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Craccum

Auckland University
Student Paper Volume 51
No. 1.

Mendaces sine discriminante

Craccum



Meet the press

WE poor few stalwarts of the pen here in the CRACCUM office have decided that it just isn't fair. Why should we have all the fun? This first issue of CRACCUM for 1977 offers a new feature - audience participation.

This could be your big chance to win a dream night out. Soft music, low lights, fine food, wine and ... the CRACCUM staff member of your choice! All this is within your reach if you can perform a simple test of skill, complete a brief jingle, and have the answer into the CRACCUM office by 4 pm on Friday, March 4.

All you have to do is match each of the

numbered pictures
our staff as they are
as they were last

that picture marked with a letter which you think depicts them as they were in their heyday fifteen years ago and more. What could be simpler?

Well, I'll tell you what. Just complete in fifteen words or less the following phrase: I JUST CAN'T PUT MY COPY OF CRACCUM DOWN, BECAUSE Now, when you have done that, drop your completed entry form into the CRACCUM offices on the top story of the Student Association Building, by 4 pm on this Friday, March 4. The best, successful, entry will be announced at the CRACCUM staff meeting

showing
today (or, rather,
Wednesday) with

and recruiting session that afternoon. Details of the prize will be negotiated between the winner and the staff member chosen as escort. Sounds like more fun than a barrel of professors!

This meeting will also acquaint all interested souls with how you can emulate our success stories. You, too, can go from a lowly cub reporter to an Assistant editor in a few brief months.

CRACCUM desperately needs proofreaders, writers, reporters, graphic artists, photographers and well-wishers, and all these paid (just) positions are open for ordinary students like you and us. If you filled in a white card for us at enrolment, you'd better come, otherwise we shall be forced to resort to begging letters.

If you haven't even read this far, don't worry. We will get you with the posters in the Quad and the notices over Radio B.

The Editor



A



B



C



D



E



F



G



1



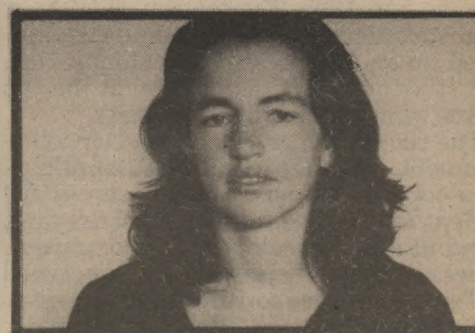
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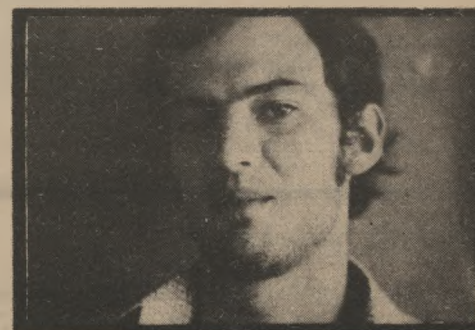
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6



7

Jan Geary

What's inside

Enz - P. 15. Orientation - P. 8. ATI Ructions - P. 3.
Peace - P. 6. Arts Council - P. 7.

The entry form

A	B	C	D	E	F	G

I JUST CAN'T PUT MY COPY OF CRACCUM
DOWN BECAUSE

I CLAIM AS MY PRIZE.

Name.....

Address.....

LETTERS

Dear Corinthians,

I hope you are having as good a time over there as I am here, and that you are not too upset over the delay in my writing to you. There are so many interesting things to do here that it just slipped my mind, I guess. The weather has been really good since I moved here, and the food just couldn't be better. I am only sorry that I don't get out as much as I used to, but then again, none of us are as young as we used to be, are we?

Well, anyway, I must run. It's time for my afternoon nap. I must say that they do look after you well here - there's always some nice young chap hovering about to see that you have anything you need. I really can't imagine why anyone would be interested in leaving.

Hope to see you up here some time. Visiting hours are quite regular and I don't get so many callers that I couldn't fit another one in.

Yours Prophetically,
Paul.

A LETTER FROM OUR PRESIDENT

Dear Frank,

Contrary to popular belief, the Executive has not been idle over the summer months. In fact, we have only 10 months left to action all the wonderful policies on which we were elected.

Several major issues have developed since CRACCUM closed down for 1976. The Executive closed the catering complex for one week as a preliminary move in the negotiations with the University over the financing of the Union. The question which arises is; should the Students Association be responsible for the running of Union facilities? That is, should it go on absorbing any losses which are incurred, and paying for these out of fees?

The H.E.R.O. (Higher Education Research Officer), John Jones, has submitted a rather incredible report to Senate on the nature and effects of student workloads in the Arts and Science Faculties. The report, which is, at times, both statistically unreliable, and also apparently based on an unrepresentative sample, insinuates that students are largely happy at the type and degree of assessment at University.

The report has gone back to Departments for comment. Class representatives should ask to see a copy of the report and ensure that the staff-student committee meetings discuss the issues raised in it and check that the conclusions it draws are valid. If students are concerned about In-Term assessment within their departments, and are not class reps, then they should try to gain election. If students do not take part in the running of their own Department, you can be sure that the number of essays, assignments, tests and practicals will not only not diminish this year, but increase.

Finally, it is encouraging to see the effort and time that Messrs. Merritt 'n' Picot are putting into Orientation. I think it will be an enjoyable two weeks.

Love,
Bruce.

P.S. Have you registered yet?

Dear Frank,

I am a German student, 22 years of age, and I would like to correspond with a student from New Zealand, in either English or German.

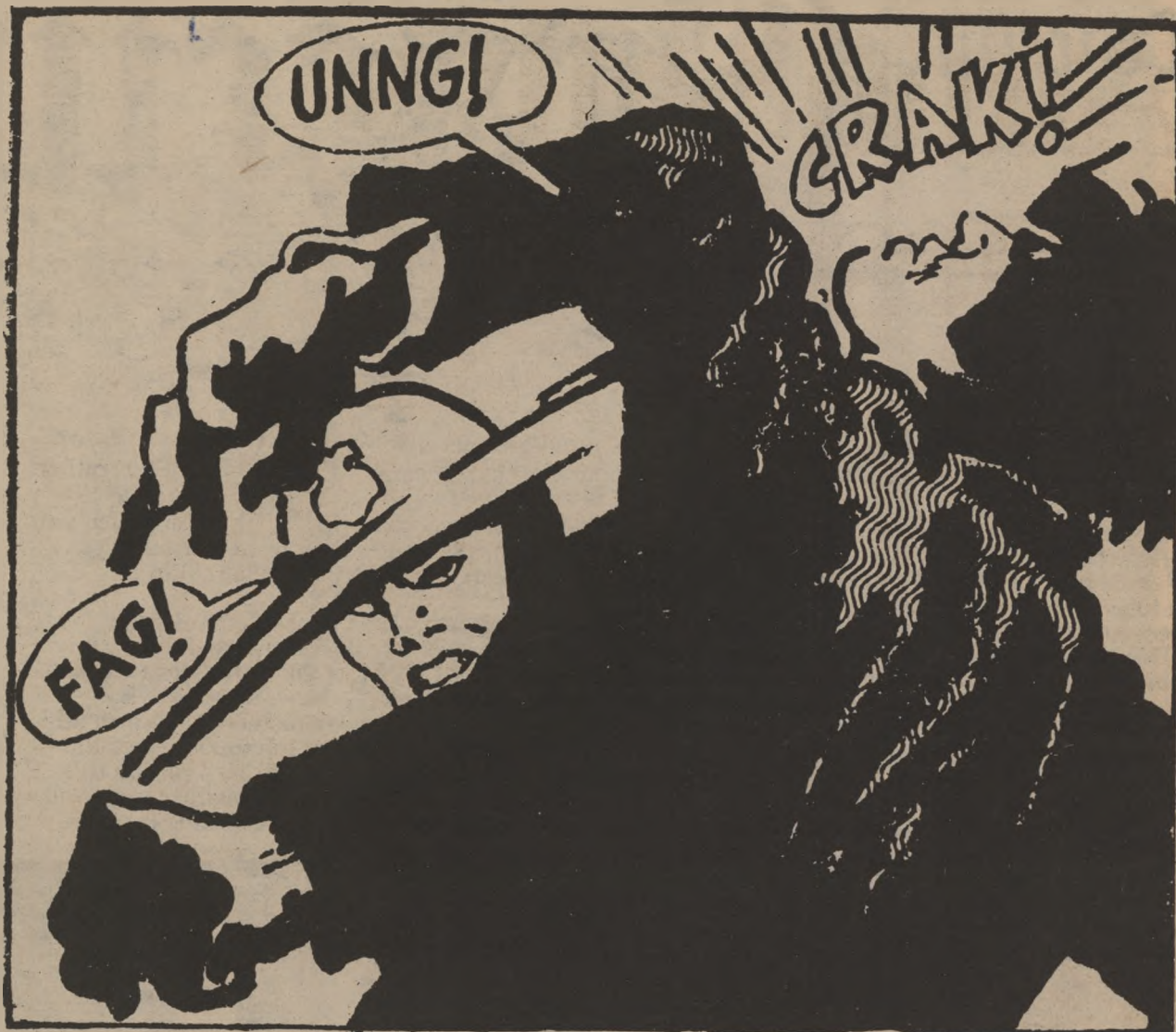
If anyone is interested, I am looking forward to receiving a letter from you at the following address:

Lessingstrasse,
D-6500 Mainz,
Federal Republic of Germany.

Peter L. Born

CROSSWORD SOLUTION

Across: 5, snores; 6, Appeal; 9, Dumb-bell; 10, Decode; 11, Access; 12, Cardigan; 13, Tea strainer; 18, Academic; 20, Phrase; 22 Parrot; 23, Assisted; 24, Bimetic; 25, Potion.
Down: 1, Double; 2, Reverses; 3, Spider; 4, Describe; 5, Snice; 7, Red-cap; 8, Electician; 14, Endorses; 15, Imposter; 16, Scrape; 17, Astern; 19, Matrix; 21, Rustic.



Gay is back

WAY back at the end of 1971 a gay Maori feminist was refused a U.S. visa. She had won an American Study award but was denied entry since she said she intended to study among other things gay power in the States.

Sufficient interest and anger among gays at this decision led to the inception of a Gay Liberation group in Auckland in 1972. A successful teach-in was held and CRACCUM ran articles written by homosexual women and men.

When, at the beginning of 1973, Gay Liberation University became an affiliated club, it was this sort of action (e.g. teach-ins, pickets, marches) that we saw as our foremost aim.

A strong ideological link was recognised with Women's and Polynesian Liberation movements and with the general youth radicalisation. G.L. Univ. supported the feminists' stand on abortion - A Women's Right to Choose - We had sizeable contingents in the abortion and anti-war mobilisation. At a recent national conference in Wellington, as part of the press release, we heavily criticised the treatment of Polynesian overstayers.

"We perceive our oppression as a class struggle and our oppressor as white, middle-class, male-dominated heterosexual society, which has relentlessly persecuted and murdered homosexuals and lesbians since the oppressor has had power. We are the negation of heterosexuality and of the nuclear family structure, and as such we have been driven from our jobs, our education and sometimes from life itself. If our individual oppressions reflect the oppression of other gay people, then ultimately our struggle reflects the struggle of other revolutionary groups and other oppressed people" - Karla Jay.



So many of you have never been warned; you have never been told what it is that is going on, and is exciting you, and you are apt to give way

Manifesto

"We believe that all people should have the unhindered right to sexual self-determination - i.e. to be either homosexual, heterosexual or bisexual, according to their own sexual preferences. All laws prohibiting sexual acts between consenting persons should be abolished"

Demands -

- (1) Repeal all anti-gay laws so that all laws pertaining to homosexuality are the same as those pertaining to heterosexuality.
- (2) Ban all discrimination against gays i.e. we demand that it be illegal that gays suffer, because of their sexual preferences, discrimination in employment, accommodation and all other social areas.

Principles -

The Gay Liberation movement is open to all gays regardless of their sex, race, religion or political affiliation.

People who do not identify as gay are not allowed any decision-making capacity in the movement.

We aim however to encourage support from non-gay groups and individuals. Those within the movement who face additional oppression as do women, Polynesians, transvestites and transsexuals, overt or blatant gays are given every encouragement to form special caucuses or sub-groups to present their case to the movement if they so desire.

Venue -

The first meeting for 1977 is to be held in the Executive Lounge (Top Floor Studass Building) on Wed 2nd March at 1 p.m. We warmly invite all interested homosexual women and men to attend. An educational will be given on "Gays & Politics" followed by discussion.

N. Bamber

to the temptation to work it off either with women who may tempt you, or, as so often happens, if you are shy of this, with yourself in 'self-abuse'.

And if you give in to temptation it is very bad for you in many ways. For one thing, it knocks out your self-respect; you are doing a thing that you dare not mention to your parents or sisters; you are ashamed; it is something low and unmanly. A man who is ashamed is no longer a man; he becomes a conscious sneak.

Also you are throwing away the seed that has been handed down to you instead of keeping it and ripening it for bringing a son to you later on. The usual consequence is that you sap your health and brain just at the critical time when you would otherwise be gaining the height of manly health and intelligence.

Sir Robert Baden Powell Bart.

Aunt Sally's blues

At the end of last year, an ATI Graphic Design Course student, Sally Hollis McLeod, finished her two years' study and applied for the optional third year diploma course. Her application was considered by the appropriate committee, the result of which was exclusion from the course. The committee felt that she would be unable to meet the demands of technical training, and would be far happier working in a university environment. It is somewhat difficult to follow the reasoning of the committee here: in between fulfilling the demands of a Stage I Art History course, production of the ATI paper, *Korero*, and the responsibilities of student president, Sally's course work marks had always placed her near the top.



It was later established in a conversation she had with the Head of Department that the diploma class had been hand-picked so as 'not to include troublemakers and class disrupters'. As a student president last year, Sally had been involved in a confrontation with staff in the Graphic Design department over its poor facilities and lack of equipment. It would seem that the consequent exposure of departmental inefficiency and incompetence had not been appreciated.

The matter was taken to the Deputy Principal, who advised her to put her case in writing. This was done, and labelled 'confidential'. At the request of the student executive, a sub-committee was set up by ATI council to hear submissions from all involved parties, and to reconsider the decision. Interestingly, all but one of the original Graphic Design course committee was consulted by the new sub-committee. And the absent member had been the sole abstainee from that first decision. Similarly, letters of support from students and the President of NZTISA were not answered; nor was Sally allowed to produce speakers on her behalf.

After a two hour wait while the sub-committee deliberated and debated, she was permitted to present her case. Obscure reasoning and puzzlingly irrelevant questions dominated the session, and her request for an explanation of exclusion was not satisfied. A vague reference to a letter they had read - and it seems likely that this was the confidential report made to the Deputy Principal - and recent private conversations seemed to be the justification for the end-result of the meeting. Which was to uphold the original decision.

Not surprisingly, these proceedings were found unsatisfactory, and the matter was raised two months later at the next Council meeting held on February 23. An article was printed in *Korero*, and it was suggested that students attend that meeting. Despite the willingness of many students to do so, it was simply not possible, the stranglehold which ATI has over

its students by means of the class attendance system being an effective barrier.

Indeed, there would have been little point. Council discussed the matter 'in committee' - which means that no one knows what went on, and no one is talking. What is known is that after a three hour debate, the vote came out at 7 - 5 against the appeal to have the decision to exclude Sally from the course.

The grounds for her dismissal have yet to be made quite clear by those responsible. Council is not admitting that her role as student president has had anything to do with the proceedings, but it seems reasonable to surmise that it had a major part in those three hours. Personality clashes, 'misunderstandings' and faulty interpretation also seem to have had

their influence. It was commented by the Trade Union delegate on Council that Sally was 'obviously not suited for the demands of industry and the decision was fair enough'.

Whatever mysteries the Council would like to surround the case with, it does seem clear that a more-than-active participation in student affairs, in accordance with the interests of those she represented, has done much damage to one student's academic career. Sally has now enrolled at Elam in order to get the qualifications she wants, which means more years of study, than the one year diploma course entailed. It would seem that effective student action is not to be tolerated - especially at the expense of disturbing the entrenched status quo of a nicely settled system.

JILL RANSTEAD



"I get to work on a Honda."

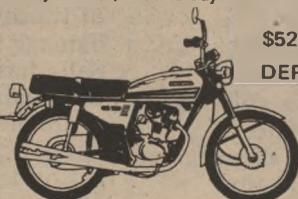


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Lyn Baker, Browns Bay.



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THE 4660 \$99.64

● LED: Displays 10-digit mantissa in floating point system and 10-digit mantissa plus 2-digit exponent in scientific notation — calculates to 12 digits internally for accuracy. ● Algebraic Logic: Permits entry of calculation as you say it. ● Two Level Parentheses: Imperative for direct entry of complex equations. ● Three Separate, Addressable, Accumulating Memories: Lets you do far more calculating, far less writing down. ● Trigonometric Functions: Sine, Cosine, Tangent, and the inverse trig functions. ● Logarithmic Functions: Log, 10^x, Ln, e^x. ● Selectable Angular Input: Angular calculations can be made in Degrees, radians, or Grads. Instant conversion from one mode to another. ● Decimal Degrees and Degrees, Minutes, Seconds Conversions. ● Polar and Rectangular Coordinate Conversion. ● Scientific Notation or Floating Point Decimal System: Handles numbers as large as 10⁹⁹ or as small as 10⁻⁹⁹ with reformating capability from one system to the other. ● Automatic, Reciprocal, Square and Square Root, Powers and Pi entry keys. ● Memory Exchange and Register Exchange Keys. ● Eight English-Metric Conversions: Includes weight, area, volume and temperature conversions. ● Statistical Functions: Statistical summations, mean, standard deviation and factorial. ● Operates on NiCad Rechargeable Batteries. ● Leather-like Carrying Case and Operations Manual. ● AC Adapter/Charger.

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Books

Charles Brasch
James Bertram
O.U.P.

THIS slim volume, retailing at \$3.65, appears as part of a series on "New Zealand Writers and their Work," produced by the Oxford University Press. The author has been, until recently, a lecturer in English at Victoria University. The subject, Charles Brasch, was a poet, a critic, and the founder of New Zealand's premier literary journal, "Landfall", which he edited for the first twenty years of its existence.

Mr Bertram gives a condensed history of Brasch's life, from his birth in Dunedin in 1909 to his death in 1973, a victim of Hodgkin's disease. Brasch's father wanted his son to follow him into business, and this conflict of interest between father and son is given in some detail. Other aspects of Brasch's life are sketched in very lightly, for this is primarily intended as a work of criticism.

Charles Brasch published five books of poetry in his lifetime; a sixth, "Home Ground", appeared after his death. Bertram, quoting frequently from these poems, traces Brasch's literary development over the years, detailing changing influences and changing style. For those who may be interested, this book constitutes a thorough introduction to one of New Zealand's more important minor poets.

HUGH COOK

Theatre

Cider with Rosie
Laurie Lee
Theatre Corporate

CIDER with Rosie', currently running at Theatre Corporate is an adaption of Laurie Lee's prose reminiscence, and a taste for it will depend very much on a taste for Lee's writing. 'Cider with Rosie' is a consciously styled work, built from a dense prose which often agilely turns itself into witticism or irony. At its best the language conveys the warm childhood impressions of village life; at its worst it is laboured and over-elaborate.

The production itself adds or detracts little from Lee's original. On the whole, the actors make an adequate attempt at filling out what is really an episodic saunter, Ellen Freeman standing out as Phyllis, Miss Crabby B, and Granny Wallon with a kind of polished flippancy that is appropriate.

However, the reason for producing 'Cider with Rosie' is a puzzle. By nature the action tends to be stop-start; assumed accents lack a certain warmth, and, generally there is no way that a stage can summon the descriptive richness of a 200-page book. That Mr Hawthorne and company have made something of the play is to their credit, but the difficulties overcome are imposed by selection of material. Auckland's theatre space, time, and talent are limited enough to deserve work to which only the theatre can do justice.

BRUCE BELSHAM

The Ecstasy of Rita Joe
George Ryga
New Independent Theatre

WHY does an amateur theatre company like New Independent do this? Surely they can see that a production such as 'The Ecstasy of Rita Joe' is a melodramatic form of suicide. From the out-set its documentary-style presentation gives the entire play a sterility unbroken by screams, fights and even a ridiculous gang rape scene. The story, of an off-the-rails Indian girl taunted by the civilized Canadian world and unable to "find her way home", has been seen and heard countless times before. The cliché-ridden script with every stereo-type imaginable even includes protest songs. And someone described this as the "definitive Canadian play of the seventies"?

Despite the material with which they are lumbered, the cast do an amazingly good job

under the direction of Dick Johnstone (of 'Fat Little Indians' and 'Merchant of Venice' fame); Maggie Baron as Rita Joe makes up for her trite lines and pained looks when, every now and then, she and the male dancer go off into flights of fancy around the bare stage. Rita Joe's father, Robert Leek, and Brian Saipé as the angry young Injun also cope well with some extraordinarily bad lines. The set design and lighting are probably the best seen at New Independent for quite some time - so sad that they should be wasted on 'Rita Joe'.

To return to the initial question ... why, oh why, do they do it? Angry young men playwrights filled the fifties and sixties but must we endure the tortured screams of varicoloured Rita Joes for another decade? This play is saved from absolute disaster by some deft acting and rather beautiful dance sequences, but without these it would have been the dulllest play to hit Auckland in quite some time. There's not one fresh line, not one new idea to prompt any sort of emotion for the plight of the Indians in Canadian society. So, sadly, there's nothing left but a stage full of stereo-types raging with anger and pity, but quite unable to produce anything but stifled yawns.

LOUISE CHUNN

Film

Taxi Driver
Martin Scorsese
Westend

WHATEVER you may have heard, Martin Scorsese's 'Taxi Driver' is really not a deflating street film of the 'Dog Day Afternoon' type, for it is a film about heroism, not romantic heroism, but heroism all the same.

Travis (Robert de Niro), a 26-year-old ex-marine, cannot sleep nights so he takes a job driving cabs. Unlike other cabbies he goes anywhere, takes anyone, and shoots his mouth off little; only to his diary does he confide the disgust felt at New York, its prostitutes, pimps, drunks, thieves, pushers. Yet these characters, the streets, and a cab are the sum total of Travis' world - a world Scorsese takes care to evoke with frequent and stunning close shots of visual detail.

Gradually Travis comes to see himself as New York's punitive angel, his fury reinforced by an unproductive infatuation with the affluent Betsy (Cybil Shepherd) and the circumstances surrounding Iris, a pubescent whore.

Indignation builds towards its bloody climax. Close camera work is continued in what might be termed intimate violence - and it is stomach turning. Yet no cleansing of New York is likely to be pleasant and there is a measure of triumph in Travis' activities as a scourge. 'Taxi Driver' suggests, even if it does not advocate the promise of cleansing violence. If you think the idea is at all digestible, 'Taxi Driver' is worth seeing, for it is a movie that constructs a visual and moral atmosphere all its own.

BRUCE BELSHAM

Next Week

CRACCUM BENDS THE KNEE ...
THAT PARAGON OF
ROYALIST SENTIMENT
PRESENTS ...

THE QUEEN.
(& DIVERS OTHER FAMOUS LADIES)

Are you listening, A.D.?

/dont
cross
said the traffic light with a warning teaspoon,
(dont you dare
fucking cross).
And David understood
and understood
and understood...

for the next thirty-five minutes.
After all the traffic light was having its morning tea and being quite a respectful fellow for the workers statutes, David occupied himself burbling to babies and sorting out the deepest secrets in sparrows eyes while the traffic light had its morning cup of tea.

you're David
Ignition, aren't you
said the traffic light, eventually nibbling a biscuit.

Yes thats me, said David.

Youre an understanding little
fellow arent you David Ignition
said the traffic light.
I try to be, said David.

A virtuous little fellow too, eh David
I try to be, said David.

And though I walk
In the valley of
The shadow of death,
I will fear no evil.
That's you, eh David.

I wish...

A naive little cunt
arent you David.
I suppose I am, said David.

Standing there waiting for me to finish my teabreak before I let you cross the street. You must know that my teabreak lasts till the second after you get fed up and cross somewhere else, eh David.

Why, said David.

To piss you off
You silly little prick.
Why do you hate me, said David.

You little turd.
You are perverted.
I saw you put barbed wire in little childrens pants, and rip their bums;
You are a dag merchant
And a motherfucker to boot:
And you beat up my 18 stone bulldozer driver mate, who is very sensitive,
and inflicted 49 stitches on your own face with a broken beer bottle and told the fuzz that you didn't want to press charges.

He got 14 years, but I'm a reasonable joker, I don't hate you for that!
Then why, said David.

Shut Your Bloody Little Face
While I'm Talking!!! Thas why!!!
You think you know so much with your ten thousand dollar education that you can't shut your bloody little face! while I'm talking... I'm embarrassed

...David looked at the traffic light;
the traffic light stared at David
and stared, and stared, and stared...
Its a long way to come for a joke, said David
cross
now
said the traffic light.

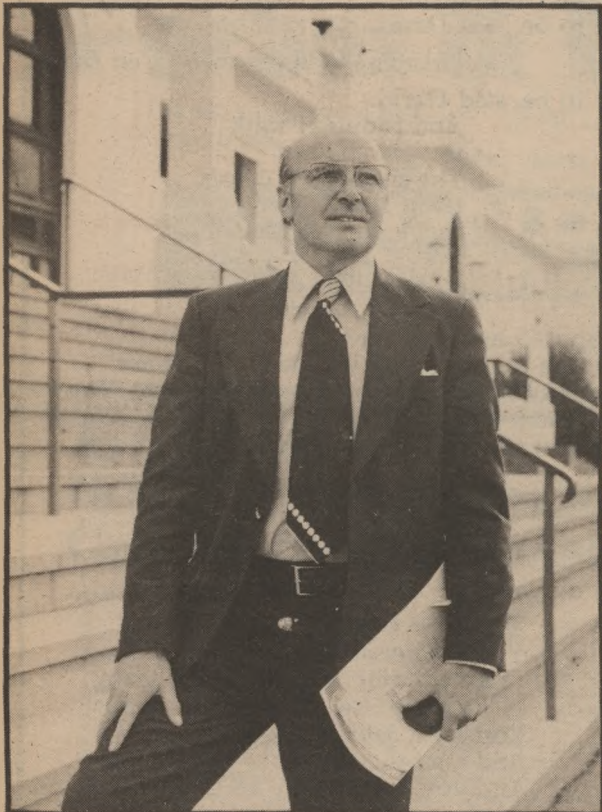
And David got squashed by an ambulance
/I'm revising the Road Code. In practice.
muttered the ambulance driver

cross now
cross now
cross now
this is most poetic. I didn't feel a thing
said the traffic light.
But are you still listening, Ambulance David?

by LEW BRORR

Blessed are the Peacemakers

A clear report on the recent International Convention for Peace Action is a difficult business. Held over the weekend of February 18-21 at Wellington High School, it was the culmination of eighteen months of planning and organisation by an Auckland-based group concerned at New Zealand's increasing involvement in the nuclear arena. The Convention aimed to bring together groups throughout New Zealand with a similar concern and, from the ensuing discussion, to evolve a co-ordinated programme of action. Much emphasis was also placed on the potential of a mass people's movement for peace. Senator Gordon Mackintosh, from Australia, probably expressed this general feeling when he spoke on Saturday afternoon. "Peace, to be achieved, must cross boundaries that separate interest groups," he said. "All we can do is attempt to create an environment, by increased public awareness, that perhaps will become the necessary catalyst to bring about peaceful co-existence and international fellowship. To achieve this we have to work at grass-roots level."

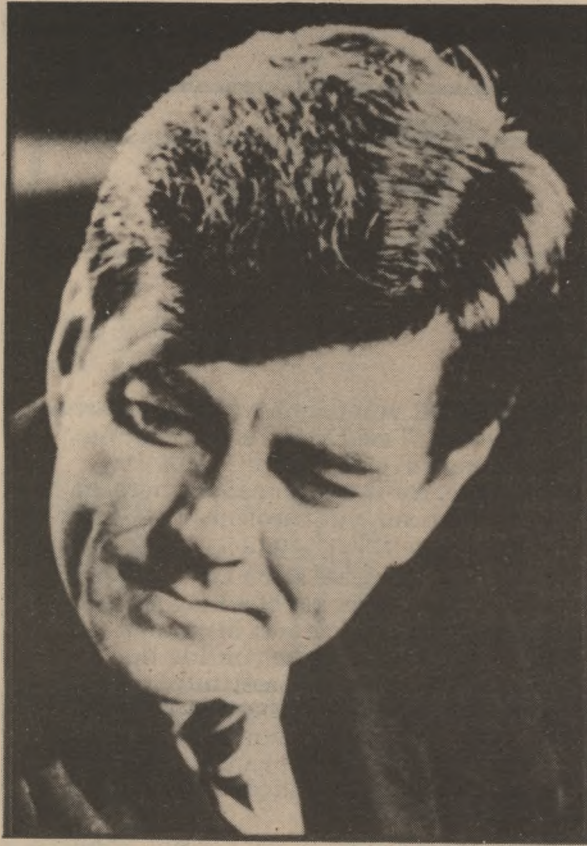


Gordon MacIntosh, Senator from Western Australia.

But there seemed to be two lines of approach to the Convention. The Co-ordinator, John Hinchcliff, told the delegates on Friday night that its purpose "was to get into action, rather

than to discuss policy", and he called for a "halt to ideology and phraseology, in order to face the common enemy." Eighty action proposals had been sent in by those so inclined - both within, and outside of, New Zealand - and it was held that 'policy' was already implicit in these.

There were those, however, who found it difficult to make such a distinction between the thrashing out of policy, and effective action. A need for further clarification of such 'policy' was also expressed, as many proposals lay themselves wide open for ambiguity and misinterpretation.



Paul McCloskey Jr. Republican Congressman

Following the course of one action proposal gives some indication of how things worked. Number 30 advocated the endorsement of the New Stockholm Appeal of 1975. The document called for signatures supporting a halt to the arms race by means of world-wide, across-the-board detente. A worthy enough thought, but the idea of unconditional friendship with the more offensive powers-that-be did not appeal to all. Nor was there complete agreement as to the effectiveness of the detente concept, and it was argued that it had yet to make any radical change in the world climate. Some groups felt that while they agreed with the principle of disarmament, the wording and the intent of the

Appeal was doubted. Seventeen groups never actually got round to discussing it at all.

A special sub-committee was set up on Saturday night to synthesize the reports from each group into a summarised version of 'What The Convention Thinks', and out of the vast confusion surrounding this particular proposal, it was decided that there was 'qualified support' for it. A plenary session to discuss and vote on the proposals was called for by a significant proportion of the delegates, but such was not to be. The structure of the Convention simply did not allow time for such discussion, but the question of why such time was not made available remains.

The theme of 'neutrality', and the desire to transcend political considerations and implications pervaded the Convention. This line of thinking was found not a little alarming by some - the vagueness of neutrality often makes a convenient front for less well-intentioned forces. And there was an element in the Convention which did seem to confirm such fears; a skit on Saturday night, supposed to be an expression of anti-capitalism/imperialism, merely came across as a blatant swipe at the USA. Conversely, Congressman Paul McCloskey's anti-communist digs in his speech on Friday night stirred up some reaction in the other camp. A proposal to applaud Carter and Brezhnev for their peace-making efforts was also a little disturbing.

Whatever the rights and wrongs of such statements, they did point to what was perhaps one of the clearest outcomes of the Convention: that it is not possible to blanket a diversity of actions, ideas and beliefs in the name of 'friendship, compassion and understanding'. And it is a little unfortunate that the Convention attempted to do so. 'Peace in our time' is indeed a worthy objective, but is it necessarily to be achieved by abstaining from confrontation and struggle? And are the realities of war necessarily going to be overcome by adopting a 'non-violent' approach?



The Venerable Gyotsu Sato, Head of the International Affairs Department of the Japanese Council Against A & H Bombs (Gensuikyo).

So what did the Convention achieve? Many attended it with the intention of establishing contacts with like-minded people, and it is in this area that the Convention was probably most useful. An indication of this was seen in the wide support received for a proposal advocating a national liaison committee. It is intended that this be a loosely structured means for keeping in touch with concerned individuals and groups throughout New Zealand. Other proposals aimed at increasing public awareness and participation in the peace movement, such as organising trade boycotts, letter-writing campaigns, centres for the training of non-violence, also received much support.

But, speaking in terms of strategy and direction, the effectiveness of such proposals remains to be seen. Exactly who, for example, is this national liaison committee supposed to represent? What are its responsibilities? Is there supposed to be a mandate for taking action, and if so, where is it? There is no question that a groundswell of support is crucial to the peace movement, but perhaps it is time that 'grass-rootism' started to move into more concrete and definitive directions.

JILL RANSTEAD

THROW A POET IN THE WATER

by RICHARD VON STURMER

Drop a dark moon
Down the back of your throat
Hear the glass break
Inside the mirrored cavity
Of your chest
Feel the waves pull
The bright splinters
From your flesh
Like fish hooks

You're floating
A shadow
Just floating
A name
Away

A sun spun gold in the heart

of the floating poet
And as the weight
Of the metal
Increased
He began
To sink

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by SIMC

From a flood to a trickle

THOSE of you who have read the NZUSA bumpff distributed during enrolment will be aware that as paid members of the above association you are also constituents of the New Zealand Students' Arts Council. In past years this meant NZSAC-organised concerts, plays, films, overseas acts, and exhibitions abounded on the campuses around the country. But political back-biting and personal differences have led to a dramatic change in the structure and work of the Arts Council. So this year ... ?

NZSAC is a standing committee of NZUSA with its own constitution and income. Oddly enough however, it is controlled by the political, not commercial, arm of NZUSA, and therefore subject to the whims of student politicians. It is this relationship between NZUSA and Arts Council that marks a sharp reduction in organized entertainment.

During the first two years of Arts Council's activities, it kept to the campuses with an emphasis on artistic events. But '75 and '76 saw a rapid development towards a more commercialized programme with tours of overseas acts (Sonny Terry and Brownie McGhee, the Renee Geyer Band, Flo and Eddie and Canned Heat), N.Z. groups (Split Enz, Blerta and Space Waltz), theatre and poetry tours, and movies previously unscreened in N.Z.

Entertainment value aside, the main advantage of the change in Arts Council's direction was that they began to make a profit instead of making losses. The total NZSAC turnover for last year was in excess of \$150,000. NZUSA's total income, excluding NZSAC levies, reached \$60,000. This led to alleged cash-flow problems, and although NZUSA representatives of the Arts Council executive at no time suggested to the Council that these problems existed, in October the National Executive of NZUSA successfully stopped all further Arts Council activities for 1976 on those grounds.

But this was not intended or accepted as the farewell nod. In July of last year it had been proposed that Arts Council split into two organisations; the Arts Council as such, to organise campus-based activities, and a promotions company, under the commercial arm of NZUSA. The promotions company was envisaged as a commercial enterprise to move Arts Council's involvement even further into the entrepreneurial field, and also to subsidize the campus side of activities. At the August Council this move was approved by NZSAC and adopted as a priority over any other commercial development by NZUSA. In order to establish the promotions company Arts Council needed capital, which, despite their approval of the concept, NZUSA members failed to raise. Since then, moves to establish the promotions company have ground to a halt and personal



Murray Cammick

differences have superceded economic problems.

Late last year Bruce Kirkland, director of the Arts Council since its beginnings, resigned. In order to help train his successor he was to remain in his post till the end of this month. With no Arts Council activities after August last year, Kirkland accepted an offer to promote the N.Z. Split Enz tour. NZUSA reacted with a series of motions of censure and dismissal, culminating in an ultimatum to withdraw by December 24th or receive one month's notice. A special general meeting called in January overturned the motion and Kirkland has remained as director until Paul Davis takes over in April.

In addition to the Split Enz "clash of interests", a proposed trip to Australia by Kirk-

land and Davis has run into the same problems. In August of this year NZSAC will hold the first major Arts Festival since 1973. In order to find the notables to attend, Arts Council proposed to send Davis and Kirkland (whose experience in the business was deemed imperative) to Australia. NZUSA have hit again by refusing to provide free travel through STB for Kirkland, so the Arts Council will now foot the bill.

The most recent occurrence in the NZUSA/NZSAC struggle is over a letter from Kirkland to the Foreign Affairs Department, blaming NZUSA interference for Arts Council's inability to promote the Chinese Puppet Theatre in N.Z. as had been planned. The letter was removed from the post - a further example of the increasingly personal tone of the conflict.

Many students will no doubt turn this saga aside as being the idle bitchings of student politicians with no effect whatsoever on them. Unfortunately this is not so. In 1976 17,000 students attended Arts Council organized events. This year, the only Arts Council activity planned is the Arts Festival. During '75 and '76 Arts Council representatives from the university and teachers' colleges campuses built up enough expertise to promote international rock'n'roll tours through N.Z. This year, that knowledge will go to waste unless, as is tentatively proposed, the promotions company is established under NZSAC as an autonomous unit. Not only experience, but money too, will be lost. Australian promoters owe NZSAC a total of over \$10,000 but with the severance of commercial relations this may never be regained.

In addition to financial losses, this conflict also robs student organizations of a certain amount of credibility. Arts Council had built up a working relationship with government agencies such as the QE II Arts Council and the Education Department, but the furore over the Chinese Puppet Theatre has left the Foreign Affairs Department understandably piqued at the unreliability of student organizations.

Most important of all the ramifications of the dispute between parent and child organization is the fact that 37,000 university students, plus those attending some teachers' colleges and technical institutes, will get very little for their levies from Arts Council this year. Due to political in-fighting and personality clashes that have nothing to do with the general student body, '77 will be notable for its lack of Arts Council organized activities. We may well ask NZUSA, "What, then, are we paying for?"

Louise Chunn

& the singing postcards

were compiled by S.L. send yours to Craccum. Don't be shy. Don't burn them all. Freeda People folks ...

WRITING HERETHE

Remember Herethe
and you were blessed with a body.
Remember the names. You found all things
in here. They are now in your face.
While I practise my craft
I am falling around. It is too easy
You take this gift:
the dirty khaki blinds the yellow wits
We were
twins called Herethe/the room we shared
and the same age then.
Now we remember - ourselves
and say: this is hearts' proof. Really
it is control.
It is hard to be nice with these scales
War and Love. Green scales.
Tell me something strong:
there's enough you'll never know.
But as they push open them
windows and doors
repeat Herethe.

by SIMON LEWIS

BENEATH HEAVENS UNINTELLIGIBLE BILLBOARD

I refuse to bleed into this rock
All the sunrises are massing at the
edge of the world. These towns are
grey/blank animal form & thousands
of roving humourless eyes flow along
its veins of stained steel. Sprig
of bone

&
branch of bone grow
into the moon surface; loves cruel
terrain. Predatory dark fills
the gaps between shadows & only the
echoes of stumbling feet are heard
along the blunt bells of the street
First your mind & then the distortions
of grace begin slow pilgrimages over
the cruel terrain.
They move in lines of three
They spread from nowhere to its deep
reflection/infinity.

I refuse to bleed into this rock
I spray by open veins across the
pale sky;

pigeons gargle pebbles
shaking droplets from wings
the colour
of old raincoats

by DAVID MAHON

from 'ON THE EDGE' published 1976

ORIENTATION

Movies :

Sunday February 27:

"Vanishing Point". Ninety minutes of the most spectacular car chase in the history of the motion picture. There is some plot involving a multi-dimensional failure who finds happiness in speed (both types,) but the real star is a '69 supercharged Dodge that is chased by the Feds across three states and several impossible situations. Barry Newman (no relation,) is the protagonist and the soundtrack has such notable giants of the sixties as Mountain and Bonnie and Delaney. There is an overall speedy atmosphere and the ending will blow your mind if you haven't seen it before. Directed by Richard Sarafin.

"Savage Messiah". Directed by Ken Russell, but this one was cracked out during his pre-excess creative period and as such, ranks as a good meaty drama about the power of love to create both headstrong euphoria and crushing depression. A must for aspiring sculptors and Russell buffs (if such a species exists).

Tuesday March 1:

"Ben-Hur". An epic in every sense of the word. Naturally, Charlton Heston plays the heavy, in this case the scion of a noble Jewish family, in Palestine, during the life of Jesus. In fact, the film is a reasonably sweaty version of the life of the Lord but the secular peripherals - such as the chariot race - overcome any elements of saccharine that may seep through the more, ahem, religious aspects. Millions of extras, it went \$5 million over budget and cleaned up the Oscars in '61 winning eleven in all. Probably the best of the epics, it should win the Orientation "sleeper" title. Directed by William Wyler in glorious technicolour.

"Catlow". All right - hands up all those who read Vonnegut, Heinlein, Agatha Christie or Ron Hubbard. Bet you also read westerns by Louie L'Amour (a pseudonym if I ever heard one). Catlow is based on one of L'Amour's many efforts and the plot is both simple and enjoyable. Stranger rides into town, stranger gets into trouble with everybody but in the end, all is well except for the baddies. Only Yul Brunner would seem right as the archetype loner with intensity to give away and the photography is something else.

"The Brothers Karamazov". A story from the pen of Feodor Dostoevsky. An early existentialist, Dostoevsky wrote this novel at the height of his literary power. The plot concerns the implications of patricide as carried out by two complex personalities who just happen to be brothers. Good for the cerebral cortex with throwaway lines to burn.

Note: Tuesday is an all day and night film session starting at 2 pm and going on for hours. As well as the three films described, there will be a serial and lots of cartoons. David Blythe of Film Soc has promised to bring back some unbelievable celluloids from Australia, and, I have just about got my hands on a copy of "Deep Throat". The screening times will be posted up at 2 pm in the foyer of the Maidment.

Thursday March 3 2 pm and 8 pm

"Dr Zhivago". Directed by David Lean, this film juxtaposes historical fact with probable fiction. For those of you still innocent enough to believe that love for a fellow person can transcend powerful political forces, the movie is a must. Set in the Russian Revolution, the cast reads like a Who's Who of English Drama. An excellent study of a society undergoing a brutal and far-reaching power transition.

"Final Programme". Based on the novel of the same name by Michael Moorcock. Moorcock writes grown-up fairy tales and is the sometime mentor of an English science-fiction art-rock musical commune called Hawkwind. However, this film touches none of these areas, but deals with man-in-the-street science fiction. Though set in the fifties, it is still as applicable today. Probably more so. R16.

Friday March 4 8 pm

"The Comedians". This time, Graham Greene wrote the book and a jolly good adaptation of the novel it is too. Dick Burton and Liz Taylor star (and I do mean star) in a story of intrigue and danger in the tropical paradise of Haiti. Greene's relative paucity of intellectual variety has been noted before today, but this time, God as a parachute has some appeal. A good one.

"Zorba the Greek". Cacoyannis, the grand old man of Greek drama directed the film based on the novel by Nikos Kazantzakis, the grand old man of Greek letters. Mikis Theodorakis, the Grand old man of Greek music dashed off the filmtrack and Anthony Quinn, the grand old man of Hollywood young Turks gives the best performance of his career as Alexis Zorba - the man no book could describe. The film is about the "take off your belt and rape the world" attitude as opposed to the stance of fulfilment through literature and scholarly deeds. Well, it is possible that there is room for both concepts, but the film weighs in heavily for the former. Alan Bates, through an obsession for Dante provides plot counterpoint of the nature just described, while Irene Papas, the Grand old lady of the vicious stare fills in somewhere. Another Oscar Killer with teeth.

Sunday March 6 - 8 pm

"Lady sings the Blues". A film about the career of Billie Holliday - blues singer and total woman. Diana Ross, as Holliday gilds the lily a fraction, but it is seldom her singing matches the searing power of the original. For all that, there is some fine music by Tamla-Motown session men and good photography. The story-line, which could easily have become thin and syrupy, actually holds well.

"Catch 22". If you don't know what this film is about, then I could not tell you. Alan Arkin, Orson Welles, Art Garfunkel and Richard Benjamin star in this brutally funny satire on the incipient insanity of warfare. Mike Nichols directed.

Tuesday March 8 - 2 pm and 8 pm

"That'll be the Day" and "Stardust". Two films, one a sequel, about the rise and fall of a young groovy rock star called Jim MacLaine (David Essex). The first film deals mainly with surviving the culture drought known as the fifties, while "Stardust" exposes the corrupt nature of the music industry. Both excellent with good music. Sizeable supporting roles by Ringo Starr and Keith Moon.

"In the Heat of the Night". Long before spades were supercool. Sidney Poitier wore shades and blue suits that cut ice. Now regarded as a 'Tom', Poitier receives little thanks for showing the way. However, this film marks the peak of his critical success and matinee idol status. Poitier, or Philadelphia's top homicide cop cracks open a murder in a good ole redneck town. Steiger, as the local Sheriff is too good for it to be all acting but in the end, even the Klan send their regards. Lotsa Oscars helped this one and Ray Charles provides the music.

Thursday March 10 - 2 pm and 8 pm

"Accident". If you thought that Bryan Ferry had nicked his new image as a man of indescribable charm and mystery from somewhere, then this film is a good place to confirm your suspicion. Dirk Bogarde, an admirable actor who has shored up far too many weasel-piss plots, shows off his class in a moving drama of passionate love and dirty doings in high places.

More fun than the last gossip you heard and probably ten times more valuable.

"55 Days at Peking". The Stars: Charlton Heston, Ava Gardner and David Niven. The Director: Nicholas Ray. The Plot: American imperialist interests crush the Boxer rebellion in China. The Action: Fast and furious. The time: 1900 (or thereabouts). The reason for making the film: Money. Actually, this is a rattling good yarn and for some reason, the exploitation of China is not touched upon rather than justified. Which is just as well. Well, I'm going to see it.

Sunday March 13 - 8 pm

"Bridge on the River Kwai". It's stiff upper lip all the way as Alec Guinness shows the sun never sets on English war movie cliches. In fact for a film of this genre, there is very little blood shed and a whole bag full of pithy one-liners. William Holden is the rough and ready Yank while Jack (Don't be so bloody stupid) Hawkins holds down the heavy slot well. Basically a thriller, I would be a fink if I told you the ending, so trot along and see it.

"Dr Strangelove" or "How I learned to stop worrying and start loving the Bomb." Peter Sellers does everything in this macabre little tale of nuclear warfare. Very much like the Ben Sitting Room, but perhaps a bit more savage. Directed by STANLEY KUBRICK, this is the last event of Orientation. It is also probably the best film of the fortnight. Timed to start after the Waves concert.

Dances: Four of them. On a Tuesday or a Friday Night. That way, you get to recover in time for the next one. Here is the lowdown on who's playing.

Tuesday March 1: "Hello Sailor". Stars of last year's "Decadent Seventies" affair, the envoys of ennui are now shaping up as a top class band. They oscillate between original material and other artists masterpieces. There is a very good chance of another band being on the bill. Keep your ears open.

Friday March 4: "Rough Justice". A band from Wellington with a reputation for playing good driving funky dance music. Oh yeah? The name arose out of a misunderstanding that some members of the band had with the N.Z. Police force. All the guys in the group have played with not a few name bands and we should catch them at their best before they tour Australia.

Tuesday March 8: "Hunter - MacCallum Band." Malcolm MacCallum has put out an album of low key music, but when he straps on his Fender then the lad can cut a thick rhythm as well as anybody else. So can the rest of the band and the added bonus of Red McKelvie on pedal steel guitar is worth more than the toss of a coin. See you there.

Friday March 11 "Th'Dudes" and "Stewart and the Belmonts". Th' Dudes were the winners of last year's Battle of the Bands, but make no mistake, they are more than teenybop. Funk is their bag and they will be playing to kill. Stewart and the Belmonts are old favourites around this institution, mainly because they are good musicians and they give their best. Could finish very late.

NZUSA



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BASTION POINT

THE people of Ngatiwhatua Tamaki Makaurua Orakei have repossessed the last remaining few acres of Maori land on Bastion Point. The continuing frustrations suffered by the Maori people in regard to their land rights over the last 150 years is evident in our determined efforts now to restore Bastion Point to Maori title.

For too long we, the Maori people, have tolerated broken promises, broken treaties, broken trusts and unfair legislation. The Government has ripped off the last portion of Ngatiwhatua land. Our physical occupation of Bastion Point is a declaration of the fact that we, the Maori people, will oppose the confiscation of any more Maori land, by force or by fraud, by fair means or foul. To this end, the Orakei Maori Action Committee will oppose the present sub-division plans announced by the Government. The Crown Title to this land is defective and illegal. We are not the squatters. It is the Govern-

ment that is squatting on Maori land. The land that belonged to the Ngatiwhatua included Coates Avenue, Kupe Street, Takitimu Street, Aotea Street, Paratai Drive and many other streets. Much of this land was under long term leases. At the expiration of the lease did the land return to the original owners? NO !! What happened? The Government took the land under the Public Works Act. This Act and the Town and Country Planning Act, are responsible for the taking of over 50% of Maori land. Often the Government has taken Maori land just for the hell of it. 66 million acres were once under Maori ownership: now only 1.5 million acres remain in their hands. To add insult to injury much of that land is hilltops, unproductive land, and wasteland. The Maori Land March in which my family travelled the length of the North Island, illustrated the overall situation throughout the land. Not only Ngatiwhatua have

been stripped of their land but also tribes such as Te Aopouri, Ngapuhi, Te Ararawa, Ngati Hine, Waikato and Ngati Pourou. The list is endless. The sad tale was the same at every Marae that "Te Ropu Matakite" visited. I am convinced that history will show that the unjust, improper, and inhumane treatment served on our Maori people has been imposed by the lawmakers, the power people, the government of their country. In addition the Government is trying to bribe our people to compromise. So far as Bastion Point Ngatiwhatua land is concerned we will not be bribed. We will not yield. Our stand is a stand of honour, a stand for justice. The Government can talk of legal title, but they can never morally, rightfully, or in the name of justice possess title to Bastion Point, the last of Ngatiwhatua land Orakei.

J.P. Hawke



Ngati Whatua Tangata Whenua



John, his son John-Lee and Carlos, sitting in the back, during the Christmas holidays, when the camp was being established.

Pearl, with the help of other women, organises the cooking, and obtaining of food from the warehouse, for Base Camp.



The 4 acre garden contains mainly kumara with smaller quantities of most other vegetables. Eddie Hawke is planting spring onions.

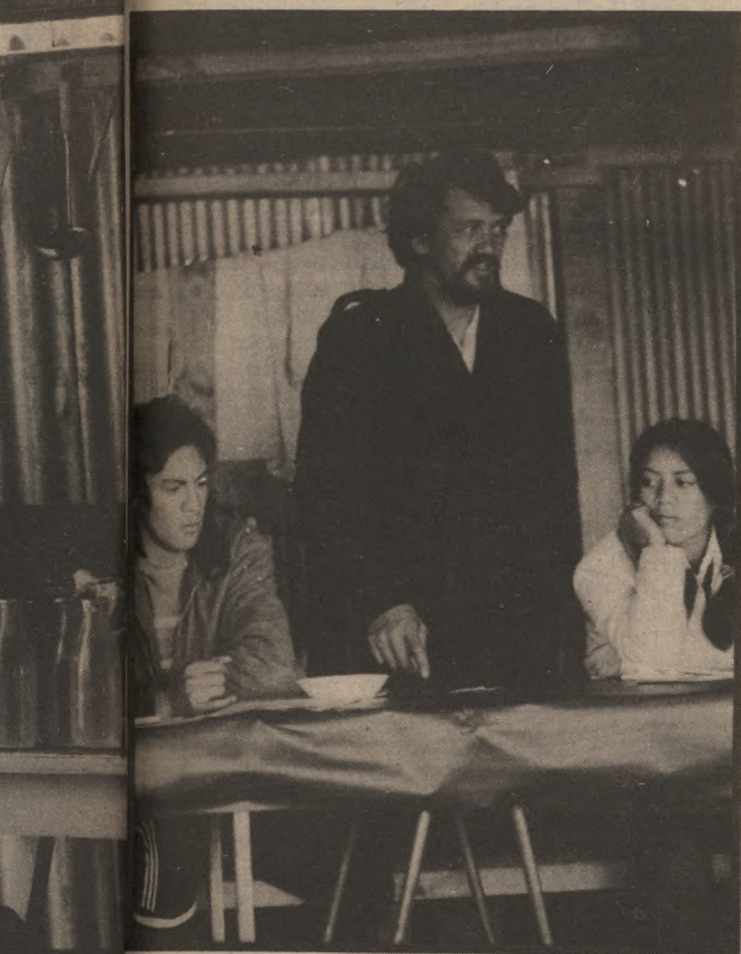


Whina Cooper giving words of encouragement to the workers in the garden.

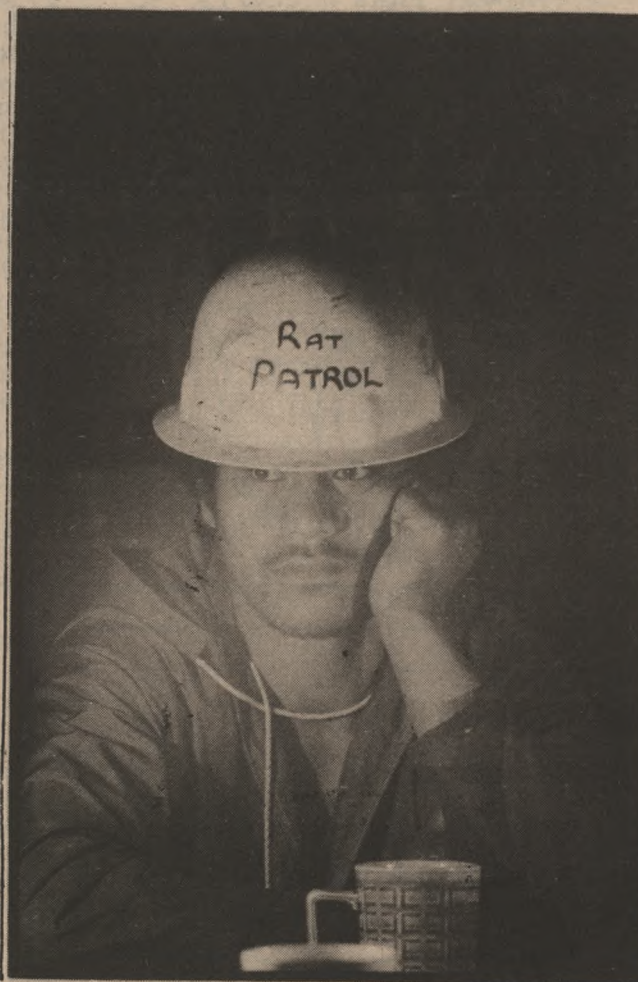
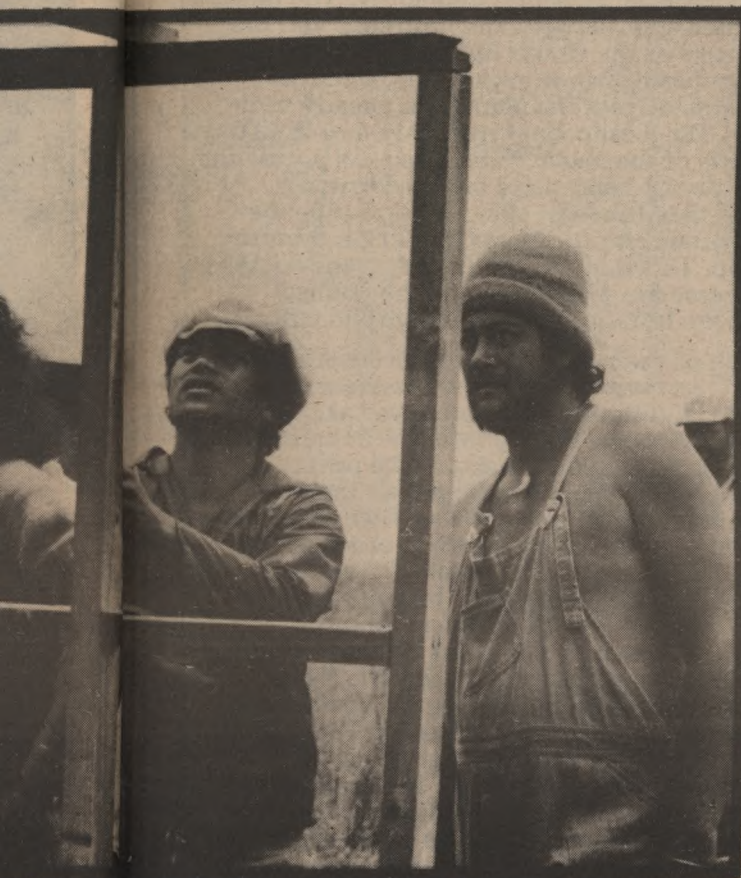




Steve Turner, leading two members of his gardening gang, Tally and Harold, from Camp One to Base Camp where more land was being cleared for the garden.



At regular general meetings, Joe Hawke, organiser, reports back on his dealings with unions and Government officials. Also discussed is the day-to-day running of the camps.



Sam of the Rat Patrol. The camps security functions in 5 shifts from 10 through till 6 in the morning. This is to ensure against vandalism or any other intrusions during the night.

Bill, Barny, Sam & Dilworth making additions to the cookhouse. Building supplies are donated.



A young supporter helps gather firewood for a barbeque to raise funds for 'tent town' during Bastion Point Festival.



Puipui Hawke, finishing the handles to a flax kit. Some of the older women have been teaching the younger ones the skills of flax weaving. The kits are raffled to raise funds for the camp.

JAN GEARY

The Landgrab

THE story of the alienation of the Ngati Whatua land is not a pleasant one. Contrary to the popular belief that dealings between the races have been conducted fairly, it demonstrates that successive governments, from 1840 through to and including the present one, have had few scruples about the means used to separate the Maori people from their land. The Ngati Whatua, formerly the owners of the entire Auckland isthmus now have only the land they have occupied at Bastion Point.

In 1840, over 3,000 acres were sold to the

government for goods worth about 200 pounds but with an agreement that 10% of the price of any future resale of the land by the government would go to the Ngati Whatua. The following year the first 40 acres were sold to settlers for a total of over 20,000 pounds. The Maoris never received their 10%. By 1855 the Ngati Whatua retained only the 700 acres around Okahu Bay and even that was slipping away.

In 1858, 5 acres were given to the Crown as a site for the establishment of a church, a cemetery, and a school, none of which were

ever established. In 1869 it seemed that the land had been made secure when what remained was declared by the Native Land Court to be "utterly inalienable to any person in any manner whatsoever." However, in 1898, the Court changed its mind and to facilitate the purchase of the land by the government, arbitrarily divided it into individual titles.

Meanwhile in 1859 the government had taken about 20 acres for defence purposes during the first Russian Navy scare. It was agreed that the land would revert to the Ngati Whatua when it was no longer needed for defence purposes, however, when, in 1916, the owners tried to force the government to honour this agreement, the land was taken under the Public Works Act. Two other blocks of land were taken for defence purposes at the same time. The owners, both Europeans, received between them a total of over 18,000 pounds compensation. The Maori owners received nothing. Over the years, most of the remaining land was slowly lost, despite a campaign to have it declared inalienable. Ironically, the cost of this campaign was a cause of more land having to be sold. By 1940 only 12 acres of Maori land remained.

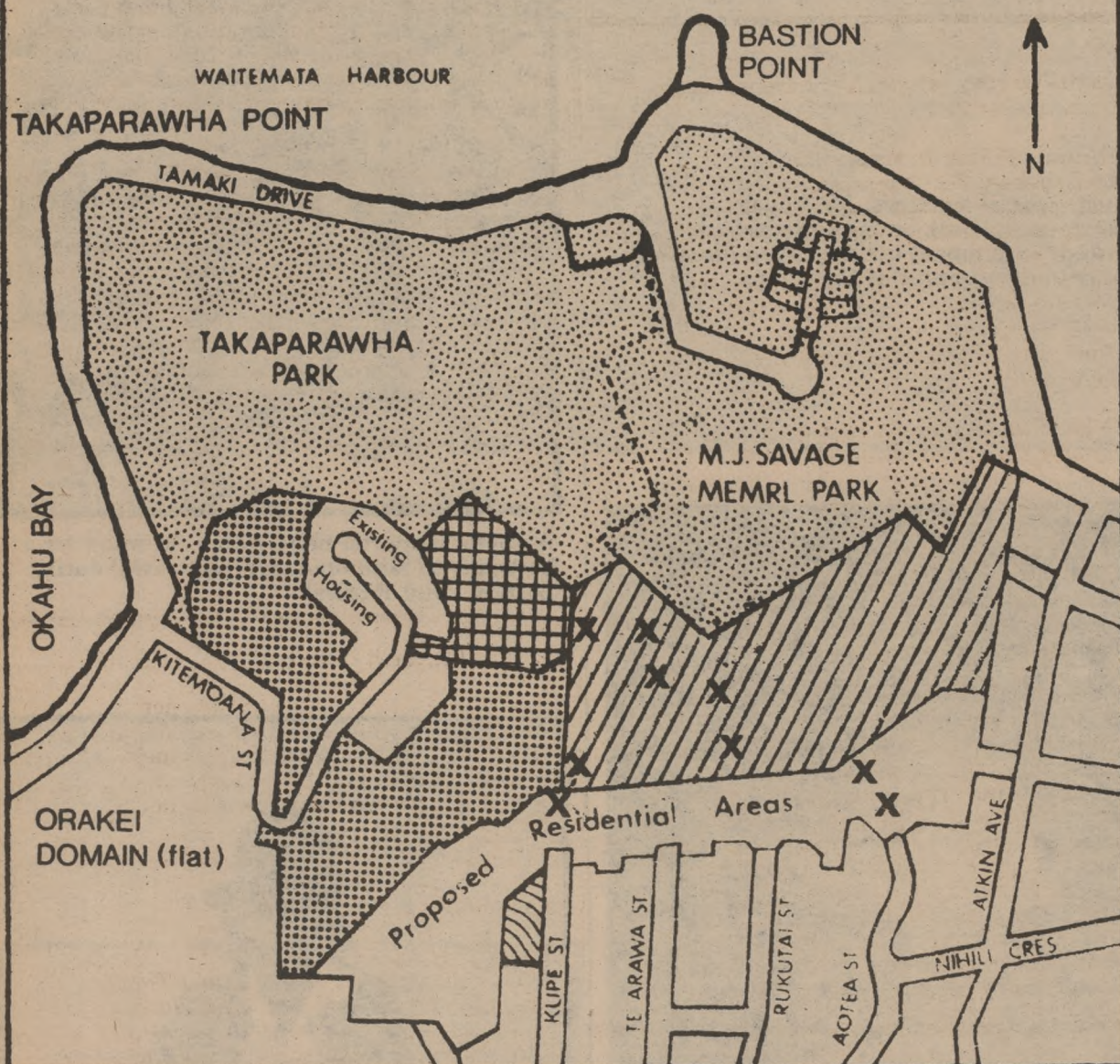
Following the election of the first National government in 1949 the land grab entered its final stage. By 1951 all the remaining land had been compulsorily acquired and a campaign was waged to move the remaining people to the state houses on the hill at the Bastion Point end of the bay. In at least one case a family was induced to give up its interest in the Marae in return for a larger block of land elsewhere, which was in turn compulsorily acquired the following year. In December 1951 the meeting house was burned down and the remaining houses bulldozed flat, in some cases apparently complete with the occupiers' belongings. At the same time the government promised to build a further 10 state houses (there were already 28), to accommodate the people being forced off the Marae. They were never built. Although the National Party was elected with a policy of encouraging state tenants to purchase their houses, this was apparently not meant to apply to the dispossessed Ngati Whatua. Only in 1976 were they given permission to buy their houses, and even then, with no consideration given to the \$500,000 they have paid in rent over the years. In retrospect this rather miserly offer appears to have been little more than an attempt to butter them up in preparation for the announcement of the Bastion Point development plan which the government was already hatching.

Now, in 1976, the Ngati Whatua are fighting back. Over the New Year the occupation of the land by the local people and the "Green Ban" imposed by the Auckland Trades Council thwarted the Government's plans for development of the area. Since then, the two protest camps on the site have grown into semi-permanent townships and support for the protest has come not only from a variety of local community and political groups but also from Maori communities throughout the country. Representatives of the protestors have spoken to large numbers of meetings and, consequently, support for the protest is still growing.

Meanwhile, the government seems to have run out of tricks, following the failure of its attempts to divide the local Maori community. The much publicised split between the protesters and the supporters of the Orakei Marae Community is less significant than it might seem, since disenchantment with the Marae was already widespread. The local people elect only 4 of the 16 members of the Marae Committee and accuse the committee of being more oriented towards tourists than the local community. Inside the main entrance to the Marae building is a souvenir shop. This is in direct contrast to the scene on the protest site where many of the younger people are learning Maori language and culture.

Much of the media attention in covering the protest has been directed towards the notion that the land should all be preserved as public open space. Local body politicians in particular have been attracted to the idea, the prime attraction of it being that it enables them to sound liberal while also allowing them to effectively sidestep the entire question of Maori land rights. It is not really the point of the protest that the land be preserved to become at some future date the "Sir Dove-Myer Robinson Memorial Domain". The point is that it should be returned to its historic owners the Ngati Whatua, to be used as they see fit. Visitors and supporters are welcomed at Bastion Point. Even if you do not feel you have a great deal to contribute, there is certainly a lot that you can learn by spending a couple of hours, or even a couple of days there. If you do wish to help in any way, contact Joseph Hawke at the camp site or phone 581-436.

Bastion Point carve-up



BASTION POINT MAP

- | | |
|-------------------------|---------------------------------------|
| Existing reserve | existing marae |
| Reserve to be added | Land subject to further consideration |
| Proposed Youthline site | tent village and cultivation |

The map

THE total area of the land involved is about 24 hectares. The proposed subdivision would cover 8.3 hectares of this, although, at this stage, the City Council has only given the go-ahead for 0.08 of a hectare. However it would be difficult for the Council to refuse approval indefinitely for the rest. The land subject to further investigation is the area the government would have us believe is destined to hold future Maori housing. Previous government promises of this sort however have never been honoured and a degree of scepticism seems warranted in this case also. It is planned to sell the sections in the subdivision by public auction, and on this basis they would almost certainly break all existing records for real estate prices in the Auckland area. Most of the area is either flat, or as good as flat, with only the part at the

Mission Bay end on an appreciable slope and even that faces the sun. From most of this land it is possible on a reasonably clear day to see the Coromandel Peninsula. Even the old state houses in Kupe and Kitemoana Streets, which are either further from the sea or on the shaded Western slopes with less spectacular views, are valued by the Government at up to \$40,000. The land to be added to the reserve is also largely flat although it does include a gully at the Mission Bay end. Just as Paratai Drive was designed as the elite garden suburb of the late 1920's Bastion Point would become the elite parkland suburb of the late 1970's. The protesters have two camp sites on the land. The larger one, Base Camp, guards the unsealed access road that runs off the end of Kupe Street up to the Marae and then runs into Kitemoana Street. The other guards the Mission Bay end.

All Dances are system and lig

The concerts

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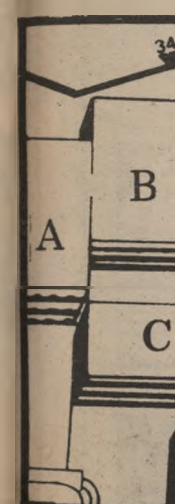
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All Dances are held in the Cafe, and a special PA system and light show is being hired.

The concerts

Tuesday March 1: "Living Force". Led by Harvey Mann, Living Force are a cult band who play their own material. Most of the members of the outfit are influenced by Eastern philosophy. They stole the show at the Waikino Festival and on Tuesday afternoon you can see why.

Tuesday March 8: Jazz Concert - "Dr. Tree". Dr Tree are really jazz-rock, but who is into labels anyway? Though really an escape for the various members who depend on restaurants and the like for a living, the music is good and at times inspirational. They play a combination of new jazz a la Weather Report, Herbie Hancock, John MacLaughlin, and their own compositions. Frank Gibson Jnr, has been Auckland's most impressive drummer for years, and with a bit of luck Tui Timoti will show off some of his excellence as a guitarist.

Wednesday March 9: Folk concert. Folk music from about six solo singers and the group "Tattyvogel". Tattyvogel play in the style of Fairport Convention and Steeleye Span.

Saturday March 5: "Hello Sailor" in concert. Just that. An evening of lowkey sounds that mean more than they say.

Saturday March 12 &

Sunday March 13: "Waves" in concert. They're back, and what's more they are the closest thing to a main attraction that we are prepared to bill. Perhaps this year they will make it to L.A., but until then, one of the best sound-systems in Auckland, and our very own Maidment Theatre should combine to produce two evenings of excellent music. If you feel like making sure of a seat, then pick up a booking ticket after we announce their availability.

Monday March 7: Poetry Reading.

Readings from Jon Adams, Herman Gladwin, Russell Haley, Mike Morrissey, Bob Orr, and Tony Beyer. They will be reading extracts from 'Crow' by Ted Hughes, and a selection of their own work. In a first for Auckland, the readings will include accompaniment by the super-space Synthesiser Ensemble, featuring Noam Chomsky on Fantasy Organ.

Wednesday March 2: Clubs and Societies Combined Evening. I do not know why this was such a success last year, but if any of that mood is recaptured, then it will be good just to turn up and bathe in the late summer evening chic. From 7.30, a 60 piece symphonic band will play music for your delight and delectation. At 9.00 pm a square dance band will tune up and pump out a few jigs and reels. Actually, they really play olde English square dancing but the result is the same.

Inside, in the rooms of the Student Union, there will be a multitude of activities by the various clubs and societies that our beloved association is pleased to call their own. All in all, a night to remember

Tuesday March 8: International Women's Day. A plethora of things by, for and about the fairer sex. The Little Theatre will be the main venue for the day from early afternoon to late evening. There will be a lunchtime forum in the Quad on Feminism. There is a very good possibility of a women's band doing a spot. At 2 pm, there is a seminar on "Feminism - what its all about?" in the Little Theatre. At 7.30 is a "Celebration of Women", with music, drama, films, poetry.

Monday February 28: Bruce Mason - "Solo Cycle". Bruce Mason is New Zealand's most prolific and consistent social satirist and the Solo Cycle is his best known work. These two shows signal the end of a season at the Maidment that has impressed the critics and delighted the patrons. It is on the first day of lectures so don't miss it.

Other events worthy of special mention, just in passing you understand

Peace Forum: Friday February 25 and Saturday February 26. A symposium with distinguished speakers on the poser - if peace is so desirable, how come those nasty little bureaucrats at the top of both power structures don't like it? Or, why are they running little wars everywhere to develop weapons that would be of no use in a nuclear war? Or even more improbably, how long before we find ourselves with foreign troops here.

Merritt's Mad Masterpieces: The actual plans for this particular lunchtime activity are cloaked in secrecy and no forewarning will be given, except to those in the know. Suffice to say, that behaviour that is either blasphemous, indecent, obscene, lascivious, smutty, decadent, revolting or passe will almost inexorably ensure. Wear no clothes that will show stains or marks. There may be a raffle with a few items of, shall we say, unusual interest.

Pseud-Soc: A society dedicated to the proposition that it is not what you do that counts, it's where your head is. Members are encouraged to indulge in metaphysical speculation that can only be called suspect. Naturally, such a state of befuddlement can only arise from an especial way of altering consciousness. If you can follow what I have said, you're already a member and we at General HQ earnestly await your arrival. Starts the first Wednesday of term, in the mid-afternoon. Go on, skip that lecture and join the in-crowd at the Rudman Gardens Cafe. There will be a waiter and gypsy violinist on hand

Forum: Get-up-and-pretend-you-have-something-to-say-time. There is a little microphone, and a podium and all the contentious material in the world to sound off about. This year, it looks like a good time for poets and disgraced MP's. The first forum of the year will be a bipartite affair with Lisa Saksen and Michael Shasky of NZUSA, and, Margaret Crozier of the Values Party. Don't smoulder, get up and rave. See if they notice. Every Thursday, always

Conservatorium of Music concerts: Every Friday at 1 pm. in the Maidment. This is a regular affair, and the University Music department enjoys considerable respect in the big bad world past Albert Park. All the players are students or teachers in the Conservatorium.

Cirrus concert. Whoops, I nearly forgot. Dave just had to have a concert by the sort-of Yes/Pink Floyd Incredible String Band type musicians. Friday March 4 at 6 pm in the Maidment.

The Pro-Muldoon, pro-police March. Don't know about this one, but I think that there is evil afoot and that all is not what it seems. In times of great national disasters, the need arises for a man not of straw, to guide our collective destinies. Such a man is our beloved PM. March in solidarity for our way of life and the safety we enjoy from impure thoughts. 1 pm on Monday 7.

Pooh Soc: Midnight Torch Reading and Burning of books by Gentile Philosophers. Solar system premiere of the latest work by Robert de la Onanosio de Mercurioso Solez "I Remember Nuremburg" or "How I always wanted to be a real poet, but stuck to throwing mud at other peoples compositions". This event is NO JOKE. Patrons are requested to bring a torch and a complete lack of literary discrimination. There will be lesser lights read, and ad lib could be more than helpful in the ... later hours. By the way, the torch should be one that can burn fiercely.

Labour Club: You name it ... they are here to talk about it. A whole brace of speakers from New Zealand's leading Opposition Party.

Premier University Screening

More Decadent than Naked Decameron
More Trend-setting than Chien Andalou
More Private Jokes than Aristophanes
More Banal than the Carry ons
More soft porn than Window Cleaner

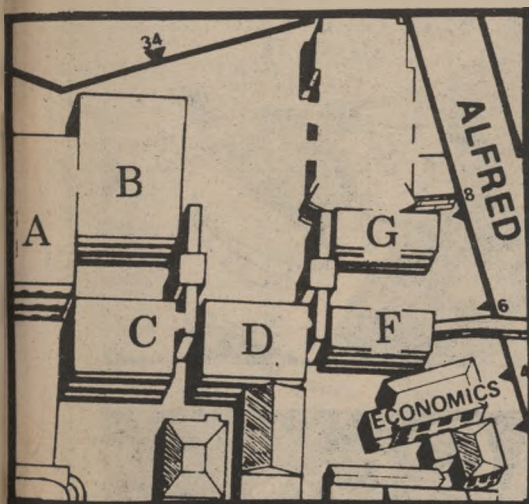
Crawling out of the Kauri comes

"CIRCADIAN RHYTHMS"

Here's what the critics say
"A complete disaster" Eketahuna Times.
"No commercial potential" Phil Warren.
"A masterpiece" Mrs Blyth (no relation).
"The only film making living in NZ who may conceivably be possessed by genius" Jay Cocks.
"Shitty" The general public.
"I fell asleep in the dirty bits" Fred Dagg.
"Not a film, more like a sublime trip into the deepest reaches of the consciousness not to be missed" David Blyth's girlfriend (no relation).

Starring a cast of complete unknowns, directed by (who else) David Blyth and cut together with a pair of scissors and a razor blade, Circadian Rhythms looks a sitter for the top slot at Cannes. Direct from a sell out season at Kings Cross, watch for the poignant intensity of the auto-erotic scene

Maidment about 8 pm Tuesday March 1



A.	Cafe Extension	-	Ground	D	Lower Common Rm -	1st
	2nd Hand Bookshop -		2nd		Upper Common Rm -	2nd
	Functions Room	-	3rd	E.	Gym	
B.	Cafe	-	Ground	F.	Women's Common Room -	1st
	Old Grad. Bar	-	3rd	G.	Room 141	1st
C.	Studass Office	-	Ground		Room 223	2nd
	Room 204	-	2nd			
	Room 202	-	2nd			

ARA BUS CONCESSION (half-fare)

NZUSA

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Top floor Student Union Building Mon-Fri from 11.00am to 5.00pm



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The Maidment Arts Centre

THE Maidment Arts Centre - incorporating the Kenneth Maidment Theatre (the Old Maid) and the Little Theatre - stands opposite the bookshop in the student union. The two fully equipped theatres seat 443 and 150 respectively and, since the opening of the centre early last year, have been used extensively by both university and outside groups. The Old Maid was the venue for concerts of every kind, drama, political lectures, films and modern dance, while the smaller and more versatile Little Theatre lent itself to experimental visual exhibitions, drama workshops and other arts events.

This year Ros Clark, the Theatre and Student Activities Manager, hopes to widen the scope of theatre events even more, and in particular to encourage greater use by student groups and individuals. Last year's workshops will be resumed under the direction of MAC staff and tutors. The enrolment fee is only 50 cents for weekly workshop sessions which are held on Fridays from 6 till 8, starting March 11th.

In addition to the workshops, which have produced such sell-out successes as the children's Christmas play, Ros intends staging regular Wednesday lunchtime arts events in the Little Theatre. Student groups or individuals will be given the chance to perform without the financial pressure of hire charges that prohibit experimentation. A regular audience will be seconded to attend every week's performance, regardless of its content, and will be expected to comment on the act if called upon. In return these quasi-critics will be offered a free pass to other theatre events during the week.

Involvement in the theatre is not only possible on a performing level. There is always a need for people to sell tickets, rig lights, design sets or

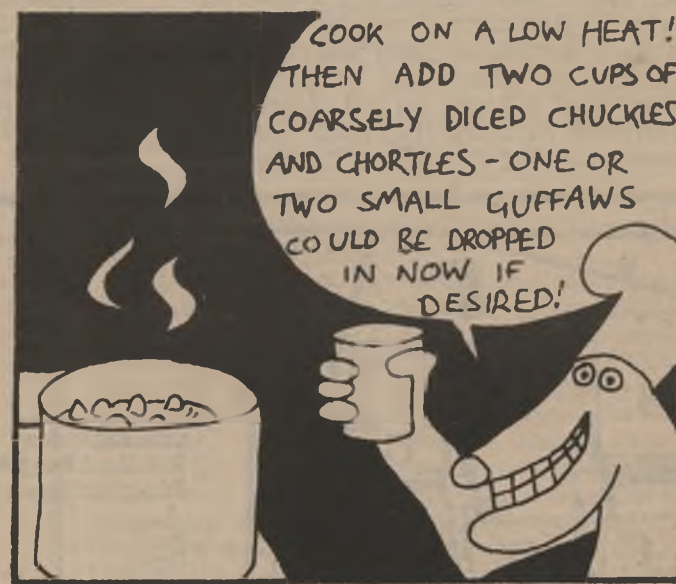
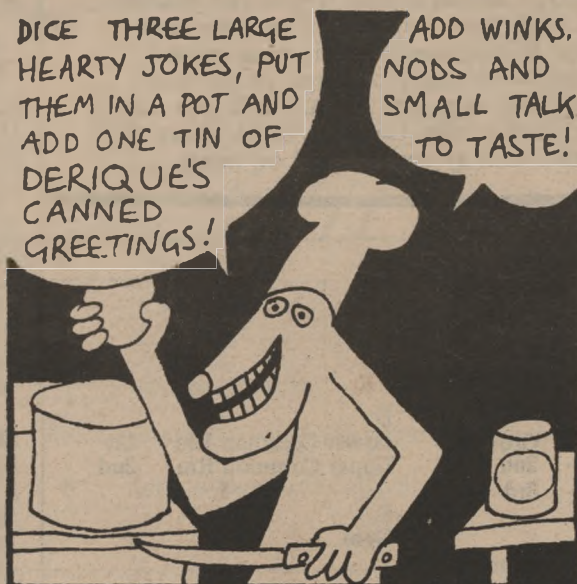
even clean up afterwards. But even more important to the continuation of a living theatre on campus is the participation of an audience. The variety of events in the theatre is so wide that it is virtually impossible for students not to find something at some time to interest them,

whether it be chamber music or the latest Flicks movie screening (at a very cheap rate). This is a student theatre your theatre. Use it! For further info on any of the above and more, contact Ros Clark at 30-789 ext 52/62, or in her Studass office.



Jan Geary

ADVENTURES OF AARON!



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So ya wanna be a rock star, son? Like those local lads made good? Y'know Split Enz. Sold out concerts through the land. Means money and a life of luxury, right? Ya betcha boots boy. And what about those sharky entrepreneurs with the flash rental cars and expense accounts? Ya wouldn't mind a splash at that either. Or for the more humble, a seat at the ringside as a muscle-bound roadie. Ya could pick up the excess women and the glitter tends to rub off, right?

But why those tired faces as the slagged-out seven flew off to the States for more of the good life? Could it be that all is not peace, love and brown rice in the life of a rock'n'roll star? For all you aspiring tight-panted sex symbols of the stage we present a fly on the wall account of the Split Enz tour, complete with meals in greasy spoon cafes and pics of the Bluff.

SO YA WANNA BE A ROCK 'N' ROLL STAR

SPLIT ENZ arrived home from their Australian tour on Christmas Eve - a nice family touch don't ya think? But before the Christmas pud had cooled they were back in Sydney for two shows to mark the Year of the Seven. In Auckland again they took it easy for a while. Y'know ... writing new material, checking out the old haunts and new bands, and swimming in the Parnell Baths - typical superstar pursuits. Rehearsals began a week before the tour but the Epsom neighbours of the rehearsal hall were unappreciative of their attempts to learn *Sugar and Spice* and *Jamboree*, which left little time to rehearse the standards. The holiday was soon over, and the tour was upon them.

With Split Enz travelled the four members of their support act, two men to handle the P.A. (the only piece of equipment they hadn't brought with them), two more for the lights, their own stage crew of two, which was supplemented by unpaid NZSAC helpers in each centre, their New Zealand tour manager, almost-past NZSAC director, Bruce Kirkland, and the band's personal manager and numero uno organizer, John Hopkins. In all a menage of nineteen in need of accommodation, transport and orange juice in the morning.

The tour began January 16th when the boys flew to Wellington, where they were met at the airport by press for that most glamorous of rock'n'roll star pastimes - photographs ("Look zany, boys.") Following that they were presented with five hours of do-what-ya-like on 2ZM. This is when Split Enz came into their own and Wellington shook to the sounds of *Incense and Peppermints* and that great Kiwi classic *Wheel of Fortune*, a highpoint of the tour according to the lads. Then it was back to the hotel for a nap before a 10 a.m. press conference after which

they flew to Christchurch for more needling by the journos. Still later that same day ... another question and answer session in Invercargill before settling down to muesli before bed.

Meanwhile, behind the scenes (yes, it's back to those Brandoesque archetypes, the roadies) the road crew drove a seven ton furniture truck and mini van from Auckland to Invercargill for a "bump-in" at 10.30 a.m. on January 18th. Five tons of gear (more than could be crammed into the largest hire truck available) was set up in the Civic Theatre in Invercargill. The seven waltzed in for a sound check and, presto, that night the tour as such began.

But haven't those of you who practise frantically for the big day of the Easter Show Talent Quest always wondered what the stars do when not gyrating on the stage of the local town



Jan Geary

hall? I mean, are those stories of television-smashing orgies really true? To satisfy those curious minds we take you even further into the lives of the silly seven with a glimpse at their sojourn in Wellington.

I found Split Enz lounging in the tele room of an unnamed private hotel in Mt Victoria. A quite untypical abode, they explained. A nostalgia trip to relive the days of Arts Council tours. They'd arrived that morning but the first concert was the following night, so what do ya do on a cold Wellington night when you're split enzed? In spite of their common bond of mentality the band are a diverse bunch. Those rousabouts Eddie Rayner ("Bowling the maidens over") and newcomer Malcolm Green were rooting for a visit to the local Musicians' Club. Tim Finn, Robert Gillies and Noel Crombie were hanging out over coffee cups and Ellery Queen,



Jan Geary

quite undecided whether this was indeed stardom. In the corner sat Jonathan Chunn sorting through the press clippings (to show the grandchildren), while Philip Judd was being wined and dined in a ritzy restaurant. A typically laid back evening ending in early nights, or conversely a little jiving with the local musos.

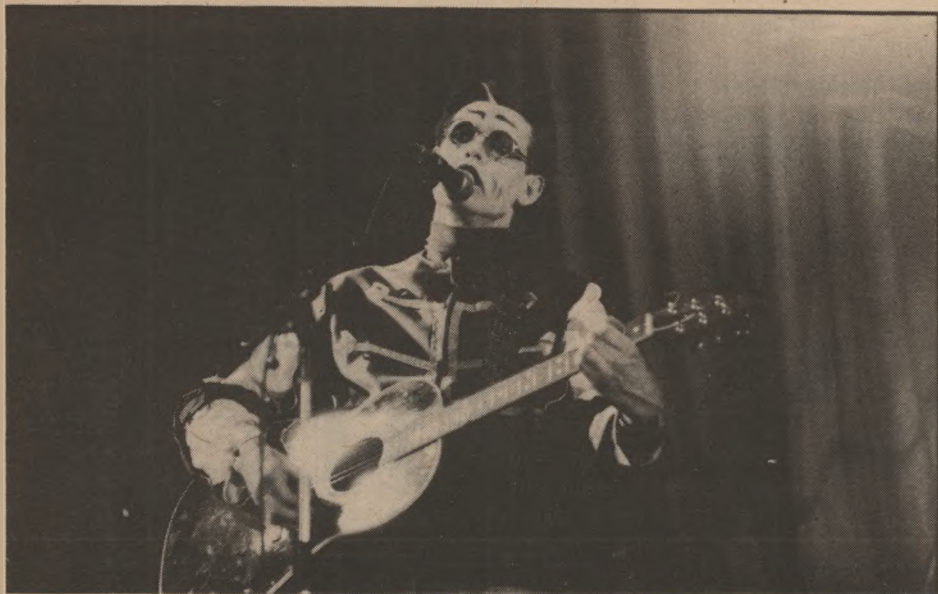
Noon the following day our boys are sitting in the sun. Not under the bouganvillea at some classy pub, but surrounded by make-up stained costumes airing in the back yard. A simple scene of domestic leisure to warm the heart of any rock'n'roll star's mum. Lunch followed in one of those delightful Greek restaurants that have made Wellington the culinary capital of the nation. Then the perennial problem sets in. Boredom, the curse of success. A bit of a wander round the city on a Saturday, the decision not to go body-surfing at Lyall Bay and the hours before the sound check are idled away.

But you're still not convinced. You've read your Rolling Stone magazines. You know that the performance is worth the grind and the after-the-show-good-times more than equal the sweat of the stage, right? What a release to get backstage and be inundated with relatives, disc jockeys and primary school buddies that you scarcely recognize. And then the beer's all gone because you've had to get that make-up off so as not to scare the folks. Or, as in Auckland, there's a party thrown for you by your more than generous recording company (Mushroom Records). Looks like hundreds from the door of the Grafton flat, but there's something about a rock'n'roll star. Few people speak to them in anything more than an idolatory way (yawn).

And the road crew? They're "bumping-out" till well into the morning and sweating the gear into the truck with the help of those angels the Arts Council helpers. And if they do make



Jan Geary



Jan Geary



Jan Geary



Paul Gilmour

it to the party, chances are there's not even a cold beer, let alone any loose glitter floating about.

And then it's Sunday and it's over. But only for as long as it takes to fly to L.A. and then it's limousines, Sunset Boulevard and singing it all across the U.S. After six weeks of spreading the word from San Francisco to New York Split Enz will return to England to record their second album, possibly under the auspicious direction of Steve Smith (producer of the last two Little Feat albums) or Ken Scott of Trident Studios who handled Bowie's *Hunky Dory* and the Supertramp albums. And after that? More tours, more hotel rooms and still more beating their heads against the wall to entertain the masses.

And now you ask ... why do they do it? Can't be for the money which drains into costs and recording company contracts. Can't be just the lure of the spotlights and greasepaint. You paid your \$5.50 and it's for you that they prance and croon. It's just for you that they loon about. What a pleasurable existence, just waiting for the end of interval when the insanity can be aired

Nicholas Dorset



Calculators for students who will graduate and for graduates who will study further.....

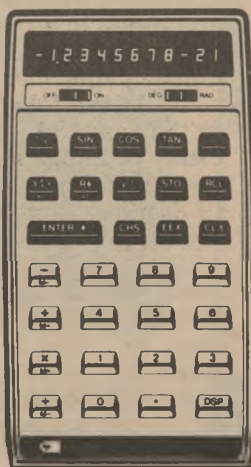
Low-cost HP-21 the student calculator

The pocket-size HP21 is your ideal study tool - the key to examination success because it helps you grasp concepts easier by eliminating tedious calculations.

- For school students the HP21 solves problems in trig, algebra, geometry, calculus, physics, biology and other sciences.
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HP21 features rectangular/polar conversions, an addressable memory, and many hard-wired functions including trig, logs (natural and base 10) etc.

Buy an HP21 with your books. At \$140* it's your best insurance.



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HP21 and HP25 calculators with RPN logic are ideal teaching aids to keep your lessons flexible and personalised. With HP21s in your class your students will progress faster through new concepts and through set problems. The HP25 allows you to teach programming and tailor complex formula-based problems at will.

Programmable HP-25 the graduate calculator

You can easily program your pocket-size HP25 to solve the types of tedious complex problem you face as a graduate in maths, science, engineering, economics or accountancy. As a senior student or engineering technician you will face these problems too. If you study further, your HP25 goes further. It's a long-term investment.

The HP25 is applications oriented... you simply key-in the formula and concentrate on the input data.



The HP25 features 72 built-in functions, 8 addressable memories, 4 memory stack, etc. At \$250*, it's unique value for money.

HEWLETT-PACKARD HP21 and HP25 professional calculators come from the firm who began in 1939 and today sell more than 3,000 quality products designed and built for the world's most discerning customers. More than 700,000 HP pocket calculators have been sold since 1971.

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- PALMERSTON NORTH:
G H Bennett & Co Ltd Tel. 83-009
- WELLINGTON:
Sweet & Maxwell Ltd Tel. 728-639
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Stoke Radio & TV Ltd Tel. 79-369
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*Subject to change.

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New!

Now also the HP-25C with permanent non-volatile memories. Switch it off and the memories retain data and program. Price \$350*.

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Take it easy

IT'S about four inches wide and six deep, it's rather more silver than white. When you open it up all it seems to contain is a photo portrait of Jackson Browne. Remove the photo, held in place by a paper-clip, and underneath, in a neat grey type-face is written:

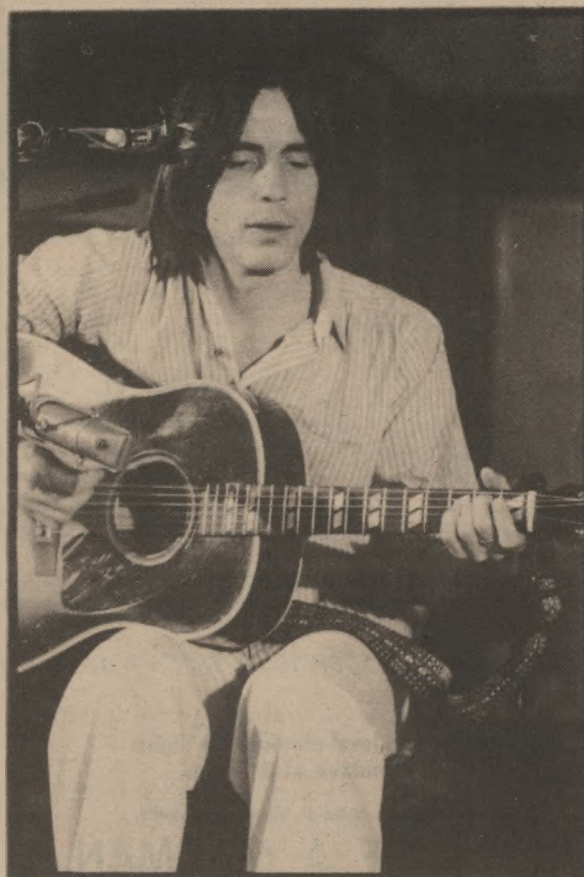
Jackson Browne, David Lindley and WEA New Zealand would like to invite you to a singular and extraordinary concert to be held in the Radio New Zealand Radio Theatre in Durham Lane, Auckland, at 3 pm on the afternoon of Monday 21st February. This is literally a once in a lifetime invitation and we sincerely hope your presence will render itself forthwith.

Amidst all the hoopla about Bruce Kirkland's involvement in the presentation of the Split Enz tour, people overlooked the cancellation of the next promotion he was to have undertaken - a week-long tour by Jackson Browne and his band. The tour, which was due to open in Auckland a week ago, was called off as part of a general reduction in the singer's schedule. Whether for reasons of guilt, record company pressure, or a shrewd eye to his good name, Browne turned on this little press show for three hours on a free afternoon between L.A. and Sydney.

It would be impossible to describe the afternoon in terms of a concert review. The Radio Theatre was filled by some 150 of the kind of people who always get to see this kind of thing - Jackson Browne fans for a day - complete with the latest issue of T-shirts and a sharp eye out for whoever has the grooviest pair of jeans on. The performers actually on the stage, Jackson Browne and his long-standing guitarist, fiddler

and off-sider David Lindley, sauntered onto the stage and proceeded to tune instruments, discuss microphones and decide what to play. A quick trial run through a few harmony parts and they began.

What happened thereafter will never appear on the 12M radio show they taped of the event. From more than two and a half hours of recording they will doubtless extract 30 minutes of music and a little light patter between numbers. In fact, to adequately capture the actual ambience (acknowledgements to Rolling Stone) of the show it would be necessary to play back footage of the general pleasure produced by Dave Calder's timely gift of two bottles of beer to replace the BCNZ's Coca-cola, or of the enthusiasm and reverence with which they tackled three Warren Zevon songs in a row. David Lindley visibly warmed to his rare role of equal front-man and by the middle of the show -



Photos by Francis Stark



when I finally got the camera working - he was demonstrating considerable skills as a raconteur, and mimic.

The Jackson Browne songs which I had come to hear, paled rather in comparison with the pleasures of watching the two of them at work together in the kind of club-atmosphere that they obviously enjoy. The delivery was scarcely perfunctory but all the same one could hardly blame Browne for feeling less than fully committed to the material in the complete lack of atmosphere which prevailed. Interruptions for change of tapes, asides about the perils their instruments faced in the hands of Air New Zealand, sudden recollections of what had happened at the party the night before and semi-public reminiscences about previous shows together effectively prevented WEA's little media bash from ever really getting underway as a formal concert. Instead the chosen got a tantalising glimpse of the delights of the club atmosphere and the horrors which bathtubs like the town halls of New Zealand impose on essentially personal performers.

I would still sell my grandmother to sit in the front row of a real Jackson Browne concert, but I wouldn't have missed an afternoon of messing about with him for the world.

Francis Stark

Craccum

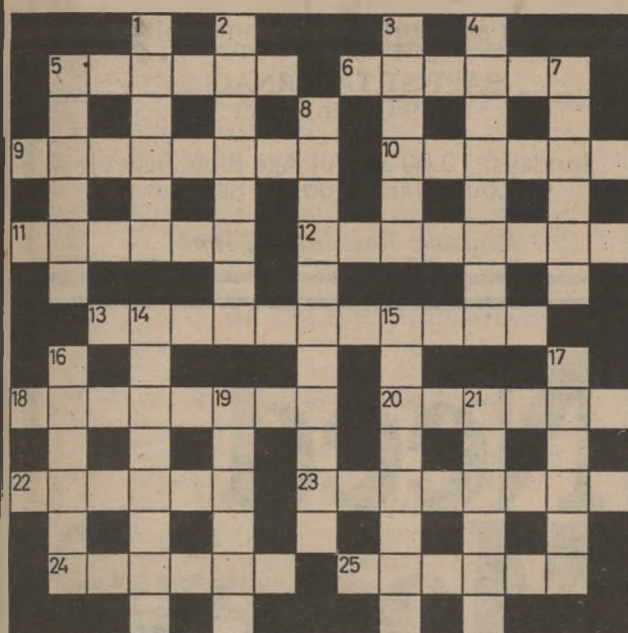
CRACCUM is registered with the Post Office as a newspaper. It is published by the Craccum Administration Board for the Auckland University Students' Association, Private Bag, Auckland; typeset on the Association's IBM machine; and printed by Wanganui Newspapers Ltd., 20 Drews Avenue, Wanganui. Opinions expressed are not necessarily those of the Editorial staff, and in no way represent the official policy of the Students' Association.

Whodunit

Editor Francis Stark
Assistant Editors Louise Chunn
Jill Ranstead
Don Mackay
Technical Editor Rod Macdiarmid
Photographer Jan Geary
Advertising Manager..... Anthony Wright

These credits are going to be too short to include all those who have helped the Editor assemble his very first newspaper but, here goes. Derique drew the cartoon, Jan did the Bastion Point photos, Split Enz sent us some holiday snaps, Don did all those fiddly little news stories that everyone hates writing, Simon found the Poem, Barbara and Mel typeset, John delivered it to you, and you read it. Oh, yes, I took those super Jackson Browne photos with Brian's camera Well done, Brian!

Crossword



ACROSS:

5. They run along by the sea. (6)
6. Seem to have a paper. How odd! (6)
9. Strong man's equipment not suitable for the church tower? (4-4)
10. Way to break something to get the message! (6)
11. Means of entry for a fit of rage? (6)
12. General woollen jacket. (8)
13. Leaves to be caught by this. (3-8)
18. Such a question has no practical answer. (8)
20. Sherpa turns to make a common expression. (6)
22. Repeater imported from America. (6)
23. Helped a silly person to make strange diets. (8)
24. It's taken down to bring up something dangerous! (6)
25. Point out there's nothing in a draught. (6)

DOWN:

1. Exactly the same and twice as much. (6)
2. Backs out of setbacks. (8)
3. Flies to provide his food! (6)
4. Give an impression of the French writer. (8)
5. Wash down the drain! (6)
7. Forces policeman to wear bright headgear! (3-3)
8. Tradesman who makes good connections. (11)
14. Gives sanction to send Rose out. (8)
15. He's not what he seems to be. (8)
16. Smoothe an awkward situation. (6)
17. A severe word at the back of the ship. (6)
19. Mould and badly trim a mysterious letter. (6)
21. Is curt about country things. (6)

UNIVERSITY DANCERS CLASSES TAUGHT BY MOVEMENT THEATRE

TIMETABLE FOR TERM I COMMENCING 14 FEBRUARY

	St. Barnabas Hall	St. Barnabas Hall	University
Monday	ADVANCED 6 - 7.30 pm (Sue)		
Tuesday	TEENAGERS 4.30 - 6 pm (Sue)		
Wednesday	BEGINNERS 6 - 7.30 pm (Sue)	INTERMEDIATE 7.30-9 pm (Kilda)	MEN'S CLASS 6-7.30pm (Chris) Gym
Thursday	ADVANCED 6 - 7.30 pm (Sue)		BEGINNERS 6-7.30pm (Rose) University Hall.
Friday	INTERMEDIATE 6 - 7.30 pm (Sue)	MEDITATION & MOVEMENT (Marion) 7.30 - 9 pm	
Saturday	CHILDREN (Marion) 5-7 yrs 9 - 10 am 8-11 yrs 10 - 11 am		

And now an economical, high capability student Calculator from Texas Instruments



TI-30

The new TI-30 is a reasonably priced calculator with 48 functions that students need from basic arithmetic to the most complicated higher math situation... designed by TI with the high school student specifically in mind. In addition to the basic four functions the TI-30 has percent, parentheses, constant, roots, powers, reciprocal, scientific notation, common and natural logarithms, trigonometric functions with degree/radian/grad mode, and π . The memory provides for storage and recall of numbers, as well as sum to memory and memory/display exchange. The TI-30 features Texas Instruments new Algebraic Operating System (AOS) which allows problems to be entered in the same order that they are algebraically stated. Combined with the availability of 15 sets of parentheses, the Algebraic Operating System provides an incredibly powerful, easy-to-use system for problem solving. It makes the calculator part of the solution — not part of the problem.

Example:

$$1 + 2 \times (3 - 1/7)^{2.5} = ?$$

Solve it on the TI-30 exactly as it is written:

$$1 + 2 \times (3 - 1/7)^{2.5} = 28.596874$$

Try doing this on any other slide rule calculator and you'll understand the power of AOS!

SPECIFICATIONS

Display: 8-digit, light-emitting diodes. Decimal, negative sign, angular mode, error indication "Error".

POWER SOURCE: One 9-volt non-rechargeable battery. Optional Accessories: Rechargeable kit to convert calculator from disposable battery power source to a rechargeable source.

SIZE: 5.47 x 2.83 x 1.35 inches.

WEIGHT: Approximately 120 grams (4.2 ounces) without battery. Included: Calculator, owner's manual.

Warranty: The Texas Instruments TI-30 calculator is warranted for a period of one year from the original purchase date against defective materials and workmanship to the original purchaser. Call into our nearest branch and inspect this technological milestone without any obligation.

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ON STAGE TUESDAY TO SATURDAY 8.15 pm, THURSDAY 8.15 pm

COMING MAIN THEATRE PRODUCTIONS

March 2-26

John Power's powerful Australian play **THE LAST OF THE KNUCKLEMEN**

Directed by Jonathon Hardy
(by arrangement with the Melbourne Theatre Co)

March 30-April 23

Dale Wasserman's musical drama **MAN OF LA MANCHA**

Directed by Robert Alderton

April 27-May 21

Noel Coward's classic comedy **BLITHE SPIRIT**

Directed by Waric Slyfield

20% Student Discount, with ID card, to all Main Theatre Productions

THEATRE UPSTAIRS

A continuing programme of alternative theatre on a full scale production level playing late nights -- Thursday at 10 p.m.; Fridays 6 pm; Saturdays at 11 pm; Sundays and Mondays, at 8.15 pm

NZ Playwright Robert Lord's

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A fast-paced comedy centred about the comings and goings in a small country police station.

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university dancers

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FOOD OF LOVE

Students should note that the Auckland Chamber Music Society is offering a special student discount on membership for this year's concert series. Subscription ticket prices for the three series range from \$17.00 to \$34.00 with such world-class performers as the Amadeus Quartet, the Beaux Arts Trio and the Aeolian Quartet. Membership guarantees seats and also enables students to purchase additional tickets at a reduced price. For subscription forms contact the Auckland Chamber Music Society, P.O. Box 2230, Auckland or the secretary of the Conservatorium of Music.

SLAP-DOWN ON COUNCIL

The latest meeting of the University Council on Monday February 21, was the scene of an attempted swifty by the University, at the expense of the Students Association. The battle ground was the procedure for the appointment of future Student Union Managers. The Union Manager is responsible to the Student Union Management Committee, a joint University/Student Committee for the day-to-day running of the Student Union buildings. However he also holds rank as an Assistant Registrar in the University staffing hierarchy. Recently a new Union Manager was appointed by the University and in this case the Student Union Management Committee was consulted and its approval sought. However when, last December, the SUMC attempted to reaffirm this procedure in principle the University Council sought to overturn it by altering the SUMC minutes before accepting them, so as to deny that the agreement of the SUMC was necessary in such an appointment of a person who would be spending their money, running buildings which they help pay for, and who would in theory be responsible to them through the SUMC. The Students Association has therefore refused to accept the doctored minutes of the SUMC meeting.

PRESIDENT GROVELS BEFORE INFAMOUS WELFARE SPONGERS.

On Tuesday 22nd the Studass President Mr B. Gulley betook himself to the official reception for the visiting English Royal Family as a representative of the Association. This despite an Executive resolution expressly forbidding him to do so. The motion apparently came up towards the end of a long and frustrating Exec Meeting where it was passed after much shouting and abuse. Gully was apparently unimpressed with the arguments against him and never wavered in his intention to attend. Impeachment proceedings are unlikely however. There are precedents for Studass representatives attending such infamous functions and even more precedents for Presidents ignoring such weak and ill organised Executives as the current one.

Ph.D FEES

At a recent meeting of the Vice-Chancellor's Committee, increases in the fees for Doctoral Students were suggested. The proposed increases, affecting students doing work for PhD, MLitt, DSc and Higher doctorates will, if adopted, mean that some students will be paying over 50% more than at present. The increases come on top of an already difficult situation for Doctoral students. Fewer than half of all Doctoral Students receive financial assistance from Post Graduate Awards. At the same time PhD students are allowed to undertake no more than 6 hours per week paid outside employment. Such jobs are virtually non-existent. Students Association President Mr Bruce Gulley has pledged that 'The Association will be making a co-ordinated attack on these fee increases at the University Senate in an attempt to block them'.

RESOURCE OFFICER'S REPORT

Towards the end of last year the position of Association Resource Officer was created with the object of undertaking the activist aspects of the old Association Secretary thus leaving the secretary's job as a purely administrative one. The person appointed to the position was Mike Treen, one of the most experienced figures around the Students Association, a former International Affairs Officer and Vice President. Recently he submitted his first report to the executive. So far his duties have been primarily concerned with two areas, the archives and the Bastion Point protest. The Association's Archives, a potential mine of information, have long been neglected and the task of getting them complete completely in order will be a long one. The Students Association has given \$350 worth of assistance to the Bastion Point group and the Resource Officer has so far supervised the spending of about half of this in the production of information leaflets. Future areas of action include submissions to the Government on bursaries, and a possible "Assessment Campaign".

MACLAURIN CHAPEL SERVICES 1977

Communion - Every Wednesday 1.10
Starting March 2

Lunch time - Every Thursday
Starting March 10

All Services non-denominational

FOOD CO-OP CONTROLLER

A Food Co-op Controller will be elected at the first meeting of the Co-op in Room 204 (second floor, opposite Travel Bureau) at 1 pm on this Tuesday, March 1. Any prospective Alfred Gubays should attend.

MINUTES OF A MEETING OF THE CRACCUM ADMINISTRATION BOARD HELD IN THE COUNCIL ROOM ON THURSDAY 5 FEBRUARY 1977 AT 4.00 P.M.

PRESIDENT: A.E. Wright (Chair), B. Gulley, R. Macdiarmid, D. MacKay, F. Stark.

IN ATTENDANCE: J. Ransstead

PAYMENTS:

RM 1/77 STARK/MACDIARMID (545)

THAT two return standby airfares to Wellington for Mr L. Chown and Mr P. Stark be paid.

CARRIED

RM 2/77 STARK/MACDIARMID (545)

THAT return standby airfares to the Peace Conference in Wellington for Mr J. Ransstead be paid.

CARRIED Abstention Gulley

RM 3/77 STARK/MACDIARMID (545)

THAT Mr J. Geary be granted \$15 for costs incurred by Bastion Point feature.

CARRIED

PROPERTIES AND MAINTENANCE

RM 4/77 STARK/GULLEY

THAT the Craccum Administration Board recommend to Student Union Management Committee that money be allocated from the Special Fund to construct additional layout and shelf space to a maximum of \$300.

CARRIED

CONTRACTS

RM 5/77 CHAIR

THAT the Agreement between the Editor of Craccum and ACSI be approved and signed.

CARRIED

RM 6/77 CHAIR

THAT the Agreement between the Technical Editor of Craccum and ACSI be approved and signed.

CARRIED

ADVERTISING MANAGER

RM 7/77 GULLEY/MACLAY

THAT nominations be called from the floor for the position of Advertising Manager

CARRIED

The nomination of A. Wright was received.

RM 8/77 MACDIARMID/GULLEY

THAT nominations be closed.

CARRIED

RM 9/77 STARK/MACDIARMID

THAT A.E. Wright be appointed Advertising Manager for 1977 and that a contract be drawn up for the next meeting.

CARRIED

GENERAL BUSINESS

Copies of a letter dated 18 November 1976 from Mr C. Raine was distributed and discussed.

RM 10/77 GULLEY/STARK

THAT Mr Raine's application be declined and that the Chairman write to Mr Raine expressing the Board's decision.

CARRIED

RM 11/77 CHAIR

THAT the Craccum Administration Board recommend to Executive that the indemnity for Voluntary Newspapers be signed.

CARRIED

The meeting closed at 4.25 p.m.

Signed and confirmed as a true and correct record.

A.E. Wright
CHAIR

CAB Minutes of 3.2.77 - as required by constitution.

STUDENT DISCOUNTS

Please note the following alterations to the 1977 Discount Handbook:

Bob Haldane Motorcycles Ltd offer 5% discount, not the stated 10%.

Kirk Motors Service Station Ltd - due to a change of ownership the company is no longer offering any discount to Students.

CAPPING CONTROLLER

Applications have been called for the position of Capping Controller for 1977. Application forms are available from the Students Association Office. Candidates must submit their applications to the Association Secretary by 5 pm on March 10 and should attend the Executive meeting that evening.

FOOD CO-OP RETURNS

FOOD CO-OP WILL RECOMMENCE FOR 1977

NEXT WEEK. ORDER FORMS AVAILABLE

FROM STUDASS OFFICE FROM THIS

THURSDAY. FIRST CO-OP DAY WILL BE

THURSDAY 10th FEBRUARY

MEETING THIS TUESDAY 1st FEBRUARY IN

ROOM 204 TOP FLOOR STUDENT UNION

(OPPOSITE TRAVEL BUREAU). COULD

ANYONE ABLE TO LEND A HAND IN ANY

WAY MAKE A POINT OF ATTENDING

WATCH THIS SPACE

Craccum

STAFF AND RECRUITING

MEETING

THIS FRIDAY

MARCH 4 4 pm

CRACCUM OFFICES

SECOND FLOOR S.U.B.

SATIRE

..... is needed for this year's Capping Book.

Articles, stories, parodies, jokes, cartoons, graphics,

comics We are interested in anything that is

funny. Reasonable sums of actual money will be

paid for any material published. Contributions may

be left at the CRACCUM Office on the second

floor of the Student Union Building, or phone

David Lawrence (721-871) if you want to discuss

an idea.

Deadline for contributions: 18 March 1977

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