that you do not understand)
but I spoke for you.
My thoughts flew freely
(on a wavelength
you would receive).
I thought,
I acted
for you.

Mari Hunt

So swift comes the dawning.
A shard of the moon
still floats upon the lake.

wu-shih

DAISY CHAIN SONG

Tell me Susan
where is your lover ?
Lies he in slumber
or, balanced above her ?

The delicate chain Susan
will enchant your lover
His arms will thresh slowly
as he floats in the river.

Pull him down Susan
push his face in the clover
Angels only are destined
to avoid the clever.

If you miss him Susan
he will miss you never.
You will leak through his head
in irrational fever.

Come to me Susan
he is dead, gone over
to where love is slave
and given without favour.

Simon Lewis

A TRIBUTE TO PODGEMOG

or Everything I learned in School About New Zealand History

Few writers in the history of the English Language have written with the sustained brilliance of Henry Podgemog.

His epic masterpiece, "Capt. James Cook", is a largely autobiographical work based on his own experience. As well as his great literary talent, Podgemog's exceptionally inventive mind led to several brilliant scientific finds.

Living, as he did, in a climate of great scientific advance - a dynamic age when such giants as Newton were discovering that an apple, when it falls from a tree, falls downwards. He was interested, at an early age, in science.

His life story, as recorded in his autobiographical work as the Adventures of Captain, follows :

In later life Captain was to invent both New Zealand and scurvy (i.e. the most effective form of shipboard discipline ever introduced to the rOyal nAvy.). The invention of New Zealand was the Captain's greatest ticket to fame. His work was single-handed with the exception that he received a great deal of moral support from the Maoris (a small group of Dutch oceanographers who had fled religious persecution resulting from the steadfast belief in the Prophet. Able Tasman.)

It is in no way true that Capt. leapt from his bath, crying, "Eureka ! Eureka !" (Gk. phrase meaning 'I have just discovered canned Watties', pork-flavoured baked beans') That was another man entirely.

Capt. was also not responsible for H.R.H. Queen Elizabeth, The Spanish Armadillo, Smokehenge or the Mangere oxidation ponds. In his youth, in common with all great fictional heroes of English Literature, he was the son of a poor-but-honest Lancashire inn-keeper-cum-blacksmith and funeral director called Samuel Butterworth. When he was quite small he learned to play the old village church organ and gave many recitals under the pseudonym of Beethovel. He was very talented and soon came under the patronage of Queen Isabella of Spawn.

It was at this time that he met Christopher Omnibus, a small, insignificant seeming-Italian, who later made his fortune in America selling plastic models of the Statue of Liberty to duty-free shops. Omnibus' get-up-and-go attitude greatly influenced Capt. and it was in this period, just after Chris had emigrated, that Capt. concluded his greatest works, viz., the initial draft of the first Japanese edition of Encyclopaedia Britannica, the invention of New Zealand, Mick Jagger, scurvy and the immortal expression 'Bung-ho, Old chap!'

With Podgemog's death in 1066 (of a surfeit of Venus ecliptic) the world lost a great, enquiring mind. But Podgemog's brilliance is immortalised in the person of the great heroic protagonist of "Capt. James Cook".

Michele Paterson

This is an advertisement.

Nominations for the 'Most Popular Line from Catch-22' please.

The pl
photogra
Broadshe
graphs ca
27 to Oc
country



Louise Wilson



Deborah Bagnall

Womanvision

photographs by women

The photographs on this page are from an exhibition of 47 photographs by women. The exhibition is sponsored by *Broadsheet*, the New Zealand Feminist Magazine. The photographs can be seen at the Auckland Public Library, September 27 to October 14. The exhibition will tour throughout the country until March 1977.



Pamela Karwowski



Geraldine Harcourt



Marti Friedlander

Lying in Bed

'She must have been a very cruel person,' said the girl, as she stroked the man's chest. He stared out the window at the terrace.

'No,' he said. 'Not that cruel. It was something else.'

The girl, her body a full twist of pink and white patches, looked at him and as though eager to share the point of his focus, at the terrace, where a few birds were hopping.

'That's what you say when you're about to tell a lie,' the girl said.

The man laughed and reached for the bottle of wine on the floor beside the bed. The girl smiled as she watched his arms move.

'I like your arms.'

'She didn't. They were too skinny for her.'

She liked men with enormous arms.'

'Well I don't. They're too grotesque.'

'You prefer men made of bones?'

'I suppose', she said, studying the antics of the birds on the terrace, 'That I'm attracted to the opposite type.'

'So I'm just a type then,' the man asked.

'You're looking for compliments,' the girl observed.

'I'm trying to understand something. Is it just a matter of body types - or is it a temperamental thing? Could it be an accident, you and I being here - like this - why us?'

'Are you bored with us then?'

'No,' he looked out the window once more.

'I'm not. Just curious.'

The girl went on laughing softly. Her head was back spilling her hair over her shoulders, and her breasts emerging from the sheet, heavy but supple, caught the light from the window. Lazy, dust columns appeared over the bed as she changed the position of her body to one closer to the contours of the man. He watched the illuminations steadily, without excitement. She was nothing new to him.

'We're old-fashioned in a way,' he said, wiping his mouth on her bare arm. 'Lying in bed like this, drinking before midday,' the girl moved against him. 'My wife never liked lying in bed,' the man continued ... 'Yet she lay in bed for hours - in a continuous state of irritation. I discovered the only way to get her up was to jump into bed and make love to her. As soon as it was over, she would shout that I had made her waste all day in bed. You're never really bored the way she used to be,' the man said. 'At first you think well, they might be bored with ordinary sex, so you try something else - getting dressed up in unusual gear with slits cut out in the appropriate places, or you bring someone else into the act, wearing horns and a tail or any sort of goddamned outlandish costume you can think of but gradually you realise that even if you put a revolver to their heads with one bullet in the chamber and started pulling the trigger, they would still be yawning.'

'Is that the other thing you mentioned - the boredom?'

'No, not exactly -'

Liking her pursuit of his thoughts, he waited for her to ask him again.

'What then?' she asked.

'I thought she was trying to teach me something.'

'Oh cruel people are often like that,' the girl said. 'They affect to be teaching you a lesson when they're just playing with you.' 'I know the type.'

'Christ, you're on about types again.'

She was silent.

'Don't clam up,' the man said. 'Don't use silence as a weapon. I hate it.'

The girl smiled. 'You don't like the silent type then.'

'She didn't speak for three days after one of our rows.'

'One can run out of things to say,' the girl observed.

'Not her,' the man insisted. 'But she could be silent when it suited her.'

The girl considered this; her hands touched him dexterously. For a heavily built girl her touch had extreme delicacy. He allowed her affections to proceed unreciprocated.

'But she wasn't all that cold, was she?' the girl asked.

'She could be very demanding. She kept trying to grab me at my mother's funeral. I used to excuse her to myself by saying she must like to shock people for their own good. She was full of tricks. I jumped into bed one night and felt a peculiar crunch. Nuts I thought - but no, she'd prepared a nice warming party of three fat snails. After a trick like that she'd open up a bit but it would never last.'

'If a woman is tired of you,' the girl said, 'She doesn't need a precise reason to want to finish it off.'

'You could be right,' the man conceded.

'The time I had peritonitis - she couldn't believe there was anything wrong with me, kept making cracks in the ambulance about trying to get sympathy.' He sighed explosively. 'How predictable she was.'

'Do you find me predictable?' the girl asked.

'Not in any way that bothers me.'

'Would it bother you if I was? Put snails in your bed?'

The man shrugged. 'It takes a long time to develop marital antennae, and we've only known each other for three months. The first time I slept with someone else she knew about it right away.'

The girl laughed.

'What's funny?' he snapped.

'Any woman knows when her man has slept with someone else.'

'No,' the man disagreed. 'It wasn't a matter of perfume, or anything like that. I had the feeling that her way of knowing these things wasn't quite normal.'

The girl flopped backwards again, and the loosening of tension in her body initiated an

odd slidi
beside h
bed.

'How
asked.

'Oh tl
called C

gave her
used to

for her t

care abc

Abruptl

asks if s

nothing

old Cliv

insists tl

that, wi

there. W

too wid

We wen

through

appears

rememl

acciden

She see

A week

some n

was ocl

had gor

into the

back af

and I h

that wa

The

lay in t

draped

her tou

'You

asked.

'Lon

'And a

'She

'Yea

'Las

height.

'She

she wa

'Anc

The

it. The

The

a few l

'It's

was a r

'No,

'But

her ear

'No,

mole.'

'Anc

nail ov

it was

'Dif

'Yo

discuss

outgro

odd sliding sense in the man as to who was beside him; suddenly he felt that *she* was in the bed.

'How did you finally break up?' the girl asked.

'Oh that. We were drinking with this guy called Clive. She didn't really like him, but it gave her a kick to pretend that she did. She used to insinuate that it was less hurtful to me for her to play up with someone she didn't care about - that's a woman's logic for you. Abruptly - as usual - she burst into tears. Clive asks if something is upsetting her. "it's nothing," she cries - truthfully for once. But old Clive - like the great psychologist he is - insists that women don't burst into tears like that, without a *reason*. But the night didn't end there. We went out driving. Clive took a corner too wide and hit a car heading the other way. We were uninjured, but Clive got a gear lever through his head. Another guy called Len appeared and offered my wife a drink. I remember how cheerful she looked. The accident had given her morale a great boost. She seemed to have forgotten all about Clive. A week later she left with Len.' The man drank some more wine, and smiled to himself. 'It was odd how empty the flat looked after she had gone, when all of her belongings had fitted into the boot of his damn Mercedes. She came back after two days. We had a hell of a row and I hit her over the head with the iron. So that was the end of her.'

The girl considered this thoughtfully, as she lay in the sun. They embraced lazily, her arm draped across his stomach, exploring. He took her touch contentedly.

'Your wife was tall, wasn't she?' the girl asked.

'Long legs and a mane of red hair,' he said, 'And a pale skin that never freckled.'

'She sounds beautiful.'

'Yeah, I suppose she was.'

'Last week you said she was only of average height.'

'She used to stand very straight - even when she was depressed.'

'And I thought you said she had brown hair.'

The man said irritably, 'Oh, she used to dye it. The red wasn't natural.'

The girl touched her own hair, fingered out a few knots.

'It's funny about her skin. I had the idea it was a mass of freckles.'

'No, it was clear.'

'But didn't she have a birth-mark near one of her ears?'

'No, it was down on her belly, more like a mole.'

'And last time,' she said, running her fingernail over his hip, 'You told me of your parting it was quite a different story.'

'Different? How different?'

'Your separation was quite amiable, you discussed the whole thing and agreed you had *outgrown* each other.'

'I don't remember that. When did I say that?'

'About three months ago when we first met,' the girl said smiling, 'But the memory of that must be a little vague by now ...'

'That's where you are different from her.

With her everything was lies, half-truths and evasions. There was so much contradiction in what she said that I gave up trying to make sense of it.'

'People always make sense,' the girl replied.

He looked at her as though she didn't. She returned his look and said, 'I wonder what sense of *us* you'll make when it's all over.'

He looked startled.

'I'm quite sure in a few months time you'll be lying in bed with someone telling them about *me*.' The girl rolled over on her back and looked at the ceiling. 'I wonder how you'll talk about me. You'll probably say that I was quite *nice* but a bit tame compared to your wife. Too agreeable to be interesting.'

He watched rather than heard her words, yet they aroused in him a notion of what he had been trying to say.

'Sometimes I think I'd like to be free of women. It must be very ... *naked* to know that you're simply yourself and quite alone.'

He added, 'It would be a new feeling for me.'

'I've heard lots of men talk like you,' the girl said. 'They pine away for their freedom when they're restricted, but the minute they're free - what do they do with it?'

'Waste it! Waste it,' the man said angrily, 'That's what you want me to say, isn't it?'

The girl gave him a look, which allowed the implication with good grace, but he did not notice.

'But you *are* free,' she said, 'If you want to be.'

'No, I'm not. I've got you around my neck picking at me.'

'I don't make any claims.'

'You don't have to make them for me to feel them, you bitch.'

The girl said nothing, but her hand came up to touch him. He pushed it away unconsciously.

Her hand returned flowering over his body like one of those monstrous Amazon growths he had imagined as a boy capable of subduing a fully grown man. His body, as though it had known its death already, lay inert. The girl sat up rigidly.

'You're very cold,' she said.

He said nothing.

'And you've been lying, as well.'

I was more alive then, the man was thinking, coping with *her*, however strangled by her demands.

'Cold unamusing lies,' the girl continued.

'You don't really like people at all.'

I can insult this girl, he thought, abuse her - if that's what I want.

'You hate women, that's obvious.'

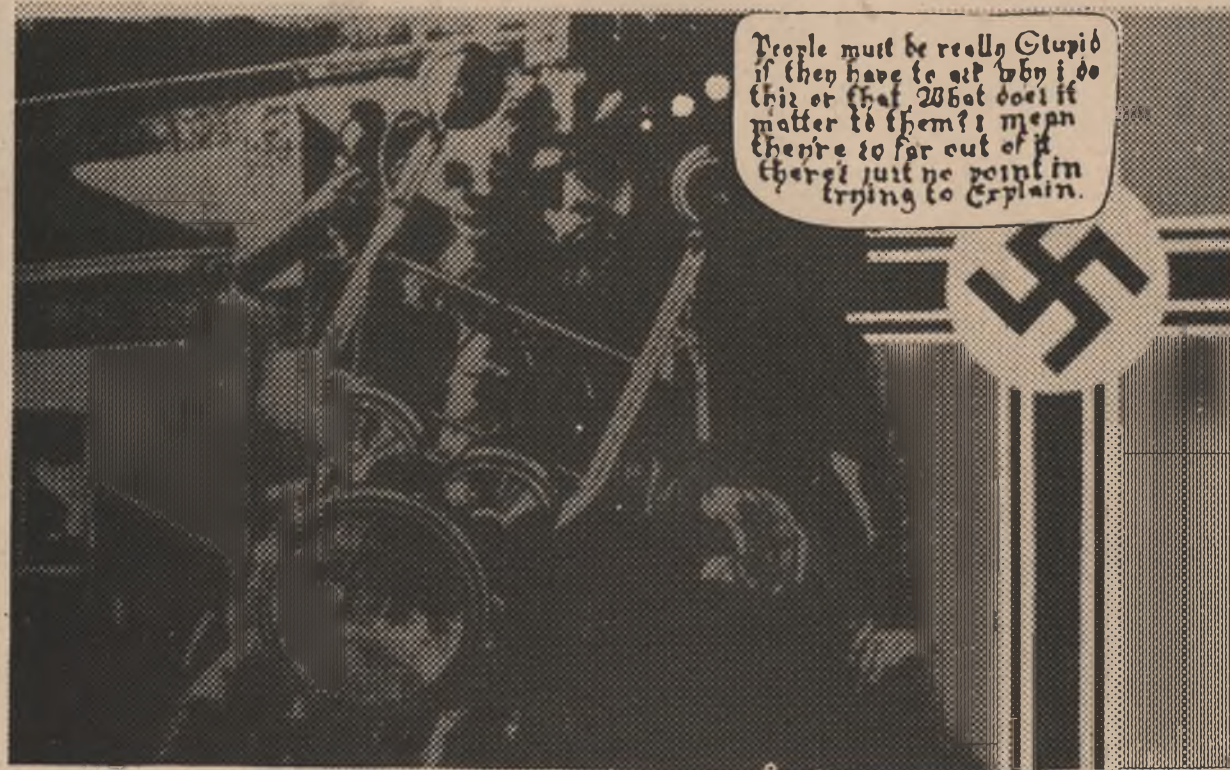
Turning away from the terrace he put his arms around her and stirred himself to enter her.

Michael Morrissey is the winner of the Students' Association's short story competition. We publish here his story *Lying in Bed*.

Michael Morrissey

LIFEVIEW

FEATURING THIS WEEK MISS E. LAMARR.

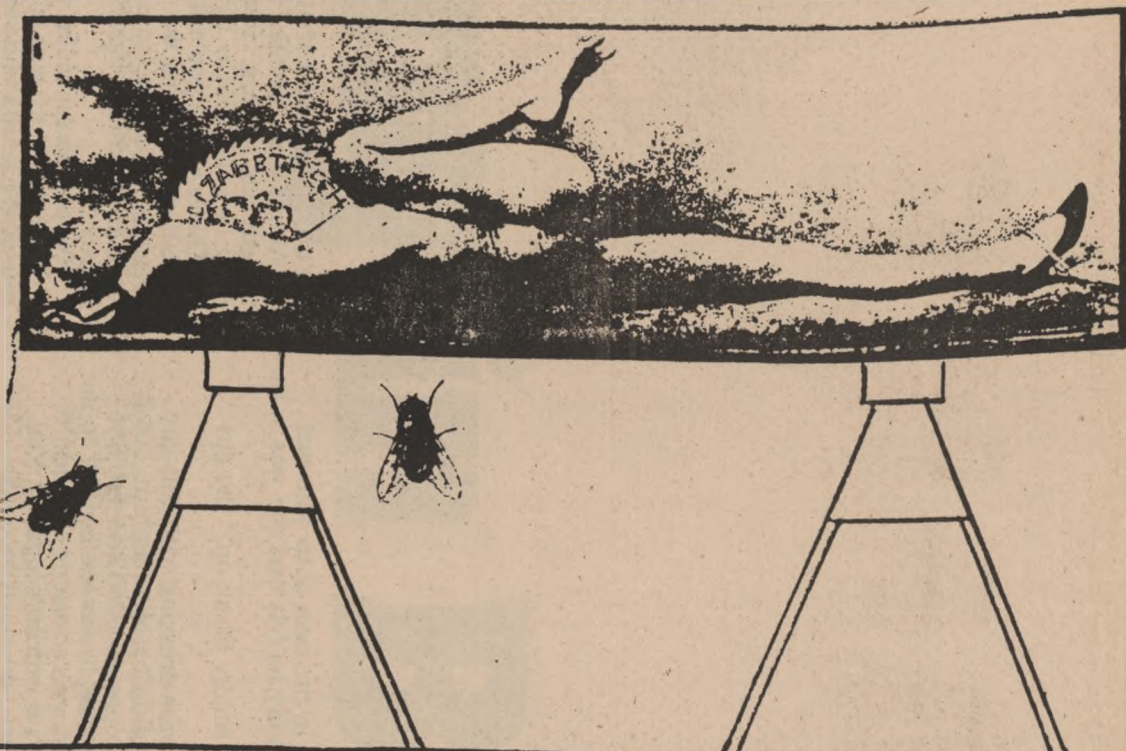


In 1976 I am doing photography. Lecturers cannot teach (more than basic techniques); they can only help, which is far more difficult.
 "In a sense a student goes to a teacher to ask him what time it is, all the while wearing a watch. A good teacher takes this watch, teaches the student to use it, and returns it to the student. A lesser teacher tells the student what time it is, and keeps the watch." - Robert Leverant, 1972
 "A lesser student expects to be told the time." - Ted Quinn, 1976

Culture is an eight-hour day on a factory floor and a glass of warm beer.
 In 1976 I am "doing" photography - taking pikkies. De da de do de da
 There are vague images of things which aren't all heresy.
 (I've thought some myself, I think)

I want "my" photography to become anonymous. Anonymous - not mine, not by, not about. Out of a shoe box. It is the socialist's medium. The family snapshot - out of context. Swap it with a stranger.

I was alone in the cafe
 when the machine stole my money;
 and wouldn't give it back.
 Later I wandered past a sound
 in the road,
 and couldn't photograph it -
 a good day!
 (better than average)



Sawing A Woman In Half

The most sensational mystery of its day was "Sawing a Woman in Half," which was presented by many famous magicians of the

of magical programs ever since. In effect it rivals the most fantastic tales of the "Arabian Nights." An oblong box is exhibited upon a

Dancer in Angu base" at Educati Helen O modern The gr students: As well as field of d aged in th and chro for at lea any one F The m has been onstration educate t Invering Three suc already b July Dan performa The tv promote standard as a creat able to m all levels this grou there are survive at Wellingt dance for One o striving to performi arts. The when the movement arts exhib cagill pu performa participa The g Helen O group wi frame wo starting t All will h if they sc lions and continue tour in ti Anyo. own cor an initial and each pate in t classes h charga a Dance perform, no finan The grou of studen of the st

De

DANCE FOCUS



Impulse Dance Theatre: Continuum

Dance-Arts

Dance-Arts was initially formed in August 1975 with its "home base" at the School of Physical Education where its director, Helen Oldfield, is a lecturer in modern dance.

The group is composed of University students and others from the community. As well as being trained in the technical field of dance, the members are encouraged in the creative realm of composition and choreography, and are responsible for at least half of the choreography in any one performance.

The main thrust of Dance-Arts' work has been in the area of the lecture-demonstration; a programme designed to educate the public of Dunedin and Invercargill in what modern dance is. Three such lecture-demonstrations have already been given, and at the end of July Dance-Arts presented three theatre performances.

The twofold aim of Dance-Arts is to promote a performing group of high standard and to encourage modern dance as a creative recreational activity, available to men and women of all ages and all levels of physical fitness. Because this group is not as yet professional, there are not the pressures of *dancing to survive* as there are on the Auckland and Wellington companies. This encourages dance for leisure and recreation.

One of the objectives Dance-Arts is striving towards is to integrate the performing art of dance with the other arts. The title *Dance-Arts* originated when the group was formed to present movement as an integral part of a visual arts exhibition. The Dunedin and Invercargill public are responding well to the performances, and many are themselves participating in the activities of the group.

The group will continue in 1977 under Helen Oldfield's leadership. A small group will be working within the larger framework at a more intensive level starting to develop towards a company. All will have opportunities to perform if they so wish, and lecture-demonstrations and theatre performances will continue to be given in Dunedin and on tour in the South Island.

Anyone living in Dunedin can become involved in Dance-Arts as deeply as their own commitments will allow. There is an initial subscription due to the group and each member is expected to participate in two classes a week. In 1976 these classes have been free, but in 1977 charges are to be made.

Dance-Arts offers the chance to perform, teach and choreograph, but has no finance to support a paid company. The group has difficulties with the pressure of student timetables, and the transience of the student population.

Modern Dance has until recently had a chequered history in New Zealand, but in 1976 three dance companies have been started: Movement Theatre in Auckland, Impulse Dance Theatre in Wellington, and Dance-Arts in Dunedin. Palmerston North also has hopes

Impulse Dance Theatre

Impulse has survived and prospered in 1976 despite the odds. The company is established and has begun to make a mark on the communities of central New Zealand.

Impulse started work in January as a company of 5 fulltime dancers with Jamie Bull as artistic director. Two very successful programme series have been mounted and toured extensively to small and large communities. Impulse is specifically concerned with taking dance to the people, and its policy is to visit smaller centres such as Wanganui and Blenheim. The company has toured as far as Napier in the north and Christchurch in the south.

Audience and media response has been enthusiastic and five different organisations and companies are backing the company financially. Impulse people mean to dance fulltime: their enthusiasm is contagious, and their administration efficient. They aim to appeal to a wide audience and have been delighted at the variety of people who have been in their audiences - family entertainment is part of their appeal.

Education is an important part of Impulse's programme. In every community they plan to present to high school pupils with a specially-designed lecture performance. Pupils' response is always good, and they are quickly involved in questioning and discussing dance with members of the company.

The bulk of the programme has been choreographed by Jamie Bull. Another company member Paul Jenden has provided four dances. Gaylene Sciascia has been guest choreographer for two pieces.

The response to Impulse's subscription scheme has been encouraging. Annual rates are \$15 for a family and \$10 for individual membership.

The company's training ground for future dancers is in the performers' class run within the public class scheme. Talented students are given opportunities to perform and choreograph with the company, and although all present members of Impulse are remaining in the

company for 1977 there will be future opportunities in this company and other companies in NZ for sufficiently skilled dancers to make dance a career.

Impulse is in recess for three months from October - December, but comes together again at the beginning of January 1977. At present the company is lacking that most necessary of persons, a full-time business manager. The long-term aim of the company is to develop to an international standard without losing its aim of taking dance to the people.

Movement Theatre

Movement Theatre officially came together in February 1976 and has worked on a part-time semi-professional basis, giving numerous performances and pursuing an extensive educational programme.

The company is affiliated to the Auckland University Students' Association and as such feels a strong responsibility towards students and the University. Artistic Director, Susan Jordan Bell would eventually like to see established, either under BA or Bachelor of Fine Arts, a dance diploma course, and hopes that Movement Theatre itself may in future become a resident company of the University.

Much activity has been centred on campus this year with participation in the opening festival of the new Maidment Arts Centre in April, a second season of evening performances in July, lunchtime performances - and as well as a major workshop. Three of the lunchtime performances took the form of *Dance Events* where the choreographers and dancers have been free to experiment with new and sometimes strange ideas. The Little Theatre - forty-foot-square space - has proved eminently suitable for such experiments, and three works have been carried into the programme for evening performances.

Audience response has been fairly good. Some have given positive criticism and many have become staunch supporters of modern dance. Auckland does not have a long history of modern dance involvement and because of the geography of the city, audiences for new

theatrical ventures are often small. The press has hardly recognised Movement Theatre but radio has given some coverage.

With well over a hundred secondary schools in the Auckland area - not to mention intermediates, primaries and kindergartens - Movement Theatre has undertaken programmes for all ages covering every grade of education from kindergarten to tertiary. School programmes are always well received and it is an enjoyable experience to be able to perform to pre-schoolers as well as adults.

An annual subscription scheme is underway with generous reductions to encourage students to join. \$10 is the cost of full membership, the same privileges being given to students for \$5. Associate membership is \$5.

The company goes into recess at the end of September but public classes continue until the end of term. The artistic director is currently looking for dancers who are willing to commit themselves full time to the company for 1977. There is much work requiring full-time commitment to dance in Auckland and the northern region.

An apprenticeship scheme is being introduced for talented students with a view to training dancers for New Zealand companies. A second group for dance in education may be started next year, so that in-depth attention can be given to dance in junior and secondary schools.

Palmerston North

Palmerston North could well become a focal point for the training of dancers within the next few years although it is unlikely that a permanent professional dance company will be established there.

Gaylene Sciascia, who is a lecturer in Physical Education at P.N. Teachers College, has been a leading light in NZ modern dance for some years. She trained at Otago and Utah University, and was instrumental with John Casserley in forming the NEW DANCE touring company in 1973. Two pieces choreographed by Gaylene are in Impulse's repertoire: *To P.J.*, a sensual dance to Roberta Flack's "Killing Me Softly", and *Mal-Doom*, a subject-matter readily imaginable.

At the moment there is no fixed performing group in Palmerston North but Gaylene hopes to start one in 1977. She sees her role within the education system as one of introducing more movement and dance programmes in schools; offering in-service courses on dance for school teachers; and training dancers to proceed to company work in one of the main centres.

MAKING DANCES

Modern dance can be paralleled with modern film in that it is the choreographers and directors who attract the attention more often than the dancers and actors. Dances don't just happen. *Choreography*, the making of dances, is a hard-learned and very arduous craft. Ballet schools do not teach choreography, but it is an integral part of training for a modern dance. John Martin, the first American dance critic wrote :

"Modern Dance is not a method, a technique, a system, but a principle. It depends entirely upon the production of creative movement out of individual experience. When all else fails, ballet can get by on sheer technique which has been theatricalized to please the eye. Modern dance, on the other hand, is nothing without something to express. It does not exist without the infusing intelligence of a good choreographer. In modern dance content determines form: form does not exist independently in modern dance as a good ballet technique can exist apart from anything of choreographic significance."

The term 'ballet' refers in the main to a staged dance work in the modern dance style or in the more traditional ballet form. In establishing the London Contemporary Dance Company and School in England, Robin Howard decided to use the words "contemporary ballet" in the hope that this would indicate modern dance was serious even though it might not be traditional. This was in 1964. London Contemporary now uses the word 'dance' although the term 'ballet' is still often used in Europe for what America terms 'dance'. Below I bring together, various choreographer's views and approaches to the task of choreographing.

First, how does a dance begin ? Where does a choreographer start - with the musical score, or an idea, or movement, or the dancers' bodies ?

Kenneth MacMillan (Royal Ballet)

"Mostly I start with the music - music very often suggests an idea, though with some works I found music to fit the idea, when I listen to music a shape forms subconsciously so that when I go in to the first rehearsal I always think I have no idea what I am going to do. In fact, I find that I do know what I am going to do in a sense of shape though not of precise steps."

Barry Moreland (London Contemporary Dance Co & Festival Ballet)

"I usually seem to start with a very slight pattern, though it is different with each ballet. This idea is sometimes just a phrase : if one wrote poetry it would be like a single image. One has to have a platform, a framework to start from, but I try to weave a very loose web when I begin choreographing and then I tighten it up."

Christopher Bruce is a principal dancer with Ballet Rambert and now also an established choreographer. It is a notable fact that many modern dancers continue performance while they choreograph. This is not a familiar trend in classical ballet.

"I tend to start with movement ideas, emotional ideas which have some kind of effect on me physically and which I see in images of movement a dancer should be able to choreograph straight from his own instincts and emotions, and I made up my mind to try this. *Wings* was my third ballet and it started from movement ideas with the music geared to what I wanted to do physically."



Ballet Rambert in Wings by Christopher Bruce

Glen Tetley (Royal Ballet, Netherlands, Rambert, Royal Danish Ballet etc, etc)

"You take in impressions all the time - tactile things, visual, sounds, images from everywhere. When I come to work on a ballet in the right way - scores, incidents, things, suddenly make connections that I never put a connection

to before . Sometimes there comes a wonderful state when everything starts to have meaning for me, and I try not to follow a 'message' or a particular pattern that has been pre-determined. I can go into a work as a 'that moment' exploration of what I am doing."



Dance-Arts

Having started, how is a work brought to completion ?

Balanchine (New York City Ballet)

"I never arrange any of the dances or movements until I actually rehearse the dancers."

Sir Fredrick Ashton (Royal Ballet & Australian Ballet Co.)

"I erect the scaffolding so to speak, and depend on my craft. All the composition, however, is done in rehearsal with the co-operation of the dancers."

Norman Morrice (Ballet Rambert)

"I still do a lot of it on my own body. I now find, though, that you can get such exciting things by sitting back at a given moment and saying 'Just come from there to there'; and 'If you were feeling such and such, what do you think you might do ?' And suddenly the dancers do something quite extraordinary. I find the structure the most difficult of all, because if you are working in a loose fashion, you can develop one part of a piece very easily and perhaps over-emphasize it, and when you assemble a long stretch of it, you find, in fact, that it hasn't a very good structure, that you have over-emphasized something and the rest of it isn't strong enough. I can enjoy being able to do something about that, but it is very difficult to throw away things that you particularly like: you have to discipline yourself as time goes by."

Christopher Bruce

"At the beginning I remember thinking that one of the best things a choreographer could do would be to make a success of being economical, not making superfluous movement for movement's sake, though this might not be immediately apparent to the audience. It is very important for me to feel that a ballet is a 'total' piece. Even if it is very simple, as long as it is complete and valid, then it is satisfying, I work instinctively, knowing and feeling."



Movement Theatre: A Place & A Time

Two pro choreograp accompani what shoul has been to choreograp sympatheti collaborate dominating such worke

"The fac important, centre of ir music shou so the audi the music i be if it was obscures th Vivian Fine and others)

"In mod aspects of r In the free sound ther of superfici music and relatedness

Modern choreograp audience. I can present grapher, esj who so oft thing. How to venture stagings ? M the perform action."

Kenneth M "I don't the words a they do. It can take th message so

Many ch for their au whatever le explain full why would

Barry More

"I never about. If th about twen

Richard Als choreograp

"If the p comes acro: fact that on stands a wo performanc

On Tr

The lure strong. The universities can learn th offer trainir Zealand dar ing was put

All have l is an Americ California. J School in O London Sch Gaylene Sci School Otag Utah Univer

Two problems seem to often face the choreographer - the first is that of sound accompaniment. Many theories abound as to what should come first - sound or the dance. It has been to modern dance's advantage that early choreographers such as Martha Graham found sympathetic composers who were willing to collaborate and so release dance from its dominating master - music. Louis Horst was one such worker :

"The fact of starting with the dance is important, because the dance should be the centre of interest, the point of tension. The music should be transparent, open and spacious, so the audience can see the dance through it. If the music is thick and overloaded, as it is apt to be if it was written to be heard alone, it obscures the dance."

Vivian Fine (composer for Humphrey, Weidman and others)

"In modern dance it is not the metrical aspects of rhythm that unite dance and music. In the free interweaving of movement and sound there is a link to deeper rhythm. Free of superficial points of rhythmic contact, music and dance create patterns of inter-relatedness that enhance the total work."

Modern Dance is a performing art. For a choreographic work to be complete it needs an audience. This is an obvious fact but one which can present problems to the young choreographer, especially with an uneducated audience who so often desire to see meaning in everything. How does one encourage an audience to venture beyond the usual round of classical stagings? Merce Cunningham says: "Come to the performance, and bring your faculties into action."

Kenneth MacMillan

"I don't expect the audience to know what the words are about although I'm pleased if they do. It doesn't worry me - my audience can take the ballet on any level. If they get the message so much the better."

Many choreographers are perfectly happy for their audience to understand a ballet on whatever level they choose. If one was able to explain fully in words what a ballet was about, why would one choreograph?

Barry Moreland

"I never tell my dancers what a piece is about. If they ask I usually say: "Well, it's about twenty-five minutes long". "

Richard Alston (young English avant-garde choreographer)

"If the piece is strong enough, the idea comes across anyway, but there is also the fact that one never really completely understands a work oneself until after seeing it in performance"



Dance-Arts

Since dance is a language which speaks directly to the eye, maybe it is a fault in the audience to expect a verbal message from movement. Young choreographers in New Zealand have as many varied views and approaches as the established choreographers of Europe and America. The dances New Zealand companies are performing are originals not hand-me-downs from previous generations.

A comment from a recently returned New Zealander is that "a very earthy style of dance appears to be developing - perhaps in keeping with our culture". But we are not consciously looking for a New Zealand style:

Jamie Bull

"The main thing I have found in choreography is that the initial motivation, be it music, a movement or an idea, must be strong enough to carry one through the often arduous creative process of movement selection and composition. As a young choreographer, I have tried to vary my approach to

each work, so that I will grow from the experience."

Gaylene Sciascia

"I think I am very aware of dynamic flow, and energy levels. A lot is unconscious, I get up and movement seems to come. The work then comes into the structuring and organising of these movement patterns and qualities. I tend to think of the quality I am looking for and then the movement comes."

Helen Oldfield

"I am very aware in my choreography of what statement or intent I am trying to put across, and what relationship the dancer has to the movement, and dancers to each other at every point in the dance. Thus to clarify, define, and simplify, not necessarily the movement, but the actual statement so that it says exactly what you want it to say, simply, and beautifully. I have not arrived at that place yet, but am striving in that direction."

Susan Jordan Bell



Movement Theatre: Dominion



Overseas Training

The lure of the overseas experience is very strong. The United States boasts hundreds of universities and private studios where dancers can learn their craft. England and Australia also offer training possibilities for the young New Zealand dancer. The question of overseas training was put to the directors in the four centres.

All have had overseas training. Helen Oldfield is an American, a graduate of Mills College, California. Jamie Bull is a graduate of Phys.Ed. School in Otago and attended classes at the London School of Contemporary Dance. Gaylene Sciascia is also a graduate of Phys.Ed. School Otago and has an MA in Dance from Utah University. Susan Jordan Bell has had

extensive ballet training and spent a year at the London School of Contemporary Dance.

Helen Oldfield: I would encourage NZers interested in performance and technically advanced to STAY IN NEW ZEALAND! The only way NZ is ever going to become recognized in dance is if dancers direct their energies towards their own country. NZ is an excellent place to experiment in choreography and to learn from it. In America you do not have opportunities to choreograph unless you are very, very good - it's a competitive race. But if you are interested in teaching, university study is advisable and this can only be found overseas.

Jamie Bull: I would encourage dancers to get solid training and experience here in NZ before proceeding overseas. Unless one is a graduate, further dance training is not so easy to get except at great expense.

Gaylene Sciascia: I would encourage some dancer/choreographers to seek training overseas after 1-2 years full time work

performing and choreographing here in NZ. If it's not possible to join a NZ company now, then go overseas and return to a company. We must make a NZ goal the end goal. A NZ company is what we should aim to join and contribute to.

Susan Jordan Bell: The aura that surrounds a dancer on return from overseas training is symptomatic of NZ's insecurity in this relatively new art form. The teaching now available in this country compares favourably with overseas, and a pupil receives considerably more attention in classes here because of the lack of competition. I would encourage a good dancer to seek daily technique classes, to choreograph and perform on a fulltime basis - i.e., audition for a company here in NZ. In this way certain areas and strengths will become apparent, and when all possible learning experiences have been exhausted in this country, then to proceed to the United States for specialist training in particular areas. And hopefully to return to NZ to contribute to one's own country.

WHY EDUCATE?

For years the NZ Ballet Co. toured to schools around the country trying to present the joys of ballet to a largely disinterested populace. And the ballet company members became disinterested too - imagine the disappointment when a large fire destroyed the costumes of the ballet company and the only costumes to survive were from *Peter & The Wolf* the ballet used for schools! (They were at the cleaners)

Now it seems that modern dance is jumping on the bandwagon, as one headmaster recently exclaimed. Is it just this or do we see a vital need to reintroduce a form of expression lost to our culture? Perhaps where ballet tours didn't succeed in arousing young people's interest, especially the football youth of NZ, modern dance may win through precisely because it is modern and relevant to the society from which it stems.

It is the desire of the NZ dancers and Physical Education Advisers that modern dance become part of the curriculum from pre-school through to tertiary institutions, available for all who wish to use it either as a recreational activity or as a creative art. To modern dance's advantage is the fact that it is one of the few activities which can successfully combine complete physical development with satisfy-

ing creativity, and intellectual challenge. In trying to educate the children of our land to the pleasures of dance we are not only educating an audience for tomorrow's companies but we are also preparing healthier people in body and creative mind to take a place in the community.

Dance-Arts, Impulse, and Movement Theatre are all doing their part in presenting relevant educational material. Although Impulse have covered more schools, perhaps Movement Theatre have covered more ages. MT have programmes for kindergartens, primers, standards, intermediates and post-primary schools, as well as a special emphasis on university-orientated programmes.

The three companies go about presenting dance to college students in similar ways - an introductory dance to arouse the audience's imagination, explanation and demonstration of what modern dance is, presentation of complete dance items, and depending on the situation, a time for questions and discussion. The explanation of what modern dance is can vary from explaining how the body communicates; the meaning of space, design, effort, relationships to how everyday movements and sports movements can be turned into dance. Dance-Arts has a karate and tai chi sequence and in a Movement Theatre introductory item *Jazz-sports*, movements are taken from boxing, badminton, trampoline and basketball. Obviously programmes are geared so that the audience can relate to dance from a point they are familiar with.

For all the work that has been done in schools significant long-term progress can only come if follow-up work is done. Impulse has taught 6 lessons to a 6th form elective at Wellington Girl's College, and Movement Theatre has spent a whole day at Birkdale North Primary giving three performances to graded audiences and teaching eight different classes.

It is not possible nor is it their place, for professional companies to do all the educational work needed. It is as heads and teachers realise, the value of dance for most work to be done with the dance companies coming in to provide stimulating impetus.



Impulse Dance Theatre

Plan for the good things in life, with the BNZ



Call in and talk over your banking future... with the

Bank of New Zealand MODERN DANCE, a good thing in life

Public Classes

DANCE-ARTS

Technique classes, at beginner, intermediate and advanced levels - two each per week. One creative class per week.

IMPULSE DANCE THEATRE

MONDAYS	10.30-11.30 am	Housewives
	5.30-6.30 pm	Intermediate technique
	6.30-7.30 pm	Open composition.
TUESDAY	5.30-6.30 pm	Beginners technique
	6.30-7.30 pm	Advanced technique
WEDNESDAY	10.30-11.30 am	Housewives
	5.30-6.30 pm	Beginners technique
	6.30-7.30 pm	Performers class

MOVEMENT THEATRE

MONDAY	6.00-7.30 pm	General technique & composition
WEDNESDAY	6.00-7.30 pm	Beginner technique & composition
SATURDAY (in conjunction with Maidment Arts Centre workshops)	9.30-10.30 am	Children 5-8 years
	10.30-12.00 am	Children 9-12 years

In 1977 it is intended that a much more extensive teaching programme will be offered, from introductory beginners through to advanced performers - including technique and composition.

PALMERSTON NORTH

TUESDAY	7.00-8.30 pm	Adults
WEDNESDAY	3.30-4.30 pm	Intermediate School pupils
	4.30-5.30 pm	High School pupils

Performers classes are planned for 1977.

CONTACTS

DANCE-ARTS

Director - Helen Oldfield
School of Physical Education,
University of Otago,
Box 56,
Dunedin.
Phone 78-818

IMPULSE DANCE THEATRE

Director - Jamie Bull
Box 9114, Courtenay Place,
Wellington.
Phone 725-504

MOVEMENT THEATRE

Director - Susan Jordan Bell
Box 7132, Wellesley St.,
Auckland.
Phone 601-116

PALMERSTON NORTH

Gaylene Sciascia
26 Milverton Ave.,
Palmerston North.
Phone 87-462

workshop

October 9 & 10 The Northern Dance Association is to hold a workshop in modern dance at the Secondary Teachers College Epsom, Auckland. At this workshop an award of \$200 will be given to the most promising dancer, to enable him/her to continue modern dance training in NZ. The award will be judged by impartial judges, not including the teachers of the course, and will be presented at the end of the demonstration at 3 pm Sunday.

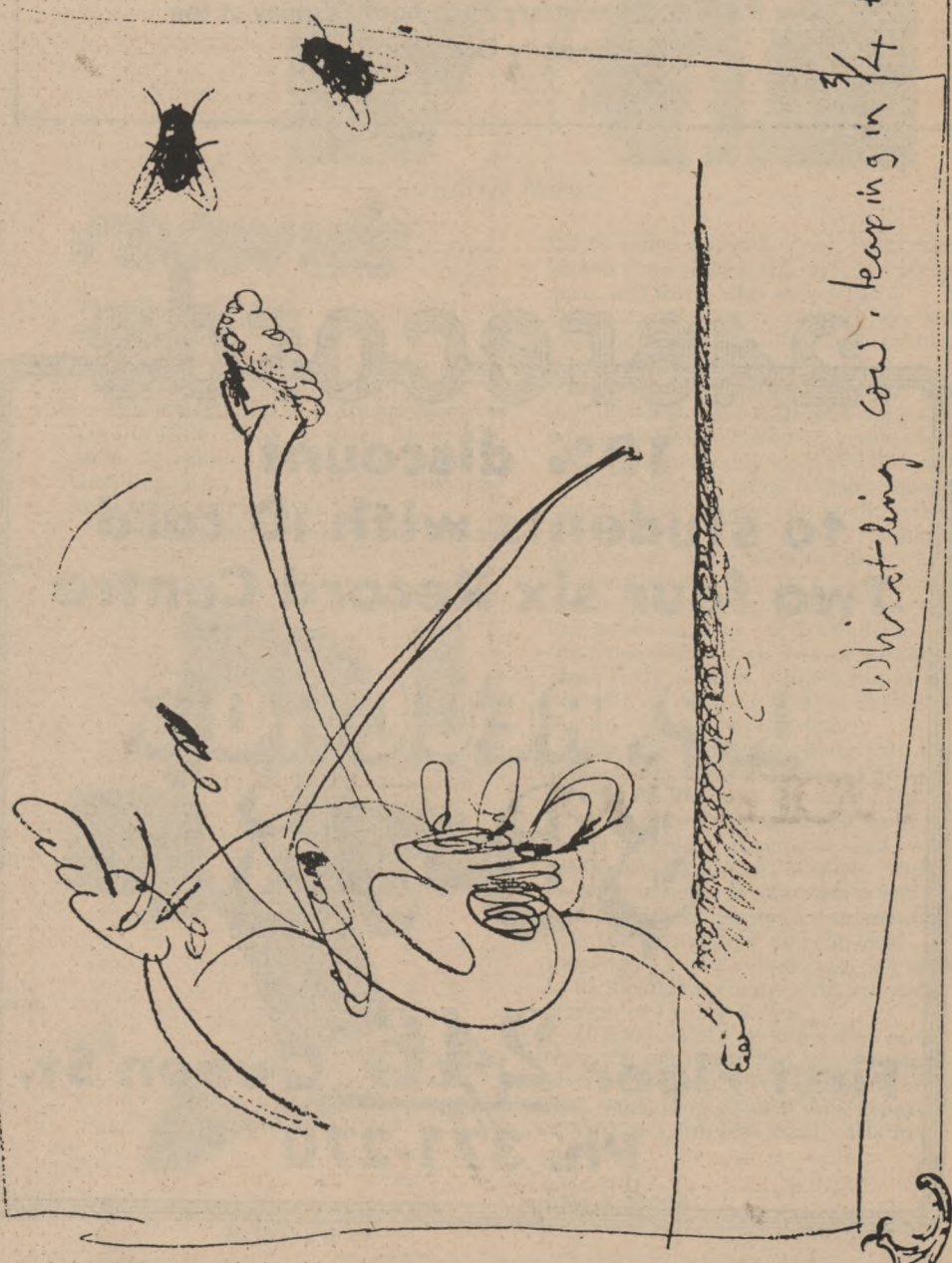
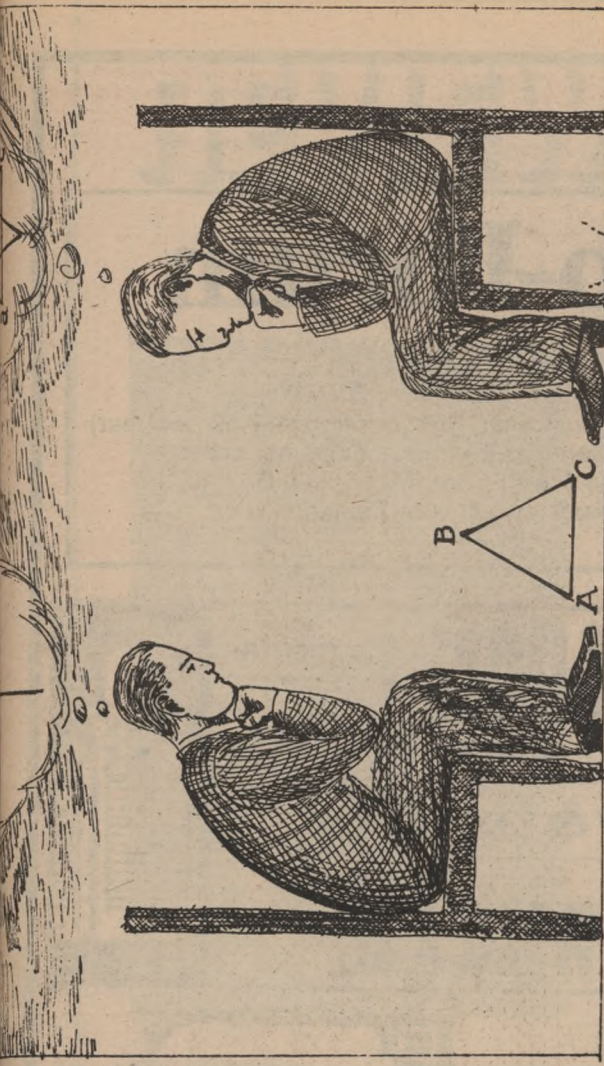
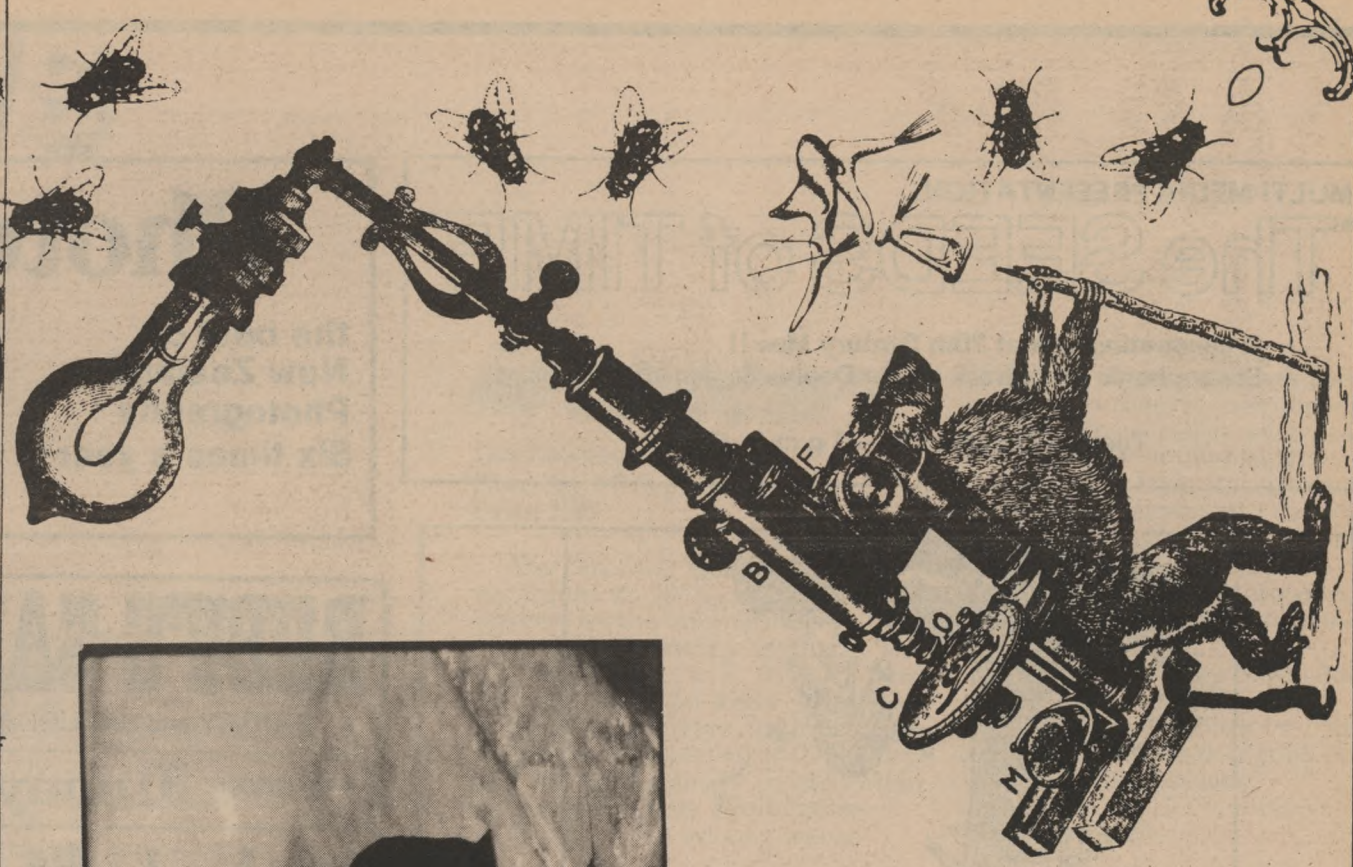
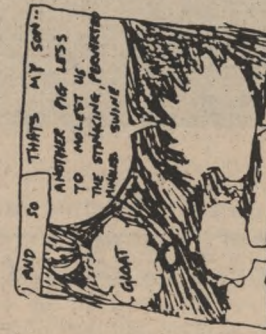
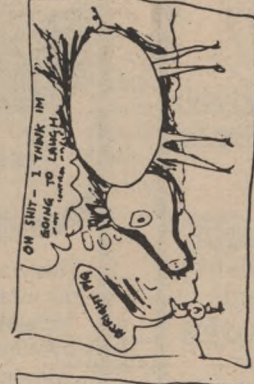
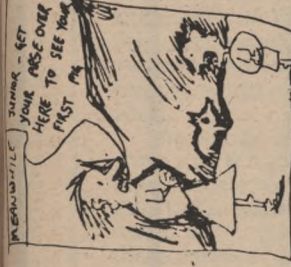
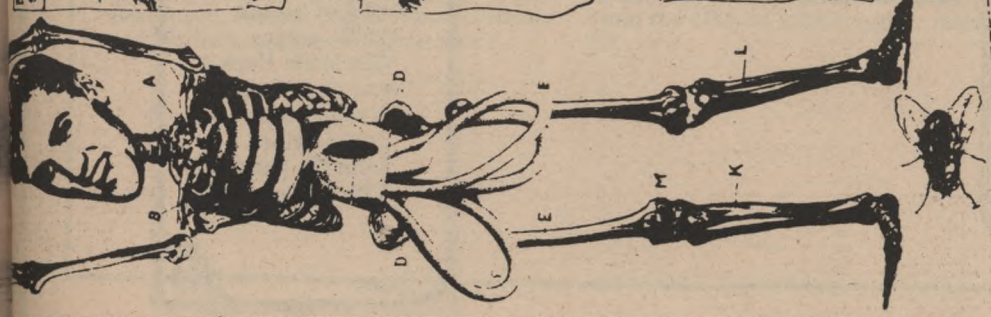
The teachers of the course will be from Movement Theatre and Van Zon School of Creative Dance. The workshop aims at two definite

categories of dancers: 1) the performers seeking technical and choreographic advance, and 2) Teachers seeking to introduce dance into school.

Technique classes are at two levels. The costs are:
\$2 for a single lesson
\$4.50 for three lessons
\$9.00 for six lessons
\$12.00 full eight lessons over the weekend. (\$1 reduction for members of Northern Dance Ass.)
Registration is limited, and the convenors are:

Mrs. B. van Zon and
Mrs. Raewyn Schwabl,
115 Konini Rd.,
Titirangi.
Phone 452-655 or 817-6635

This Dance Supplement is published in CRACCUM, Auckland University Student Newspaper. Edited by Susan Jordan Bell, layout by Murray Cammick. Printed by Wanganui Newspapers Ltd.



Whistling cow. keeping in 3/4 time

MULTI-MEDIA PRESENTATION:

The SEEDS of TIME

- A penetrating look at 20th Century Man !!
- Stereophonic soundtrack with a Double Screen visual impact.

Tuesday October 5th - 1 p.m. - B.28.



... which it is shown that
Tiggers don't climb trees"

See the 50th Anniversary Pooh books display at the
University Book Shop.

246records

10% discount
to students with ID card
Two four six Record Centre

L.P. RECORDS

\$6-75

First Floor **246** Queen St.
Ph. 371-270

Photo-Forum

the best of
New Zealand
Photography
Six times a year

1 year (6 issues) \$7.50
2 years (12 issues) \$15.00
(Australian Subscription A\$7.50 per year)
Send your cheque or postal order
to Photo-Forum Inc., P.O. Box 10.163
Auckland 4, New Zealand.

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.



It's here !
The dazzling new book that all

ELTON JOHN

fans have been waiting for

BERNIE TAUPIN

The One Who Writes
The Words
Elton John
Introduction by
Elton John

Elton John & Bernie Taupin -
one of the greatest combined
talents in the history of pop.

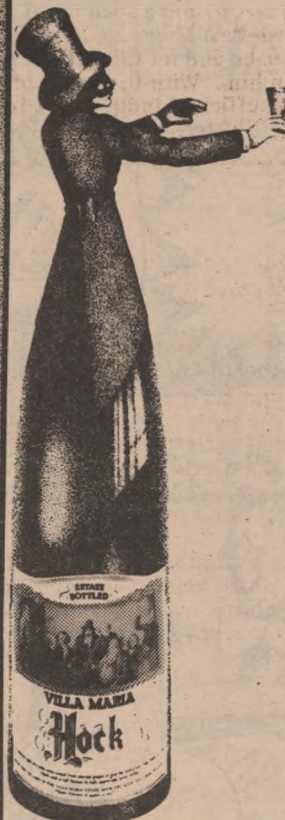
Here for the first time are virtually
all the lyrics Bernie has written for
Elton

With over 60 superb illustrations
(several by stars like Joni Mitchell,
Alice Cooper, Ringo Starr and
John Lennon) this is great buying
at only \$7.95

GET YOUR COPY NOW !

Available from all good bookshops.
Published by
JONATHAN CAPE
Bx 36-105 AUCKLAND 9.

Class Distinction



This Hock from
the estate of
Villa Maria, has
by consistently
winning medals,
earned the
distinction of being
a firmly established
leader in its class.
A dry white, of crisp
flavour and clean
finish, Villa Maria
Hock is created
through a skillful
blend of highest
quality grapes.
Villa Maria Hock a
wine of distinctive
flavour, best served
chilled. Hock -
from the Estate of
Villa Maria.

2237A

REVIEWS



Craig Harrison
Broken October; New Zealand 1985
Reed, 1976. viii, 291 pages. map.
\$6.95

Author Harrison, born in Leeds in 1942 where he did an M.A., has already written three plays. He now emerges as a hard-hitting novelist with this study of New Zealand ten years hence, embroiled in racial conflict which leads to guerilla warfare.

Rangi Tamatea has army experience to his credit, and a spell in Mt Eden gaol, where a Maori leader urges him not to sit back and let the pakeha bastards shit on him. With the death of his wife, he has sufficient inducement to plunge into acts of terrorism with his band of

revolutionaries. He quickly attacks and controls a radio station, which he then designates Radio Free Maori, exhorting Maoris to rise from their slumbers and join his freedom fighters. Anarchy reaches its peak with the assassination of the Prime Minister and his Deputy. New Zealand is censured in the United Nations for its treatment of the non-European population, and as the struggle intensifies local experts are suggesting separate development along South African lines.

The novel is certainly topical, for it is not impossible that current violence could escalate to a level the author foresees, indeed as an Englishman he is perhaps the detached observer who evaluates the situation more clearly than those who are involved in it. We cannot be apathetic about racial disharmony. If there is no unanimity over solutions, instead of shouting it can't happen here, prudent action must surely be taken to prevent it.

Harrison teaches English at Massey and we may argue about whether he is a prophet or pessimist but he has certainly produced a work that should be widely read, for it exposes a lot that many prefer to ignore. However we envisage our country's future, it offers disturbing aspects of the local scene for the thoughtful to ponder about.

James Burns

Images of Midnight City Geoff Cochrane

This is a privately-published volume consisting of twenty-five poems divided into three sections. The first section bears the same title as the complete opus and deals with the landscapes of methedrine and morphine - which the poet sees as congruent with the twentieth century world of napalm and traffic jams.

The second section deals with a love affair which brings "In Ponsonby". The poet chooses to focus on the wet road, glass in the gutter, "your anxious, cold-lipped kiss". He proceeds to describe the progress of this half-happy relationship, remembering "touches mutually inflicted", remembering their parting and his sorrow. The last poem in this

section records his reconciliation with his own grief: "The darkness, if it/does not lift, shifts fractionally."

A different kind of grief dominates the third and last section, where the poet has produced five poems of mourning, "In Travesty of Silence". He himself writes: "Of this book, the last sequence is, perhaps, the most mature: the deaths of friends tend to leave one less than ingenuous." It is difficult to judge. The poems in this volume deal with traditional subjects - love, death, suffering and sorrow - but the style of the convoluted free verse is unusual, perhaps unique. Inevitably it will elicit wildly different responses from different readers. Definitely worth a look.

Hugh Cook

Theatre Week

MONDAY 27TH SEPTEMBER

OLD MAID: 1 p.m. Downstage Theatre's production of *Songs to Uncle Scrim* - songs about the Depression in New Zealand. Admission \$1 students.

TUESDAY 28TH

OLD MAID: 8 p.m. Auckland Junior Training Orchestra play works by Beethoven, Britten, Verdi, Mozart, Haydn and Warlock. Admission \$1 students.

WEDNESDAY 29TH

OLD MAID: 7 p.m. Pushkin Society's evening of Bohemian music and prize-giving. Admission free.

FRIDAY 1ST OCTOBER

OLD MAID: 1 p.m. Conservatorium of Music lunchtime programme. Admission free.

SATURDAY 2ND

OLD MAID: 8 p.m. Classical guitar concert by James Loomes with music from the 16th to 20th century. Admission \$2.

in concert

The Kontarsky Brothers.
Thursday 16 September
Town Hall

The Chamber Music Society continued its 1976 series with this concert by the internationally renowned Kontarsky brothers. They played music by W.F. Bach, Debussy, Bartok, Ligeti and Reger; Alfons on one piano and Aloys on the other. Each piece was played with alacrity and the extraordinary co-ordination and empathy only two brothers could have. The evening was as

delightful visually as it was aurally: the two brothers at their pianos were perfect mirror images, even down to the flourishes of the hands.

As encores they played "four-hands-at-one-keyboard" Grieg's second Norwegian dance and the Gallop from Bizet's *Children's Games*. These well known pieces brought an enthusiastic response from the audience.

The next Chamber Music Society concert will be the London Sinfonietta on October 14. This promises to be another good concert by high class musicians.

Kennedy Warne



Andrew Mackay

records

Viva Roxy Music!
Roxy Music
Supplied by Festival

This album, like all of its predecessors, has a subtitle: *The Live Roxy Music Album*. As rumour has had it for some time that Roxy Music are dead, this may be a fitting memorial for them.

More than any of their contemporaries in

the so-called art-rock scene, Roxy have gained their stature through live performance, and those who were a little disappointed by their concert here last year should be reassured by this outing. Using material drawn from all of their albums, plus the old single *Pyjamarama*, performed at three different venues over a period of more than two years, the album is remarkably even and unified.

The choice of songs is also a revelation. Instead of the things you might expect from a 'Greatest Hits' album (perhaps that's next) *Viva* contains songs which by their relative obscurity show how broad the band's repertoire of successful live pieces must be. Instead of *Love is the Drug*, *Editions of You* or *Virginia Plain* Ferry warbles through numbers like *Chance Meeting* and the highlight of the set - *Both Ends Burning*.

The playing is immaculate with Eddie Jobson showing that even in 1973 he was the backbone of the band. Apart from his playing on viola and violin, he seems capable of playing at least two keyboard instruments at once. With the layering of solos by Manzanera and Mackay (including some wah-wah oboe) over this foundation and the final topping of Ferry's vibrato the set steams to its inevitable encore with a riotous version of *Do the Strand*.

If Roxy Music are indeed no more they will never get the chance to completely convince a New Zealand audience how much they deserve their reputation as a live act, but this album will do nicely.

Frank Stark



Bryan Ferry

lost property auction

ALL PROCEEDS TO SOME SUITABLE CHARITY.

IF YOU DON'T WANT YOUR FAVOURITE PURSE/MOTORCYCLE HELMET/GLOVES/BAG/FALSE TEETH SOLD TO THE MASSES,
SEE THE CUSTODIANS IN THE NEXT COUPLE OF DAYS.

quad this thursday 1.00 PM

DANCE

FIJI INDEPENDENCE DANCE
CAFE - OCT 2ND - 8 P.M.

PROGRAMME INCLUDES -

EXOTIC FIJIAN & INDIAN DISHES
FLOOR SHOW
DANCE TO GOOD BAND

ADMISSION : \$4 SINGLE
\$7 DOUBLE
ALL WELCOME

Mercury THEATRE

ON STAGE TUES TO SAT
STARTS 8.15 P.M.

John Webster's Classic

The Duchess of Malfi

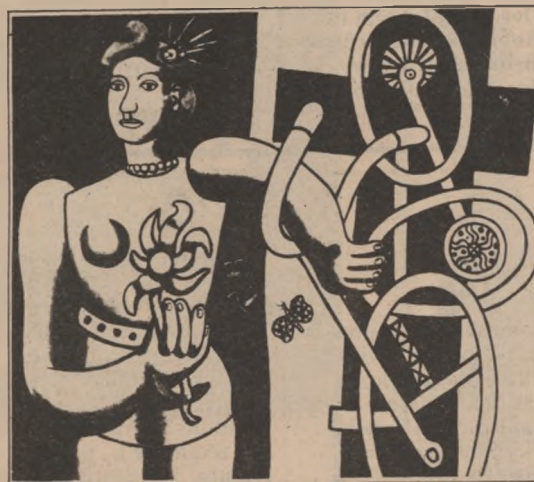
Directed by Tony Richardson

A richly costumed tapestry a blood and guts play showing how one step from order can lead to nightmare and anguish

LIMITED SEASON TO OCT 2

BOOK NOW: \$4 \$3 \$1.50 (20% discount for Students Tues to Fri)

FRANCE ST
PHONE 378-224 Anytime



FERNAND LEGER

An Exhibition from The Museum of Modern Art, New York

AUCKLAND CITY ART GALLERY
DAILY FROM MONDAY 6 SEPTEMBER
TO SUNDAY 3 OCTOBER 1976
SPONSORED BY: AUCKLAND CITY COUNCIL,
12 SOUTH PACIFIC TELEVISION
The Queen Elizabeth II Arts Council
AND Johnson WAX

GALLERY HOURS:
MONDAY TO THURSDAY 10 am TO 4.30 pm,
FRIDAY 10 am TO 8.30 pm,
SATURDAYS AND SUNDAYS 1 pm TO 5.30 pm
50 CENTS STUDENT REDUCTION ID CARDS ESSENTIAL
(\$1.00 regular admission)

RED film 76 BARON

7.30 pm
Tuesday
28th September
Old Maid

Polynesians Next for Cutbacks

Cuts in the number of Malaysian students are necessary, according to the Labour Department, "to give priority to the educational needs of the South Pacific."

This would, claimed the Ministry of Foreign Affairs in a letter to NZUSA earlier this year, also "enrich the educational, social and cultural life of our universities."

Whatever "educational needs" mean to the Labour Department, Brian Lythe, the overseas student counsellor at Auckland University, says there is a definite decline in the number of students from the Pacific coming to Auckland University.

In 1971 there were 45 South Pacific Island students (excluding 139 Fijians) at Auckland University. In 1976, there are only 22 Pacific students studying at Auckland. Fijian numbers have declined to 104. The steady drop in the last five years has resulted in a 60% overall fall.

Fijian students are, by far, the largest student group to come to New Zealand from the Pacific Islands. Their numbers will be adversely affected next year because of section 3.6 in the *Guide for Overseas Students applying to enter a New Zealand University in 1977*.

Section 3.6 states: "Special notice to students from Fiji - As courses in Arts, Commerce, and Science are available at the University of the South Pacific, application for these courses in New Zealand will be accepted by OSAC - the Overseas Students Admissions Committee - in exceptional circumstances."

Even then, many Island leaders in New Zealand are under the impression that

this affects all Pacific Island students.

The decline in numbers is occurring even though New Zealand gives Samoa a standard quota of approximately 175 students who can come to New Zealand. From the quota, 165 are expected to go to high school or college or university, and the rest to Intermediate School.

Tongan leader, Dr Foliaki, states that while Pacific Island governments are diverting their students to the University of the South Pacific, the New Zealand Government's stand that it is giving priority to the educational needs of the South Pacific is a "highly political move."

It follows that after the cutback of Malaysian students, there should be a correspondingly increased number of university places for overseas students, including the South Pacific.

In Auckland, the Labour Department, Education Department, International Students Liaison Officer for the Education Department, Maori and Island Affairs, Internal Affairs, Foreign Affairs and the Immigration Department know of no positive move by the Government to increase the numbers of Pacific Island students, or what is meant by "priorities to the educational needs of the South Pacific."

Taulauniu N. Tuiasau

lockers

Student lockers will be one dollar dearer for 1977. Please re-hire or hand in your key before the end of lectures to ensure that you get your dollar refund.

Head Custodian.

OVERSEAS STUDENT QUOTA CONFERENCE

Will the Government's idea that a "spread of countries" may provide overseas students include Middle East oil countries? This possibility was described as an obsequious gift for a piece of the oil pie at a National Quota Conference of overseas students in Wellington, last weekend.

Students protested that the idea of a "spread" of contributing countries was a smokescreen for National's plans to cut down this form of overseas assistance. Malaysian numbers will go down 45% to 240 as a result, which is also indirectly part of National's education cuts (CRACCUM, 9 August).

Four months after Talbot's letter to NZUSA gave first hints of the cutbacks, the Conference blamed a lack of effective reaction on the poor co-ordination between campuses. And an International Vice President of NZUSA busy with the Truxtun protest and other things, an

Overseas Students Officer in NZUSA and in Studass Execs, and a leaflet for campuses as the start of a publicity campaign.

Auckland students argued that almost no other overseas applicants were refused entry in 1975, although the total entry ended with 92 short of the overall quota!

The Conference repeated claims that low and middle income Malaysian students traditionally coming to New Zealand would be frozen out, and the "Bahasa Malaysia" scheme operated by Kuala Lumpur would cut numbers anyway.

As a result of cuts, New Zealand will lose overseas remittances coming to Malaysians here (who don't get bursaries), and the research efforts of Malaysian graduates.

Jean-Baptiste Piggin

SINCLAIR SEQUEL: Publish & be Damned

The Security Intelligence Service had not approached Auckland University about publication of the Nash biography, according to a statement issued last week.

But the University admitted there had been a request to author Professor Keith Sinclair by the current Chief Archivist to delete "certain minor passages."

The University said no reservations were made on Sinclair's use of government documents until the manuscript had been printed and was about to be bound.

Professor Sinclair was reluctant to revise his text at that stage, and consulted the University solicitors on delaying publication because of the request. Acting on their, and independent, advice he concluded he had no obligation to do so.

The University said the passages asked to be deleted contained "truly historic" material. Because so much time had elapsed between the original consent given to Professor Sinclair's handling of the government papers, and the concern by the late Chief Archivist's successor, the University considered the "sensitivity" involved did not justify delaying publication.

Professor Sinclair will launch his book at a Wellington function on 18 November. The Prime Minister, and Leader of the Opposition, will be amongst the invited guests. With more publicity to follow, University sources say the book will sell well.

Fraser Folster

Academic Notebook

Who lives in the pyramids?

"It would be difficult for many academics to imagine higher education taking place without the departmental arrangement. They forget how newly hatched both departments and professions are - and how intellectually flimsy were many of the motives that originally spawned the various departments that are now often revered as though, indeed, God had designed them on the second day of creation."

There are two basic myths about the need for departmental divisions in universities. The first is that a department groups together everyone, students and staff, interested in a single academic discipline. Which might be useful - if it were true. But many disciplines span several departments (in this University, for instance, literary studies are pursued in at least 9 departments, film studies in at least 5, etc.). Likewise many single departments span

several disciplines. The second myth is that a department can group together an appropriate number of staff and students to form a real academic community in which there is a true sharing of interests and experience. How many departments do you know that fit that description? Apart from anything else, departments range too much in size for this expectation to be real (from 3 to 30 full-time staff).

To a very large extent, let us admit, the departmental structure inhibits the very kind of communication and meeting of interests which it is supposed to promote. Looking at the reality, rather than the mythology, it is clear that departments function primarily as pyramid-shaped career structures through which the teaching staff ascend to acquire status and exercise authority. It may not have much to do with education, but it's an absorbing game.

(*Theodore Roszak: "On Academic Delinquency" in *The Dissenting Academy*, ed. Roszak, Penguin, 1969)

Mike Hanne

LAST ISSUE NEXT WEEK
LAST ISSUE NEXT WEEK
LAST ISSUE NEXT WEEK
LAST ISSUE NEXT WEEK
LAST ISSUE NEXT WEEK

newsbriefs

Cultural Evening

On Friday 17, the Old Maid saw an interesting exercise in broadening interest in campus cultural life. Under the auspices of the Cultural Affairs Officer, Barbara Hochstein, various groups from Auckland's international community - and especially students - presented an evening of national song, dance and ceremony.

A capacity crowd of 400 saw the performance go through an extremely varied programme which climaxed in a re-enactment of a traditional Malaysian wedding ceremony. The visual appeal of the whole show was underlined by the readiness with which performers took time to aim their Instamatics at each other.

Frank Stark

Vacation Accommodation

If you wish to sub-let your flat - or a room or rooms in your flat - please let the Student Accommodation Office have the details. We are already receiving a few enquiries from students in other parts of the country.

If you wish to obtain vacation accommodation in another University city, you should write to the local University Accommodation Officer.

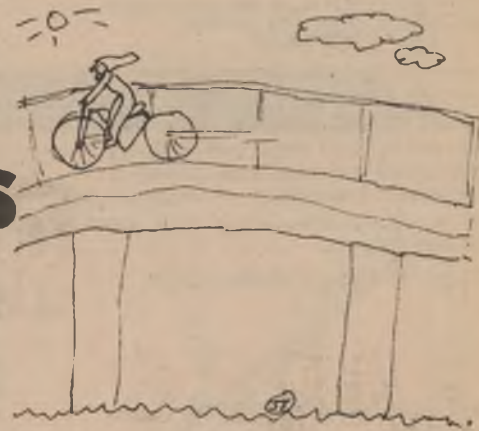
The notice board in the corridor outside the Student Accommodation Office (Room 005, Basement, Old Arts Building) will be used for vacation accommodation available.

Disciplinary Committee Meets

More on the Bruce Clement saga - the Disciplinary Committee met on Friday 17, and have meted out due punishment, the motions passed being:

That the committee recommend to the Executive that B.I. Clement be requested not to apply for elected or appointed office in the Students' Association.

That this committee recommend to the Executive that the lock on the xerox room be replaced and that B.I. Clement be charged the cost.



University Cyclists and Pedestrians Club

Interested in keeping fit, conserving petroleum, reducing atmospheric and noise pollution, AND helping the NZ economy? Then you are invited to an inaugural meeting of the University Cyclists and Pedestrians Club, to be held in the Exec lounge in the Student Union Building, 12-2pm on Wednesday 29 September. The Club is trying to obtain a bicycle lane and footpath over the Auckland Harbour Bridge and Mangere Bridge, and this matter will be discussed at the meeting.

Students' Association Appointments

Henry Harrison and Allan Bell have been appointed student reps on Theatre Management Committee. Max Collins and Chris Gosling are the new members of Student Union Management. In charge of Orientation next year will be that redoubtable pair Adrian Picot and Dave Merritt. And Chris Molloy will run Capping in 1977. Sue Glazebrook is Women's Rights Officer.

Fine Arts Headship

Associate-Professor Saunders is to be promoted to be Head of Department and Dean of the Faculty of Fine Arts from February next year. Professor Beadle, who retires from these positions, is to receive a personal chair.

Arts Council Film Discount

Students Arts Council has managed to get a small concession for the screening of the Czech film *The Fantastic Planet*. If you present your ID card you can get a reduction of 25c at all sessions except Saturday 8 pm. The film opens on Thursday 30th at the Lido. This concession represents something of a breakthrough in that student discounts are not normally available for commercial screenings.

The Silent Majority

The East is Red

A propos the election results and your comments thereon: In that you made comments that might reflect on my integrity without going so far as to clarify the situation, I feel bound to comment.

True, my candidacy was found to be technically unconstitutional (after nominations had closed), but when I raised the matter with Studass officials, they mistakenly informed me that I was legitimate, and when this was subsequently proved to be in doubt, informed me that it would not be unethical at that late stage to ignore a technicality: no-one has claimed that the matter runs counter to the intentions of the constitution.

Mention of dirty campaigning tactics suggests that all candidates indulged. In fact the campaign was quite clean, the worst excesses being monstrous innuendos and smears cast by only two candidates.

Through their backbiting, these two came to so capture attention as to take 77% of the vote. It can only serve to deepen one's political cynicism when the voters concentrate on soap box style rather than issues and policies.

Finally may I assure next year's Executive that the fact of my massive electoral defeat on a policy of demystifying and decentralising the Association does not in itself mean that ordinary students do not want a participatory democracy. I still think my ideas are valid, and would ask that they be considered by our new leaders.

Graeme (call me landslide) Easte

NZ Troops In Singapore

NZ troop presence in Singapore, being the last colonial force in SE Asia, must be looked at in a more historical perspective. The first NZ military involvement in SE Asia was at the request of Britain in the early 1920s when NZ agreed to establish a NZ Division of the Royal Navy. Because of the build-up in British colonial activities in that region, principally Malaya, NZ's complicity in the plunder of resources in the colonies can not be denied.

Following the exodus and later, the return of the British before and after the Japanese occupation in Malaya, it was by then obvious that Britain was no longer capable of protecting her own interests militarily in the region. NZ opportunistically shifted her alliance to the United States, as a client state in the Korean and Vietnam wars, which also explains her (NZ's) participation in SEATO and ANZUS.

It is widely recognised (and politicians in Malaysia and Singapore have long come to expect) that NZ's presence could lead to future US military intervention under ANZUS. To maintain a base at a cost of \$20 million a year is worthwhile for three major reasons.

(1) the familiarity (to the local inhabitants) of having white troops in SE Asia will facilitate future large scale military intervention since far less eyebrows would then be raised.

(2) NZ base in Singapore is strategically important for the use of her treaty allies - Britain, US and Australia. Although permission might need to be sought from the Singapore Govt, it is unlikely that this would be refused.

(3) the training of police and paramilitary personnel for Malaysians and Singaporeans in NZ if not as part of, certainly is in the spirit of the Five Power Defence Arrangements. NZ's interpretation of security and stability in SE Asia, is the maintenance of status quo i.e. the continuation of neo-colonial exploitations by outside powers. Certainly NZ has a stake because of her trade with UK and US.

Kelvin Lawson

Malaysian Cutbacks: Round Two

Our conclusion that the cut-backs are political is not without foundation.

(1) NZ certainly has an interest in Malaysia. Otherwise she would not have spent \$20 million a year in maintaining a military presence in Singapore.

(2) If the cut-back is due to economic considerations (certainly Talboys and Gill did not say anything of the sort when they made statements on the cut-backs) a quick calculation could easily disprove it. Yearly, Malaysian students bring into NZ an estimate of over \$2.5 million (based on \$1,000 person/year). The last Immigration Minister, Fraser Colman, calculated a government expenditure on all private overseas students of between \$2-3 million. And we must remember that Colman's calculation was not based on any tangible form of cost accounting. Since, as is common knowledge, overseas students are here largely as an adjunct to NZ's present educational system. In other words, we are merely being slotted into wherever there are vacancies.

(3) If we still disagree, let's ask ourselves: why do we have to come overseas for an education? Malaysian students overseas at present outnumber those at local universities by more than three times! Is this not due to the previous and present colonial (and neo-colonial) plunders of the British with whom NZ has closely collaborated, that has resulted in our deprivation and present humiliation for being accused as 'sponging' the NZ taxpayers?

We are not saying that the present NZ generation owe us a living because of what their forebears had done to our country but we are certainly demanding that if NZ is at all sincere about helping the 'developing' countries, they must certainly do it more convincingly.

A Group of Malaysian Students

Re - NZ Troops in Singapore

To complement I. Wright's letter on NZ's troops in Singapore, one of the justifications for having them there is recruitment, now that conscription is no more. A trip to Singapore (or Tour of Duty, as the Army would like to call it) is a very good and effective inducement to get young NZ'ers to join the army. Consider the alternative of getting stuck in cold and gloomy Waiouru, and Singapore would be a very attractive proposition. Moreover, the chances of getting involved in armed conflict are very slim indeed.

And if the Seven Days programme was any indication at all, NZ troops hide little in their abhorrence of any culture or custom different to their's. There is very poor public relations between them and the Singapore public and it is no surprise that they feel queer in a strange country - hence their entertainment in the 'Red Light' districts.

I would suggest it would do the NZ troops a lot of good to create a good relationship with the vast majority of 'normal' Singaporeans, instead of feeling aloof in an alien environment.

Thank you.

S.M.Q. Adams

The Block Voter

Bruce Clement's abortive attempt at "Block" voting would appear to be a little more than an overzealous confidence in his own worth and potential as a student leader.

Perhaps Bruce was merely taking the responsibility for the seven or eight

thousand students, who for one reason or another failed to vote.

Before we judge Bruce too harshly, we could ask: is his action better or worse than the "trendy lefties" that had such a low opinion of themselves they actually advocated a no confidence vote in themselves!

I believe Mr Clement's vote proxy en masse was an ill-timed, but nevertheless sincere, attempt to represent a cross-section of the 8,000 apathetics who could have been reasonably expected to vote for Clement.

If they had the energy or inclination to reach the ballot box. Nice one, Bruce! Science Student



Justice for Clement

This letter is written to express my disgust at the way students at Auckland University meted out their punishment of Bruce Clement - the wayward presidential candidate.

I do not condone what Clement allegedly did, nor did I vote for him. Nevertheless, I was ashamed to think that hundreds of students could stand and jeer at Clement, who was chained to a pillar in the Quad during the lunch hour on Friday 17 September.

Traditionally students are in the forefront of those opposing cruel treatment of political prisoners abroad, e.g. protests at the torture of Chilean prisoners, or intimidation of Malaysian protestors. I commend these efforts if justice is not being done overseas.

But I think that even students should reflect a moment on the way we allowed "our very own" political prisoner to be treated last week. We were guilty of hypocrisy - next time, let's ensure that offenders receive justice, rather than the jeers of self-righteous students.

Cath Bergin

overseas news

M\$1500 Deposit for Malaysian Students Going Abroad

The Education Ministry is working out a new condition requiring all private students going abroad to pay a \$1,500 deposit to the Ministry before their sponsorship applications are approved. Those students going to Britain are also required to fill in a financial guarantee of M\$10,000 for expenses. Deputy Prime Minister and Education Minister Dr. Mahathir said that the deposit was for the

return fare of the student after his studies and to safeguard the good conduct of the students. He added that since parents could afford to send their children abroad, it should not be a burden to them. In order to justify the implementation, he further added that there were 10 to 15 cases annually in U.K. whereby the High Commission was forced to pay for the return fares of the students because their parents or guardians refused to pay.

At present, there are 12,000 students in U.K., therefore 10 to 15 students mentioned by Dr. Mahathir only constitute a negligible proportion of the total student population. Coupled with the recent drastic fees increase for overseas students in U.K. and the possibility of discriminatory fees in Australia, the M\$1500 deposit will further deter the not-so-well-to-do private students (who are deprived of opportunities for higher education because of the lack of educational facilities at home). In fact, not all students are from rich families.

Before a student goes abroad, he has to spend a substantial cost on clothing, personal belongings and air fare. There fore \$1,500 deposit is an additional burden to the parents. Dr. Mahathir said that for those students going abroad for studies, their parents have to guarantee that it is only for educational purposes. In the light of that statement, one wonders what he meant by 'to safeguard the good conduct of students'.

New Straits Times FUEMSSO News Service.

SENATE REPORT

In recent months there has been a welcome move on the part of University staff towards the concept and practice of interdisciplinary studies. Those who mourn the passing of the Environment 200 course will be encouraged to know that it is not in fact dead but merely it returns from leave. In the meantime, the Arts and Science Faculties have appointed an advisor from the Geography Department on Environmental Affairs, and a list of suitable papers offered by different departments will be published in the handbook.

Other interesting developments include the setting up of a committee on modern European affairs, and a breakaway group from that, a committee on comparative studies in European literature and the arts.

Both groups wish to encourage interdisciplinary studies, and both will try to facilitate the practical application of this aim. An example of the type of problem which is arising is the case of a staff member from Department A who in addition to his normal workload, is voluntarily teaching in Department B (because he wants to and is enthusiastic about what he is doing). It is gradually occurring to departmental heads that such enthusiasm is, in fact, desirable, but poses problems for them within a system which lays down rigid criteria on lecturer workloads. If this goes on, the system may even have to change!

The events of 1976 and especially the plan for 'redistribution of enrolments' has occasioned a great deal of discussion amongst individuals, with a great deal of protest at Student Association, Departmental, Faculty and Senate levels. There are many sound ideas being aired and then dropped for want of the encouragement to get them down in an operationalised form. I am therefore inviting people in this University who are currently unhappy with all or any aspect of the system to join an informal 'ginger' group. It is envisaged that people will express their interests and plans will then be made to organise a gathering after the students concerned have finished finals. The invitation is open to students, staff, and administrators. The criteria for participation are that you are unhappy with things as they are, you have some constructive ideas for change, and you are prepared to sit down and nut out ways of putting your ideas into practice.

Those who would care to join us can either ring me at home Ph 673393, or leave your name and address at the Student Association Office.

Liz Winkworth

Way to go

Bank of New Zealand for overseas travel funds

The only way to travel overseas is via your nearest Bank of New Zealand Branch. That way you'll find things a whole lot easier. We can provide you with travellers cheques in any of the major currencies of the world. If you want to transfer cash ahead, we can help you apply for the appropriate Reserve Bank permits and advise you on the latest regulations.

We'll be pleased to arrange letters of introduction through our overseas contacts.

If you'd like more information on your overseas fund requirements or financial matters, call at the BNZ Campus Branch and arrange for a chat with the Accountant, Geoff Harrop. He'll be very pleased to help. Or ring him direct on 370-385.



Full banking services at the

Bank of New Zealand



LOVE CAREFULLY!



FOR CONTRACEPTIVE ADVICE
CONSULT YOUR FAMILY
DOCTOR
STUDENT HEALTH SERVICE
FAMILY PLANNING CLINIC.

N.Z. FAMILY PLANNING ASSN.
INC.

321 QUEEN STREET
CLASSIC
CINEMA

THE FUN SHOW
DOUBLE BILL

October 1st-7th:
FESTIVAL OF WAR FILMS

Starting Oct 8th:
ROCK AROUND THE CLOCK
TWIST AROUND THE CLOCK

"THE BIG STORE" (G)
And "GO WEST" (G)

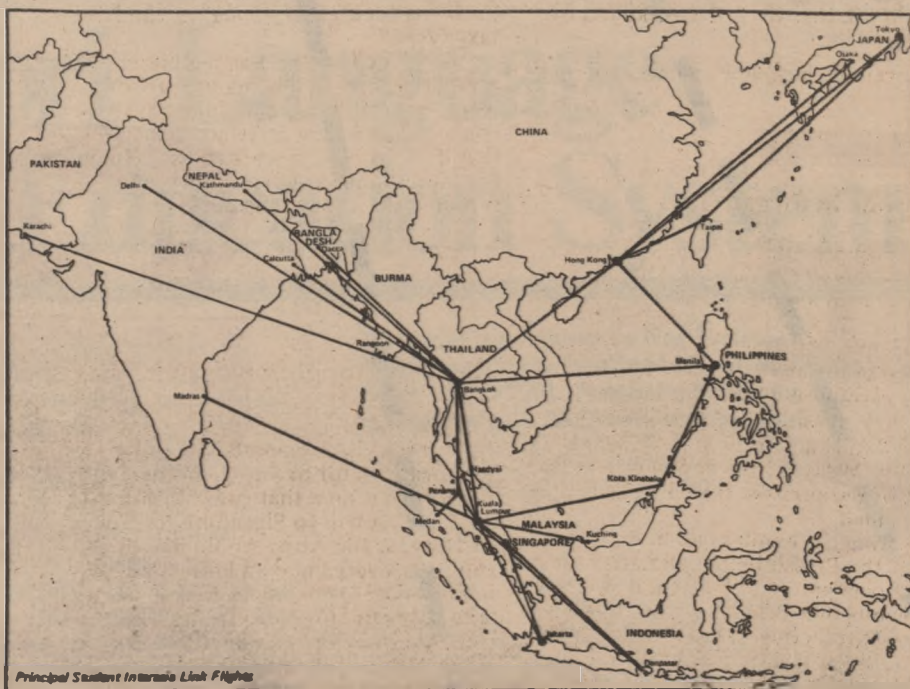
MARX BROS.
1 p.m. - 5 p.m. - 8 p.m.

student discount with i.d. card



Asia

NZUSA



Principal Student Interruption Link Flights

Flights to Asia

Auckland to Asia

Auckland to Bangkok

\$425.00
December 09 26 31
February 11

Auckland to Kuala Lumpur

\$369.00
November 05 30
December 09 16 26 31
January 14 26
February 11 25
March 11 25

Auckland to Singapore

\$394.00
November 05 25 30
December 09 30
January 14
February 11 25
March 11 25

Flights from Asia

Asia to Auckland

Bangkok to Auckland

\$425.00
December 15 25
January 13 28
February 10 24
March 11

Kuala Lumpur to Auckland

\$369.00
November 04 18
December 01 16 30
January 13 28
February 10 24 25
March 02 10 24

Singapore to Auckland

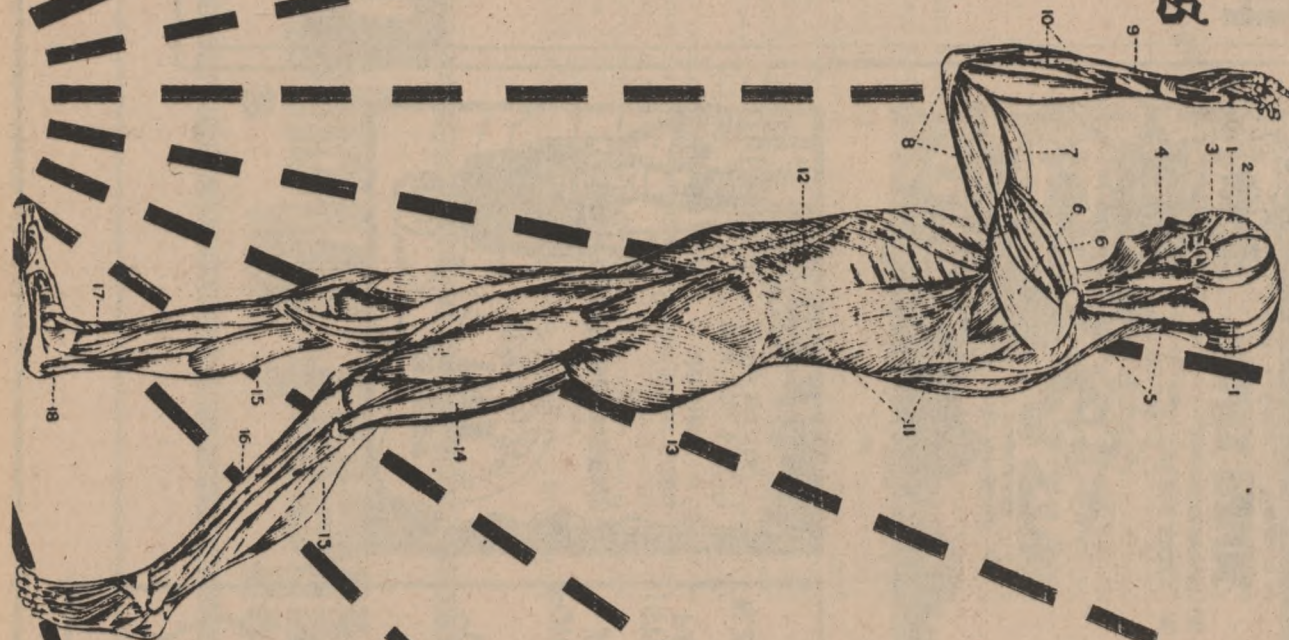
\$394.00
November 04 18
December 01 16
January 13 20 28
February 10 24
March 02 10 24

OBJECT D'ART

fold along the dotted lines



CRACCUM
CBVCCCNW



ART'S
ISSUE

27 September 1976

Auckland University Student Paper

Vol.50 No.24



TE WIKI NUI MO TE REO MAORI

Published by Nga Tamatoa

New Zealand is a pacific nation. The present education system is failing our children because it has not recognised and allowed for this basic fact with the current curriculum. Maori is the indigenous language of this country, and if we wish to build a "New Zealand character" we need to recognise this fact and come to terms with it.

In recent years much has been written about the underachievement of Maori children, the problem of Maori education, and the lack of interest Maoris have about the need to succeed educationally - speculations made by Pakehas and in Pakeha terms.

The reality is the NZ education system is based on colonial, anglo-saxon, middle socio-economic values which actively discriminate against Maoris.

Maori language has suffered traumatic experiences. Pupils were beaten in schools if they spoke Maori in the playground, imposing a Pakeha-induced shame to speak Maori. But one hundred years later Maori has refused to die.

Since the official approval of Maori language teaching, the situation for Maori students in New Zealand education has changed. There is an upsurge of interest in education. Why? Because now there is an area within the system that the Maori child can relate to.

Language is the basic and characteristic form of human expression. We best know ourselves through our language. The Maori language is an integral part of a great heritage and home life. Learning Maori promotes a child's self respect and sense of identity. A person who knows his own language and traditions has the confidence to move out and meet other people on equal terms.

Maori language is still a living language. It is the medium of communication in homes, the *kainga tuturu* and in the *hui* and *tangihanga*.

The ability of young Maoris to speak both Maori and English builds respect for education within the Maori community. Maori parents become more involved in their child's activities at school.

However, there must be a re-evaluation in some curriculum subjects:

History In the past, text books reinforced European attitudes that Maori culture plays a minor role in NZ society, e.g. Kupe was the first voyager to NZ, but Abel Tasman really discovered NZ. The term *Maori Wars* needs to be revised. If the British won, it was a "victory". If the Maoris won, it was a "massacre".

The only acceptable data of Pre European contact is written by Pakehas. Some of this information is completely misleading.

English Why are Maoris asked to write essays on "picnics", when they rarely, if ever



Maori Language in the Education System

experience them? But a pupil could write about a *hui* or *tangihanga*. Drama would take on interesting forms when based around Maori legends.

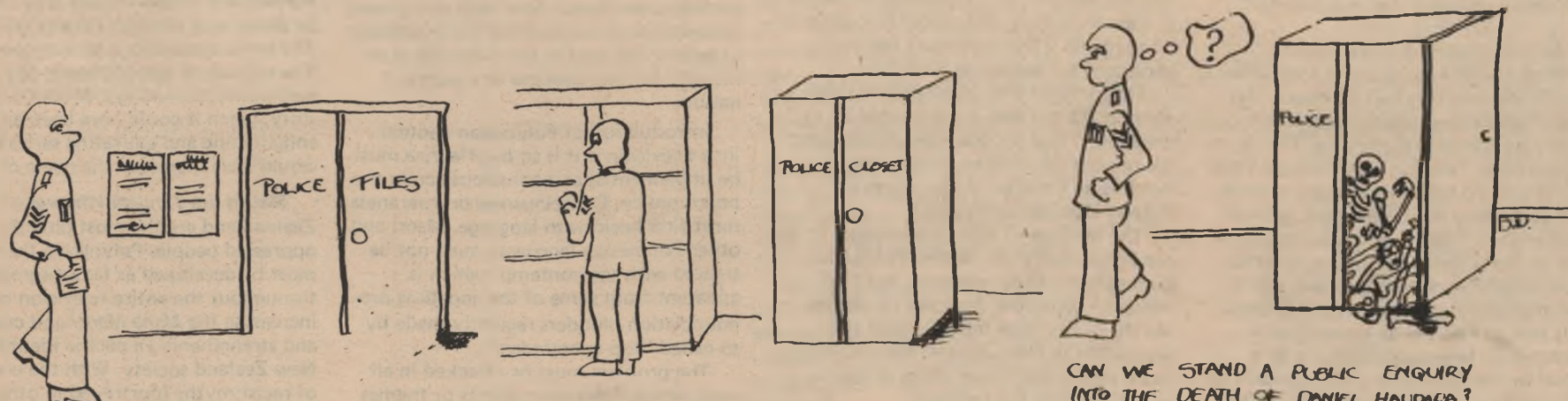
Social Studies

There are new dimensions in this field. New Zealand is a Pacific nation, and therefore made up of many nationalities and ethnic groups - not just one.

The significance of *Waitangi Day* can never be covered by the whitewash of the term *NZ Day*.

The education system must be cleaned out before educationalists even dare to make crude judgements. Education people need to remember NZ is a multi-cultural pacific nation. The education system needs diagnosis, and then *treatment*!

This paper is published by Nga Tamatoa as a Supplement to the Auckland University Student Paper, CRACCUM. Printed by Wanganui Newspapers Ltd, 20 Drews Ave, Wanganui.



Akona Te Reo Maori

National Maori Language Week

The object of National Maori Language Week is to highlight the fact that Maori is the indigenous language of this country and that Maori children have the right to learn firstly the language their parents speak. It is to emphasise that the prime need for Maori children is to learn Maori and to learn in Maori.

September 14th 1972, went down in the history of Maori people as the first Te ra-o-te-reo-Maori, National Maori Language Day ! The highlight of that day was the presentation of a Petition to Parliament organised by Hana Jackson on behalf of *Nga Tamatoa*. More than 42,000 people had signed that petition which sought to have Maori language made available in all schools as an integral part of the school syllabus.

Activities were organised in the main cities to coincide with the presentation of the Petition on the steps of Parliament. Hundreds of Maoris gathered in the rain and in an extremely moving ceremony made the politicians aware of their feelings about their language.

In 1973, it was decided that a day was insufficient and National Maori Language



WE WANT

Maori Language taught in all schools. We want it made available to all pupils not in a hundred years time, but now !

All New Zealanders to pronounce Maori names correctly, and to know our language so they can move in our society with dignity and confidence.

Our people to decide on the courses that shall be taught.

Our people to select and train the people who will teach Maori.

HOW WOULD YOU FEEL

If we consistently mispronounced your names ?
If we talked patronisingly about our Kiwis ?
If we used a few words of English to impress overseas friends ?
If your culture was prostituted for the tourist dollar ?
If we used you as objects for tourists to gape at ?
If we used you as victims of visiting anthropologists ?
If we thrashed your children for speaking your language ?
If we considered English Language and Literature to be irrelevant and removed them from the school syllabus ?

WOULD YOU CALL THAT

Unsurpassed harmonious race relations ?
Complete equality under the law ?
The best of Maori justice ?

Day became National Maori Language Week - te wiki-nui-o-te-reo-Maori. Throughout the country the week beginning September 14th was devoted to activities to increase public interest in Maori Language and other matters of importance to them.

Last year the beginning of the Maori Land March was timed to coincide with the start of National Maori Language Week. Although a host of activities had been arranged to highlight the ideas and ideals of the Maori language, nothing had been organised before, that will dramatise Maori grievances as effectively as the March did. Although they marched specifically for their land, they also marched for all things Maori.

The intention of the Petition was to make known to all New Zealanders that the need to sustain the Maori language was vital. It was also designed to show that the patently stupid educational policies which aimed to suppress Maori Language so that Maori children could learn English, were based on completely erroneous assumptions. It sought to have official recognition given to the fact that there is absolutely no relationship between the languages which are taught in this country and the languages which are spoken in the community.

At this time even the small progress that has been made in this area is in danger from a Government which is openly racist. Maori people must fight to ensure that their basic rights - of which the right to learn their language is one - are not ignored.

Television A Polynesian Viewpoint

Television, like all media, is aimed at the Pakeha. This is an inevitable result of Pakeha control and administration. Little or no allowance is made for the substantial Polynesian sector of the community.

A quick look through a recent *Listener* reveals that out of a total viewing time of (Television One) 86 hours, just under half of this time is devoted to locally produced programmes. This is compared to Television Two's total viewing time of 75 hours where only a third of that viewing time is devoted to local programmes. From the Polynesian point of view these statistics mean very little, because neither channel had any programmes of Polynesian content anyway. This lack of Polynesian oriented programmes on television, amounts to a denial by the Controllers of the media of a demand for such programmes. It also attempts to negate the view that New Zealand is a pacific nation in search of

a cultural identity.

If demand is viewed as a need then the demand must surely be chronic. Demand is a nebulous term: for example, where was the demand for *Coronation Street* or *Z Cars* when they first graced our screens? The answer is that a demand can be generated by successive viewings.

Programmes such as *Playschool* and *Romper Room* pose a more serious problem. These programmes are designed for pre-school children, subjecting Polynesian children to the mores of Pakeha ideology and culture.

The message of such programmes to the Polynesian child, is that Polynesian culture holds little relevance and that mores of behaviour depicted on screen are the only values that are valid and acceptable in New Zealand society. Put more simply the image *White is right* is apt to describe the message.

To reinforce this view television advertisements showing *The real New*

Zealander project the stereotypes of the New Zealander working off the land, the Maori with the cigarette out of the corner of his mouth-type. The local soap-operas *A Going Concern* and *Close to Home* also serve to reinforce the myths of society. Both programmes deal superficially with issues of social concern, and serve to re-iterate the nauseous relationships that can be found on *Coronation Street*. They bear no relationship to Remuera or Otara.

This monoculturalism on television must stop, not only because of the harm being caused to Polynesian people but also because of the harm being caused to society at large through the portrayal of stereotypes. Increased Polynesian content on television cannot only lead to a greater understanding between different cultures in society but also to the fostering of an identity of New Zealand as a pacific nation.

Introduction of Polynesian content into television if it is to be effective must be implemented as a conscious across the board policy. Consciousness or awareness must first begin with language. Maori and other Polynesian languages must not be treated with the contempt which is apparent from some of the appalling pronunciation blunders regularly made by so-called "top-announcers".

The problem must be attacked in all areas where Polynesian events or themes etc, are being explored, - such as in the news or or documentary sphere. It is not

important that the journalists or directors be Polynesian but it is imperative the view-point that emerges displays a knowledge and insight that springs from Polynesia. In other words Polynesians in control of such programmes would be preferred but failing that Polynesian advisors would be imperative. Otherwise the present situation will continue where Pakehas tell Polynesians and society what the Pakeha sees of the Polynesian world, and the Pakeha describes what he sees as important (tempered by sensationalism). He often fails to perceive the essence of Polynesian occasions.

Programmes exploring Polynesian themes in the field of Drama must also be controlled or in the least advised by Polynesians. These themes may otherwise be denigrated through Pakeha ignorance. The series *Epidemic* is an example of this. The mis-use of sacred themes fell into mediocrity becoming a Witch-Doctor story, when it could have been an enlightening and educating series that would have increased the mana of Maori.

Maoris are *Tangata-Whenua* of New Zealand and are the most directly oppressed people. Polynesian themes must be developed as far as is possible throughout the entire television media, increasing the *Mana Maori* and creating and strengthening a pacific identity for New Zealand society. With the eradication of racist myths (portrayed in other media and developed on television) oppression of Polynesians by television must stop.

E Rapu Whare Koutou

Are you flat hunting ? If you are, you should know your rights as a tenant - as well as some of the problems in finding suitable accommodation.

Real Estate Agents

All must be members of the REINZ. The *standard fee* for arranging a tenancy is *one weeks rent*.

Accommodation Agencies

These are governed by REINZ rules. There are a few that are not eg. *Flatters World, City Accommodation*. Flat hunters should be wary of such agencies.

It is illegal for an accommodation agency to charge a fee before a tenancy has been arranged. The above agencies charge 'membership fees', but rarely keep to the agreement of finding accommodation for their members. Often 'membership fees' are still merely commissions.

Tenancy Agreements

The relationship between a *landlord* and *tenant* is a *contractual* relationship: A *verbal agreement* is *useless* as it is difficult to prove what was said. A *written agreement* is a *contract*.

READ BEFORE YOU SIGN. Give a *copy* to a *third person* eg lawyer, bank manager or to a *reliable* friend.

Make sure the agreement has a complete *inventory*, ie list of landlords, furniture, and also state of wallpaper, paintwork etc. You may be charged for previous damage to the flat when you leave.

Privacy and Right of Entry

A *landlord* must give *24 hours notice* before entering tenant's flat.

Police may enter *uninvited* if searching for narcotics or illegal arms or if they believe there has been a serious offence committed eg rape, murder. *Otherwise - Police need a warrant* before entering your house/flat.

Local Health and Housing Inspectors are allowed right of entry. But - *Ask them to produce identification!* - if the house is on market for sale or for let - the landlord has *no right to show persons around*.

Rent Appeal Act 1973

If you are paying an *excessive rent*, you may apply to his *Local Rent Appeal Board* - see if you are paying a *FAIR RENT*.

Appeal forms are available at all Labour Dept. offices and Post Offices.

The completed form must be forwarded to the Labour Dept.

The Board notifies the landlord.

The Board may inspect the flat before making a decision.

It is *illegal for a landlord to evict a Tenant for appealing*.

The Boards *assessment* is in force for *12 months* - it is *illegal for a landlord to charge a higher rent in that 12 months*.

Bonds

It is an offence (S.21 (b) Rent Appeal

Act 1973) for a landlord to receive/ask for more than *one months rent* and if the landlord demands a bond, the Tenant should ask that a solicitor, land agent or *3rd person* hold the bond.

Bond money can be used only to compensate the landlord for loss or damage resulting from the tenant's failure to perform obligations of the tenancy agreement.

Key money is illegal. S. 22 Rent Appeal Act 1973. The landlord must provide a written receipt for all payments by received by him from the tenant S 23 Rent Appeal Act.

Repairs and Maintenance

A *Tenant is not responsible* for "fair wear and tear" or for *damage by FIRE, FLOOD, STORM or LIGHTNING*. A *Tenant should not spend money on improvements*, unless the landlord reimburses the tenant, or provides the materials. It is worth attempting to get a reduction in rent as well.

Required Building Standards

Every house must have kitchen, living room, bedroom, bathroom, WC and washing facilities. However, the kitchen/livingroom or bedroom/living room can be combined if they are of certain specified areas.

Every living room must be fitted with a *fireplace, chimney, or an approved form of heating*.

In every *kitchen* there must be an *approved sink* with a tap connected to an *adequate supply of cold and hot water*. There should be an *adequate means* of preparing and cooking food both by *boiling and baking*.

Every *bathroom* must contain an *approved bath or shower* and an *adequate supply of "wholesome" water*, both *hot and cold*, plus *adequate means of heating water*.

The *laundry* must contain at least *one tub* or either a *copper* or a *plug for a washing machine*.

Adequate means of artificial lighting must be provided to the satisfaction of the local authority.

Discrimination

The legal situation is clear. It is illegal for a landlord to discriminate against a prospective tenant or existing tenant on the grounds of race, colour, national or ethnic origin or that of his family. It is also impossible to impose any condition upon a person for such reasons.

Whenever racial discrimination is encountered the tenant should contact the Race Relations Conciliator, Queen St. Auckland.

It is also illegal to refuse a tenant because he has children. Landlords may advise prospective tenants that premises are not suitable for children.



Who Guards Against the Guardians?

Police, Social Welfare and the Courts are designed to perform certain functions in society: to protect the freedom of the individual, and ensure justice, equality for all, etc. But the distance that separates this design from reality has grown over the last few years.

Each of these institutions, Police Social Welfare and the Courts discriminate and oppress Maori people. In each of these institutions there are a disproportionate number of whites in decision-making positions. Yet the victims of these institutions' "professional services" are Maoris.

For instance, in Social Welfare there are 86 positions of decision making, Maoris occupy two of them. In six long term Training Centres (Kohitere, Hokio Beach, Weymouth, Kingslea, Fareham House and Holdsworth) where the Maori/Polynesian children comprise between 75 and 80 per cent of the inmates, there are no Maori principals and one Maori assistant principal.

A good example of the reality of Police functioning is the high rate of arrest and prosecution of Maori children. This emerges very clearly for children under the age of 14: for instance in 1970 the prosecution rate was 60%. From the age 14 and up between 1967 and 1971 there has been a marked increase in the percentages of Maori children facing prosecution. From 33% in 1967, 37% in 1969, 41% in 1970 and 45% in 1971.

There are fewer Maoris in the major decision-making processes of the Courts than in the other two institutions. In the area of sentencing: there is only one Maori Magistrate.

Maori children have a higher conviction rate than White children and are sentenced to borstal or detention centres at twice the White rate. On the other hand, White children are twice as likely to be fined, and are much more likely than Maori children simply to be admonished and discharged. A sentence to borstal because it is of indefinite length and may extend for up to two years, is the harshest punishment that can be inflicted in the Children's Court. Every year from 1967-1971 Maori children are twice as likely to be sent to borstal as White children.

The Childrens and Young Persons Act which gives further power to these three institutions was drawn up by Pakehas, passed through parliament by Pakehas and is administered almost exclusively by Pakehas.

No attempt was or has been made at the time it was enacted to find out whether the Maori people agreed with what was defined as *criminal offending, wilful neglect, proper parental control, or vagrancy*. Nor was there consultation on what the Maori people thought treatment and rehabilitation or punishment ought to include.

The Police, Social Welfare and Courts act together to ensure that *over half of all Maori boys have at least one court appearance*. Does this figure mean that *half of all* Maori boys are criminal ? Or does it reflect something about the institutions which create and deal with this artificial deviancy ?

These institutions and the people who prop them up are involved when looking for reasons for these high rates of deviancy in blaming the victim. For instance, - Maoris are violent, drink too much, let their kids run loose, are lazy. These and other "sociological" explanations act as substitutes for looking at what the institution has done to *create the problem*. The victim is made the scapegoat: thus protecting society from responsibility for the problem it created.

If there were Maori's at all levels of decision-making: Maori principals, Magistrates, Commissioners of Police, how much difference would it make ? People who have a vested interest in the system, are going to continue to support the system. So changing the symptoms will hardly change the cause of the problem. Its the *entire structure of these and other institutions which need to change*. The *criteria* that the institution makes for entry into its ranks act against meaningful changes - while appearing (because of high Maori visibility) to have made real changes.

When we look at ways of fighting racism and injustice we must remember that white New Zealanders come from the same stock as the Whites who settled in South Africa and Rhodesia. We need to think about *the solutions* that would be viable in these other two countries and their applicability to New Zealand.



Medical System does not meet Maori Needs

A quarter of all Maori babies die before they are one year old because of the lack of medical services to Maori communities. The high Maori death rate is not confined to children. At every age level, Maori people are dying at a high rate because of a racist medical system that does not meet their needs. The medical system in New Zealand is directed at serving the Pakeha community. It does not service the Maori community simply because it is not designed to do so.

In areas like Porirua and South Auckland where Maori settlement is high, there is a critical shortage of doctors. Last year there were six doctors serving the whole of the Mangere area of 35,000 people. Over 150 doctors lived in the tiny Eastern suburbs of Auckland.

One research study has shown that where Maori children have access to the same medical care as Pakeha children, their death rate is the same. At the moment the Maori infant death rate is five times the Pakeha rate. This death rate is preventable. Pakeha medical services, by denying Maori children decent medical care, earn the label *racist*.

The Maori adult death rate is up to three times as high as the Pakeha rate. For Maori women the health outlook is especially grim: a life expectancy a full ten years shorter than Pakeha women, the highest death rates from certain cancers in the world and one of the highest death rates from heart disease. These deaths need never occur. *They are preventable*. Where are the cancer screening programmes for Maori women? Where are the

education programmes on causes of lung cancer and intestinal cancer, the two biggest killers?

The abolition of cigarette smoking would largely stop deaths from lung cancer. Yet the Pakeha media is allowed, even encouraged to glamourise smoking by allowing cigarette companies to advertise their products. Apart from the political reasons for letting this happen of big business interests and employment, another is that Maori deaths from lung cancer are acceptable because Pakeha racists are threatened by the existence of Maoris. Remedial education programmes must be immediately implemented from primary school level to show the direct relationship between intestinal cancer and eating meat, because Maori deaths from this disease are also preventable.

Every Maori baby born has the right to expect to live as long as any Pakeha baby born at the same time. Babies are being allowed to die because of the distribution of medical services in New Zealand. Maori people die unnecessarily because they have been and are being denied the medical knowledge to service their own communities. Maori women die when they need not because vital information relevant to their health is being denied them. The selection criteria for Medical Schools should be changed, the Maori people given the knowledge needed to ensure physical health in their communities.

The Maori people have a right to live and Pakeha institutions and people who deny this right are participating in *mass racist institutionalized murder*.



TE WIKI NUI MO TE REO MAORI

Published by Nga Tamatoa

Tama tu, tama ora,
Tama noho, tama mate, - TAMATOA !
Tena koutou i nga tini mate o te motu i te iwi kua tae ki te aroaro a to
tatou tupuna a Hine-nui-i-te-po. Kati mo koutou.
Ki te hunga ora tena ano koutou katoa.
Tena hoki koutou i nga aitu maha, i nga mauui tanga me nga oranga.
He mihi ano ta matou ki nga roopu i homai to ratou kaha ki te whakaro
i a tatou kaupapa i te tau kua taha ake nei.
Ma te Atua tatou e manaaki, e tiaki. Kia ora koutou katoa.
Ti Hei Mauriora.
"Tuatahi kia tu whakatotahi Maori a matou, aa, katahi, ka tu whakakotahi
Maori-Pakeha"
- "Black Unity, before Black-White unity"
ko nga waka enei
i hoea mai ra
i te nuku o te whenua
i Hawaiki Pamamao
Whakawhiti mai ra
Te Moana-nui-a-Kiwa
Ki Aotearoa
Hiki nuku, hiki rangi
Ka eke ki runga
Tainui, Te Arawa,
Tokomaru, Takitimu,
Aotea, Mataatua,
Kurahaupo. Horouta,
Ngatoki-Matawhaorua,
Ko ahau tenei,
E tu atu nei !

