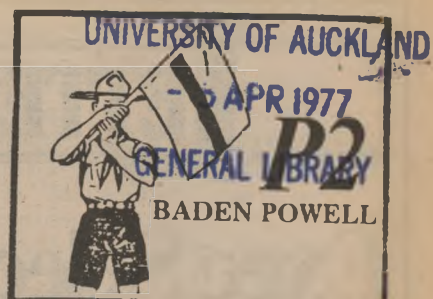


Craccum

Auckland University
Student Paper 1977
April 4, Vol 51, No. 6.

Mendaces sine discriminante

Craccum



MOST OF YOU OUT THERE, IF YOU KNOW AT ALL, PROBABLY THINK THAT AUSA HELD A GENERAL MEETING LAST WEEK. NOT AT ALL, AS YOU CAN SEE, ASK THREE PEOPLE, AND YOU GET ...

Sshhh!

Three AGMs

Exactly one year ago CRACCUM sent a young, eager first-year student along to the AGM. That young man wrote a report on the proceedings which almost single handed closed down the Catering activities. It seemed like too good a chance to miss, so we asked that innocent of twelve months ago to report.

Ladies and gentlemen ... I give you DAVID MERRITT at the AGM. Judge for yourselves what a difference a year makes.

THE quorum assembled, the darts were thrown and with an expectant flourish the AUSA Autumn General Meeting got under way. As an outlet of student opinion it failed entirely, as an attempt for Exec to get through its motions it was partly successful, but as a critical, orderly gathering of the 'intellectual elite' of NZ society it had all the hallmarks of a Sunday picnic for retarded six year olds.

It was equally disturbing to see motions of quite some significant importance being rushed through without the chance of debate from both sides of the argument. An excellent example would be the one passed concerning Union Financing where the meeting agreed to endorse any action taken by the Executive to achieve these goals. This could result in the possible closure of the cafe early in the second term.



Bruce Gulley was a mediocre chair but his task was not made any easier by the 'tone' of the meeting. There was far too little debate on last year's President, Michael Walker's report... this disclosed that the Association actually made a clear profit of about \$60,000. Surely the question should have been asked whether it is right for the Association to be in such a position where funds are being held rather than being turned back into things which would be of benefit to the masses.

It was great to see a quorum, but it was a shame that those who did come couldn't take the time to think about what the Association is and what direction it should be heading in.

It was also surprising to see still just how much 'pull' last year's Executive can have over the Association. There was almost an air of 'jobs for the boys' when Frank Stark moved that Max Collins assume the chair when Gulley tried to turn the AGM into an SRC meeting. Collins is favoured to get this position among the 'heavies' from last year, but it is yet to be seen whether anyone will stand against him.

While this sort of thing goes on behind the scenes Executive will continue to appear to the students as an elitist, undemocratic 'in group' with the ordinary student having little say. If you think like this then for christ's sake get along to the first SRC meeting this Wednesday in the first floor cafe extension at 1.00 and have your say on who will chair the meetings.

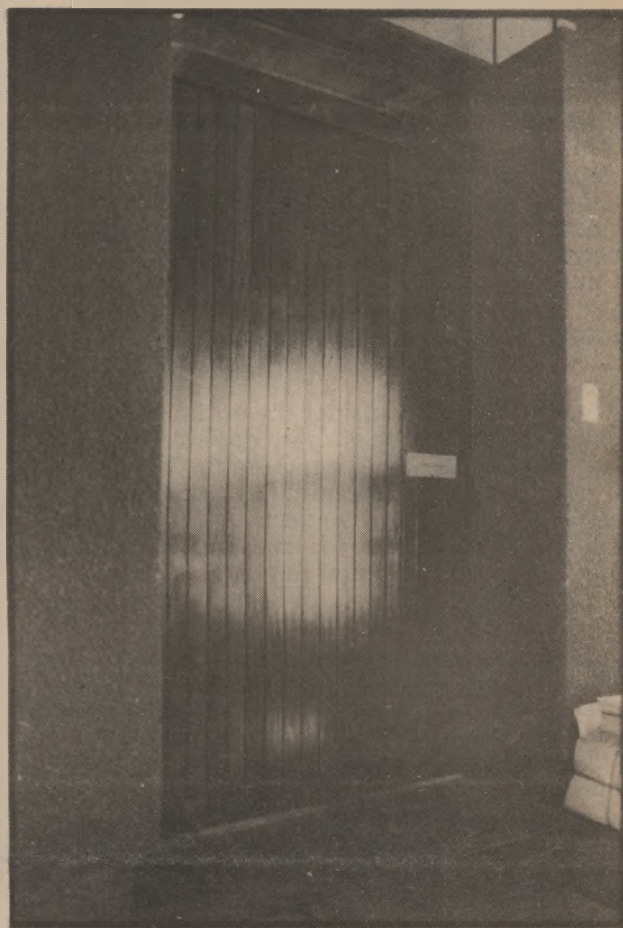
This Association has two scheduled General Meetings each year, and few, if any, students can claim to have attended these regularly over any more than a one or two year span. FRANK STARK has been to a few - perhaps five in the last five years - and these are his impressions of the latest foray into anarchic democracy.

APPEARANCES to the contrary, this piece is not an attempt to indulge in political arguments about the business of the AGM of March 30. The decisions of the meeting can scarcely have raised much emotion in anyone's breast. Rather they were the usual mixture of tinkering with the status quo, and bickering over the political policies of the Association.

What seems to have been raised anew is the ogre of student attitude towards the functioning of the political side of the Association. Does the behaviour of students at the meeting, their obvious lack of preparation to discuss the points at issue really bode so ill for the future of AUSA?

I'm afraid it seems to me that, barring the current fashion of chalk as a projectile, General Meetings are not significantly different from those of a student generation ago. I can remember constant grizzles about trouble gaining

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Last week, the Executive of AUSA took a step which so far, seems to be unprecedented. The Editor of CRACCUM, given the right by the constitution to speak at all meetings of the Executive was excluded from part of a meeting, and told that he could be excluded any time in the future that the Committee so decided.

ON Tuesday March 29 the Executive of AUSA met at 1.00 pm in the Council Room of the Student Union Building. The meeting was called to discuss two major areas of business - the agenda for the General Meeting of the Association the following day and the fate of the 1977 Capping Book. The meeting was given such documents as the Annual Report of the Association, the Annual Accounts and the Report of the Acting Treasurer for 1976.

Following some discussion, the Executive decided to endorse certain motions on the AGM agenda (see letters page). The business of the General Meeting was dispensed with within the half-hour.

Thereafter, the meeting passed on to general business and a motion was put that the meeting move into strict committee. The motion was carried, though not unanimously.

What follows is in breach of the confidentiality required by such a motion.

Following the enforced exit of all inhabitants of the room except voting members of the Executive and the CRACCUM Editor and Secretary there was a question raised as to the

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LETTERS

Exec Selects

Dear Sir,

At a special meeting of the Executive on Tuesday at 1 pm our elected representatives considered the agenda for the Autumn General Meeting. It was claimed that it has been traditional for the Exec to endorse each motion on General Meeting agendas. It was also claimed that a 2/3rd majority of the Exec was required for such endorsement. It is of interest that neither of these so-called 'traditional' duties are even hinted at in the constitution.

Having taken upon itself the burden of endorsing or not motions to be presented at the A.G.M., the Exec then proceeded to study them in detail. After the first few - endorsed with the 2/3rd majority claimed necessary, apart from the odd exception - the Exec then decided, by consensus of opinion only, that some motions did not require them to make a decision. In other words by not bothering to vote on endorsement they were effectively refusing to endorse said motions. Where was the precious 2/3rd majority?

This leads me to consider the entire concept of endorsement. What purpose does it fulfill? Should a General Meeting require the Exec's seal of approval, or lack of it, because it is incapable of making its own decisions? Last year's President, Mike Walker, who was present to prove he wrote the 1976 Annual Report, claimed it was "guided democracy". In other words those students at the A.G.M. better vote the way Exec indicates (by endorsement) because Exec knows what is best for them, and they shouldn't really think for themselves anyway. Where then is our democratic right of majority rule when 15 of 10,000 effectively control General Meeting decisions?

Ask yourself whether or not the students of this Association require the guidance of 15 people in determining their own stand and point of view?

Yours faithfully,
G.J. Pirie.

Dear Francis,

Constitutions - and ours is no exception - are renowned for their intricacy and anomalies.

In view of the recent spotlighting of certain such anomalies, which have been allowed to arise through lack of frequent updating and logical follow-through of amendments, you will be delighted to hear of the formation of an ad hoc committee to discuss, and hopefully eliminate, the majority of such anomalies within our noble Constitution.

An awe-inspiring task of such magnitude shall no doubt prove itself both tiring and trying, but rest assured positive moves are afoot to prevent such unfortunate incidences arising in the future.

Luv Penelope

Dear Frank,

I feel compelled to offer my congratulations to our illustrious Vice-President Dave Merritt for his brilliant and articulate oratory style in the Quad on the 29th March. His imaginative and frequent use of the well known expletive beginning with F----- deserves special mention. How proud we can be of this shining product of our educational system.

Yours truly,
Apathetic S-----

CROSSWORD SOLUTION

ACROSS: 1. Golden Retriever, 8. Giblets, 9. Start up, 10. Least, 11. Narcissus, 12. Spill, 14. Explained, 16. Renegades, 17. Yards, 19. Tightness, 22. Flake, 23. Leaders, 24. Burning, 25. Delirium tremens. DOWN: 1. Goggles, 2. Librarian, 3. Event, 4. Resin, 5. Imaginary, 6. Votes, 7. Reposed, 9. Scrapes, 13. Light-year, 14. Endless, 15. Narrative, 16. Rattled, 18. Sledges, 20. Grail, 21. Sabot, 22. Force.

THE EDITOR FUMETH

Dear Readers

Last week, I wrote a story which appeared on the front page of CRACCUM, outlining the actions of the University Administration over O'Rourke Hall. In order to pass this information on to students it was necessary to break the confidentiality of a University committee. The Association I think, benefitted from the publication of that story, and the Executive was well-served by having it in print.

This week, the Executive finds that it has a small problem with its own dirty linen over Capping Book and deems that its deliberations should be kept secret. You may or may not agree with that and I certainly am placed in a difficult position at times over publication of Association affairs to which I have access.

However, as it happens, the issue is not one of publication here, though it could be argued the students should expect CRACCUM to tell them everything possible about the Executive's activities and motives. What is at stake is the right of the Executive to determine itself who shall have access to its dealings.

By using the term 'strict committee' and deeming it to mean that only they shall be present in the room, the Executive gives itself the right to rule entirely without observation.

Neither in my memory, nor in that of others I have spoken to, has any Executive felt confident enough of its own infallibility to run meetings which exclude every other student.

Perhaps I should be grateful to the members of the Executive for removing from me the difficult task of deciding what I ought to pass on about their dealings. But I think that the members of this Association will be less than grateful to a body which presumes a right to conduct its business behind a locked door.

Love
Frank



THE PRESIDENT SPEAKETH

Dear Francis,

Most students will have read of the controversy over the Capping Book. Presumably they will know by now that there will be no Capping Book this year.

The Executive discussed this book twice and on the second occasion I had the casting vote and chose to cast against.

One of the major factors in influencing this decision was lack of student response. Since the story broke on Friday, I have been approached by only five students - all of them personal friends.

Students obviously did not care less whether there was a Capping Book or not. Neither was the degree of smut in Capping Book the issue. The issue was, would it sell? and who would sell it? Students, by their response, or lack thereof, finally killed the 1977 Capping Book because once again student apathy abounded.

People around this Association work 7 days a week on their various tasks and portfolios, yet even when the newspapers blew up an issue no one cared.

Whilst on the issue of Capping, warning should be given that Raft Race this year will be on Wednesday 5th May. All that clubs and societies have to do is build a raft and manoeuvre it from the North Shore to the other shore. A Bike Ride will also be happening.

Remember, Capping is supposed to be a time of celebration, so get involved in the various activities.

Love
Bruce

Dear Frank,

Who is Mr B.A. Walker? - this character who launches into abusive criticism of other letters to the editor, who has no tolerance but for opinions of his own, who considers himself representative of the greater student body. Who does Mr Walker think he is?

I ask you and Mr Walker these questions after reading his attack on A. Wright's objection to a certain controversial sign erected in campus back on March 16.

Maturity - Mr Walker states that students are supposedly mature people (therefore capable of laughing at themselves in their 'diversionary activities'), yet refers to Mr Wright's letter as 'that piece of crap'. What is mature about a childish and pointless statement like this? It has been suggested by some that where argument is weak, sentiment is strong, and this appears to be such a case. Maturity necessarily extends beyond physical and sexual maturity, Mr Walker, to mental and social maturity, tolerance for opposing views and the like.

Representation - Mr Walker concludes 'So I feel students would prefer' - not 'I feel students would prefer' suggesting that he feels his view is representative of the greater student body. What he assumes is that most students feel as he does, and that most students partake in 'such diversions' as he does (a confession in itself to a lack of control and stamina). I consider that such an assumption that the majority agree with him is incorrect.

Criticism invites criticism. Mr Walker criticized Mr Wright for his views, now I criticize Mr Walker for his lack of maturity, tolerance and self control and I will take what is coming to me under the auspicious title of 'the Anonymous Objector'. I just can't see the point in naming myself and clearing the way for abuse and personal ridicule.

Thanks Frank, I hope the eminent 'reply' will be forthcoming and colour the pages of next week's Craccum.

Yours,
The Anonymous Objector
This whole silly correspondence is now closed. By the way it is a little presumptuous to credit B.A. Walker with the male gender - no?
Ed's Note.

Dear Frank,

We come to the end of another athletics season, a washout as far as the New Zealand Games were concerned, and a season which the TV2 international series couldn't really salvage. Sometimes I wonder if HART and CARE really are as competent and moral as they say. Through their inefficient communications with the



Don't expect every horse-dealer to be honest.

I can remember buying a horse from one honest seller, and he told me exactly its faults and its good points, how much he had paid for it, and that he was now charging me a profit on this because he had since trained and perfected the animal.

As he had the best "hands" of any rider I know, that training was worth something (I am talking of Colonel "Jabber" Chisholme, who was killed leading the charge at Elandsplaagte). So much so, that after I had bought the horse at his price and had ridden it, I realised that it was worth more to me than I had paid, so in my turn I followed his example and was honest too, and I sent him a further cheque

SIR ROBERT BADEN-POWELL BART

THE NEWS

This week in Wellington

ARTS COUNCIL MARKS TIME

At the weekend of the 26th March, Bruce Gulley, President of AUSA, and Quentin Maxwell-Jackson, Cultural Affairs Officer, attended a N.Z.S.A.C. meeting held at Victoria University.

The main purpose of the meeting was to try to establish N.Z.S.A.C. as an autonomous body by the 1st of April 1977. Up until the present time, N.Z.S.A.C. has been under the jurisdiction of N.Z.U.S.A., who have imposed fairly stringent regulations, especially on the financial side. Thus it was hoped that by becoming an autonomous body they would achieve more freedom and financial mobility.

The following motions were some of those discussed at the meeting:

Canterbury University put forward the motion that the name of the Executive Board Committee should be changed to "Management sub-committee" - this motion was carried.

The Primary Teachers Colleges felt that they were not being properly represented. They moved the motion that there should be one delegate from each of the following institutions: Universities, Technical Institutes and Training Colleges, from all the three regions - Northern, Central and Southern. These delegates were to be part of the "Management sub-committee". This motion was lost.

There were also a few amendments made to the constitution. But when the crucial point of the whole meeting came up - ie the question of forming a separate corporation, it was found that many of the constituents had come unprepared for such discussion, consequently, they were not in a position to approve and seal a motion. So the only progress made was that a motion was carried for the approval of separate incorporation in principle.

The constituents represented at the meeting wished a formal farewell to Mr Bruce Kirkland, the former Director of NZSAC.

B.M.

UNIVERSITY LESBIAN FEMINISTS

The Lesbian group meets on Mondays at 7.30 in Women's Resource Room - next to the Women's Common Room on the first floor. The meetings are intended to be primarily social. All lesbians, or gay women, are welcome to come along and get some support as well as having fun.

FIRST MEETING SRC

The Student Representative Council meets at 1 pm on the First Floor, Cafe Extension (Old Billiards Room), Wednesday 6 April. The Agenda includes the election of Chairperson and policy motions on a variety of topics from Israel to Cigarettes.

SOCIOLOGY SOCIETY

The first evening meeting of the Sociology Society will be held on April 6 at 7.30 pm in the Women's Common Room. We are planning, at this stage, to show a short film with time for discussion and refreshments afterwards. All are welcome.

DOCTORS' FEES

The Auckland University Research Students Association has called a meeting of all Doctoral students in the Council Room on the Ground Floor of Studass at 1 pm Wednesday 6 April to discuss the proposed rises in PhD examination fees and the granting of an STB to all Doctoral students. The meeting will be addressed by Peter Franks, Research Officer of the NZ University Students Association.

STUDENT ASSESSMENT

In theory, on-course assessment has by now been adopted by most departments - with varying degrees of enthusiasm, co-operation and success. With the class rep situation hopefully shifting into first gear again this year, it's an opportune time to examine some of the pre-texts behind the on-course assessment system.

In November last year, in a special submission to the Academic Committee of Senate, longest-serving Senate rep Mike Kidd presented "The Assessment of Students" - a statement of where the university could evolve in terms of government and content of courses. Among its submissions:

1. One of the main objectives of interim assessment has not been met - namely to reduce the psychological importance of finals. In some cases students have to sit lengthy assessment tests throughout the year and then face a 3 hour final. A relationship between the proportion of the year's work in the final mark and the length of the final exam could be established.
2. Faculties should ensure that the workload in papers that students are likely to take concurrently is spread evenly throughout the year, avoiding periods of excessive demand.
3. The staff/student consultative committee of each department should convene at the latest on September 8 of the preceeding year to recommend to the department the form of assessment to be used for the following year.

The present emphasis on individual assessment encourages competition at the expense of co-operation. The grade achieved becomes the aim and not the acquisition of knowledge.

A danger of ill-planned interim assessment policies is that, due to excessive pressure placed on students, the other aspects of their university life (sporting, recreational, cultural, political and social needs) are neglected.

The essence of interim assessment is 'balance' - a balanced workload, a balanced dialogue between lecturer and student and among students, and a balanced education.

Supreme Council for African Sport, New Zealand athletics has suffered a totally undeserved blow.

The President of the OAU, in ratifying a boycott against those who associate with the apartheid regime, should aim the boycott at the perpetrators, the New Zealand Rugby Football Union, and nobody else. Instead of the All Blacks, the New Zealand athletes have been the victims of this boycott all over the world. It was wrong for the New Zealand team at the Montreal Olympics, completely dissociated from those other New Zealanders who caused offence throughout Africa, to have had to carry the stigma of 'boycott creators'.

The OAU might have had a vestige of justification if African countries played rugby, or if rugby were an Olympic sport. But neither is the case.

Furthermore, nobody seems to have explained to the Supreme Council how sports bodies in NZ run completely independently of one another, and are completely autonomous. The structure does not exist for the New Zealand Amateur Athletic Association and any other sports bodies to appeal to a higher authority, which could then tell the Rugby Football Union what it may or may not do. The Supreme Council mistakenly flatters the NZAAA.

It is only reasonable to expect HART and CARE to mend the rift in athletics between us and Africa because they, as New Zealanders, should have discovered and made it their business to convey the significance of a situation where black Africa and New Zealand do not have rugby contact, and hence, no ability to boycott accurately!

Anne Newnham reported in CRACCUM that HART and CARE would continue with the same tactics as it had over the past eight years. Admittedly there is a deep conflict between the liberty of the individual and human rights, presumably at the point where the actions of an individual hurt me and intrude upon my rights as a human.

Irrespective of what the government says about rugby with South Africa, the fact remains that New Zealand athletics has done nothing to be ashamed of, let alone deserve punishment. If HART's "tactics" include hurting innocent victims, then its raison d'être can hardly be human rights. New Zealand athletes have done nothing to deserve the approbrium cast upon them which prevents them from competing freely with all countries. Perhaps athletes suffer because they are the easiest target of the frustrated Supreme Council, which can't touch the NZRFU. But morality begins at home, especially when emanating from someone deigning to tell others how to behave. The responsibility lies with HART and CARE to find some other method of getting at rugby, the boycott instigator, while not hurting athletics, and to cause the African Council to lay off New Zealand athletes.

I would welcome political noises from an official trying to convince me why New Zealand athletes should be treated like lepers, and then expect an apology on behalf of the Supreme Council to all New Zealand athletes. Indiscriminate boycotting will serve only to estrange potential friends from otherwise arguably useful organisations which could become laughing stocks of derision if they don't put the African Council straight about our athletes.

If this pack of mis-informed, self-righteous hypocrites called HART and CARE want scape-goats and victims, let them find them at Eden Park, and not at Mt. Smart Stadium!

Yours,

Chris McMurray (regd. athlete)

Dear Frank,

What's the story?

How come the executive gets to decide that students do or don't like dirty pictures?

I reckon that I should be able to decide for myself what is smutty, and if I decide that it is smutty, I damn well want to read it.

I think that CRACCUM should let students know what's going on, so they don't have to wait for the Star to tell them. The Capping Book is an old tradition around this place and it's always been grubby. Why should this years students miss out on the chance of a bit of smut?

What's the story?

Yours,
Trevor.



Craccum

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Whodunit

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Technical Editor	Rod Macdiarmid
Photographer	Jan Geary
Advertising Manager.....	Anthony Wright

Lots and lots of people contributed to CRACCUM this week. I'm not quite sure who so I'll just zip around the lay-out table and take a recce; Quentin Maxwell-Jackson provided the cultural bumpff, Glenys drew our Muldoon after a thousand and one nights, Louise performed the hatchet job on Elam and is in hiding, and her bruff drew on his extensive musical knowledge to review an album. Other helpers were Suzanne, Andrew and Sue who ran about proofing, etc and of course Jan Geary took the Elam photos but doesn't want to be credited because it will save type. C.A.B. thanks you Jan. Hip, hip

MORE NEWS

BOMB OUT IN THE LIBRARY?

Here's help.

The Reference Staff will be offering instruction in using the General Library during this week 4 - 7 April, at 11.10 am and 2.10 pm. Meet in the foyer on Floor 1.

This tuition is intended for those who didn't realise they needed any instructions and so didn't come to our thrill packed sessions earlier this term.

HOGGART VISITS

Professor Richard Hoggart is a former Assistant Director-General at UNESCO, with two other similarly prestigious titles. He is also going to visit our university and give three lectures on the following topics:

'Politicians and Culture - a new international dream.' (Tuesday 26 April, 8 pm in the University Hall.)

'Literature and Cultural Studies.' (Wednesday 27, 1 pm, Room 139 of the Old Arts Building.)

'An Idea and its Servants: Aims and Realities. Intellectual, cultural and political conflicts in the UN.' (And this one is to be held at 2 pm on Thursday 28 April, in Room 036 of the above-mentioned building.)

So if you are interested, converge on these places at the appropriate hour. This is a MUST for aspiring politicoes.

SEMINAR: PAID PARENTHOOD

Working on the basis that money equals status, therefore paid parenthood equals exalted parenthood, have we discovered a process by which parenthood might be awarded due recognition? This proposition was considered in a seminar on paid parenthood in which Shirley Andrews from NOW, feminist Sandra Coney and humanist, Jim Woolnough approached the issue from their various stances.

Shirley Andrews, in considering the evaluation of motherhood, said that society's structures today implies the substitution of motherhood for parenthood, and mothers, having borne their offspring, do not appear to be considered an especially valuable part of society. A woman who is part of the workforce is invariably unable to remain within it, or retain her status in the line of promotion once she assumes the reproductive role. Is it any wonder, suggested Ms Andrews, that women are choosing not to reproduce, in a desperate attempt to achieve and maintain bare human rights? Economic independence is a source of freedom at least for women actively involved in the workforce but whether paid parenthood would lead to such independence, and heightened status, is another question. Work inside a home is still not seen as labour: no unions for housewives and no paid holidays.

Sandra Coney analysed the present form of paid parenthood, which exists in the Domestic Purposes Benefit. Assistance is granted on the basis of the disappearance of the (male) breadwinner necessitating financial replacement. Again this reinforces the isolation of the solo parent, forces many women to continue a traditional homemaking role, burdens the beneficiary with a loss of self-respect and causes the invasion of privacy to an inhuman extent.

Concluding that paid parenthood in the form of a benefit has proven to be a miserable failure, alternatives must be sought. Once present structures are considered no longer indestructible, such alternatives are easy to find. For instance the state should encourage the retraining of women returning to the workforce, the utilisation of greater child-care facilities, the flexibility of working hours and allowing people to remain longer in the workforce.

Paid parenthood would not seem to grant recognition to the importance of child nurturing. All three speakers agreed that what in fact is needed is concentrated community support for family units. Neighbourhood centres comprising day-care centres, advisory groups and retraining sessions seem to offer a viable alternative. Emphasis is placed on small, well-staffed groups as opposed to large centres serving unrelated hordes.

This may at least be the beginning of an answer to the sadly undervalued role of parenthood.

UNIVERSITY DANCERS' CLUB NIGHT

Do you want to see or be involved in dance performed by university students on campus? Here's a chance to air your views and meet the enthusiastic committee for 1977. So come up for coffee this Tuesday night, April 5th at Room 203 from 7 pm onwards.



EASTER

Students are advised not to attempt to attend their lectures on this Friday. It is Easter. So there.

RECORDS

SONGS FROM THE WOOD

JETHRO TULL

CHRYSALIS (THROUGH FESTIVAL).

TWO lines from the title track of this, Jethro Tull's 13th album, sum it up perfectly: "Let me bring you all things refined Gilliards and Lute songs served in chilling ale."

This album is a remarkably distinctive one. I picture it as the English equivalent of an album by someone like Emmylou Harris. No longer content to dabble in medieval possibilities, Anderson has produced a batch of songs that have a real flavour to them, reminiscent of Magna Carta in many ways, though there is much more in 'Songs From The Wood' than Magna Carta were ever able to muster.

Let me start with the group. Barriemore Barlow (drums) and John Glascock (bass) produce some of the most interesting, melodic

WHITE ROCK

RICK WAKEMAN

(A & M) released through Festival

It took three years for the British band 'Yes' to create for themselves a musical legend of which the greatest claim would be the successful synthesis of classical, jazz, and avant garde influence into a modern rock framework. The impetus for this musical force was projected from the network of synthesisers, mellotrons and organs from which evolved the artistry of ex-Strawbs and session musician, Rick Wakeman.

Using his keyboard talents, Wakeman, abandoning Yes in 1974, incorporated the dimensions of literature and theatre into his individual musical framework. In a series of concert albums, Wakeman has drawn in turn upon Henry VIII, Jules Verne, King Arthur, and Frank Liszt and in doing so has aroused much critical acclaim and recognition.

His solo career began with the inclusion of 'Six Wives' in Time's Best Recordings of '73 list, while the 1974 spectacular performance of 'Journey to the Centre of the Earth', led to the production of an imaginative and successful recording. However the followups 'King Arthur and the Knights of the Round Table' and 'No Earthly Connection' gained only lukewarm response, displaying a certain self-indulgence both in form and expression.

There exists a sense of decline as a backdrop for the latest recording, 'White Rock' which is the original of the soundtrack of the film of the same name, a dramatic extravaganza of winter sports as recorded at the Innsbruck Winter Olympics. 'White Rock' is a recording which must be viewed alongside the film it soundtracked. However, with the film not yet released in this country, the music must be judged as a separate entity.

PLEASE, SIR, CAN I ...

This week's Cafe delights:

Monday - Rump steak with tomato; Savory cutlets with mustard sauce; Jam sponge pudding with custard.

Tuesday - Chicken curry and rice; Cottage pie, Jam tart.

Wednesday - Roast leg of hogget; Spaghetti & seafood; Rhubarb pie.

Thursday - Boiled silverside and mustard; Braised neckchops and Navaran sauce.

Friday - Cold meat and salad; Grilled fish & lemon wedge; Chocolate mousse with cream.

THE CORNER

Students purchasing tickets must produce an ID card for each ticket purchased - ie you can't buy five tickets at concession rates on one ID. Please ensure you have sufficient funds in your account if paying by cheque as the number of bounced cheques is growing and the Corner could be put in a position whereby they refuse to accept student cheques.

and yet so difficult rhythm section work I have come across in years. Both play with an amazingly snappy precision that contributes largely to the overall feel of the album. Anderson's singing is as confident as ever with more expression than of late. The use of harmonies is a pleasant bonus, something I hope the group continues to develop as I feel the potential is there particularly with such colourful songs as these. And colourful songs they are - bawdy, romantic, hard-headed and above all cheerful.

It seems as if Anderson has found some new life to throw around and he makes sure we are aware of that:

"All kinds of sadness I've left behind me
Many's the day when I have done wrong
But I'll be yours for ever and ever
Climb in the saddle and whistle along"

Let me conclude by just saying that this album has real distinction and a magical charm that is all too rare in a lot of today's plagiaristic efforts. Anderson sings:

"(I am) a singer of these ageless times
with kitchen prose and gutter rhymes."
Exactly.

J.M. CHUNN

From all accounts Wakeman has worked in close alliance with film director, Tony Maylam resulting in a closely integrated visual and musical interpretation. Yet the music on its own shows more restraint than previously with the moog synthesiser playing a decidedly less obtrusive role than in the total framework. On a poignant flowing track 'Searching for Gold' which incidentally appears to draw from Liszt's 'Liebestraum' there exists a rather more harmonious synthesis of piano, mellotron, pipe-organ, and synthesiser as well as a more subtle use of the choral backing.

This delicacy, particularly in the execution of his piano keyboards, continues into the following track, 'The Losers' all of which is quite contrary to the power and force of the jazz-influenced title-track opening the album. However on the final track of the first side as well as regularly at points on side two, there is a lapse into a brand of disjointed and patchy keyboards playing which does not perfectly integrate into the music as a whole. Such a trend was evident on 'Journey' but legitimately staged in accordance with the narration.

However the enchanting, delicate, flavour continues in 'After the Ball' (on side two) acting as a prelude to an enterprising and admirable piece of electronic traditional Hungarian gypsy music 'Montezuma's Revenge' - a highlight of the album. The final track 'Ice Run' acts as a culmination of the mood - a sense of wonder, awe and endurance.

In summary, I feel a definite gap exists - which emanates from the fact that the recording is a sound track of a film. To isolate it musically is a mistake as the total construction is finely tuned to a series of movements and images.

PAUL SAKEY

THEATRE

RING AROUND THE MOON JEAN ANOUILH NEW INDEPENDANT THEATRE

RING Around the Moon is a witty, mainly lighthearted drawing room, or in this case, ball room, farce, with the usual aristocratic and semi-aristocratic stereotypes, the usual plottings, confusions, identical twins, lovers' quarrels, mistaken identities and a happy ending.

A "charade with music", as the programme describes it, the play's stereotyped characters and situations are acceptable and successful.

After a slightly hesitant start (and a little overly loud prompting) the play progressed smoothly and amusingly.

The cast proved to be competent at this kind of charade and played their individual stereotypes, from the vulgar self-made billionaire Messerschmann (Lorenz von Sommaruga) to the bumblingly proper retainer Joshua (Ron Qualtrough), with enthusiasm.

Bruce de Grut, as the handsome rotter Hugo,

was obviously very competent in both this role and that of the good twin Frederic.

Merilyn Hey was amusingly geometric in the role of the extravagant Lady India. While Yvonne Lynley (the countess) and Paul Lyons (Bombelles) both understated their parts to good effect.

The script offers no very deep ideas and the abrupt change of tone in the second act, where the misused ballerina (Sunny Morete) delivers her diatribe on the lot of the poor, seems out of place until it is in turn destroyed by another case of mistaken identity.

The play is most successful, however, because of excellent production and staging. Through subtle lighting, the clever, unobtrusive set underwent complete changes in mood and definition.

Producer/director Shiela Summers had her cast gliding in and out through frequent entrances and exits almost always on cue.

The interesting problem of having both Hugo and Frederic played by the same actor was cleverly handled especially as both were on stage at least partially, at the same time.

The choreography was another high point. One hilarious scene was a tribute to Margaret Barron's "dramatic" choreography.

The servants, Mathew Stevens and Jeremy Dart, who doubled as stage hands, provided an unexpected pleasure as they moved across the stage, silently and facelessly changing furniture,

hanging curtains, cleaning up, the impeccable and perfect servants.

No great drama and never more than superficial in its 'message', *Ring Around the Moon* provides, as an appreciative first night audience attested, an enjoyable evening's entertainment.

MICHELE PATERSON

FILM

HOLLYWOOD COWBOY HOWARD ZIEFF PLAZA

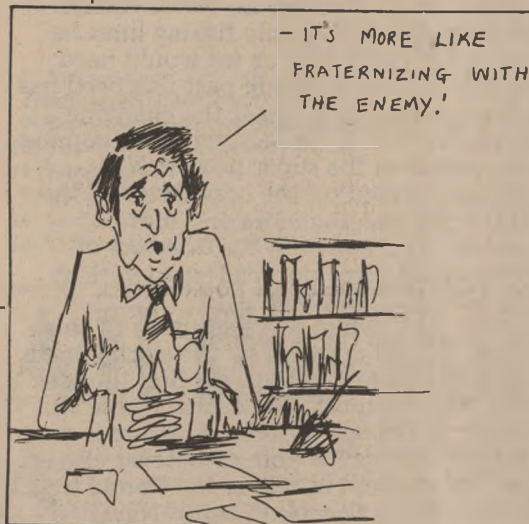
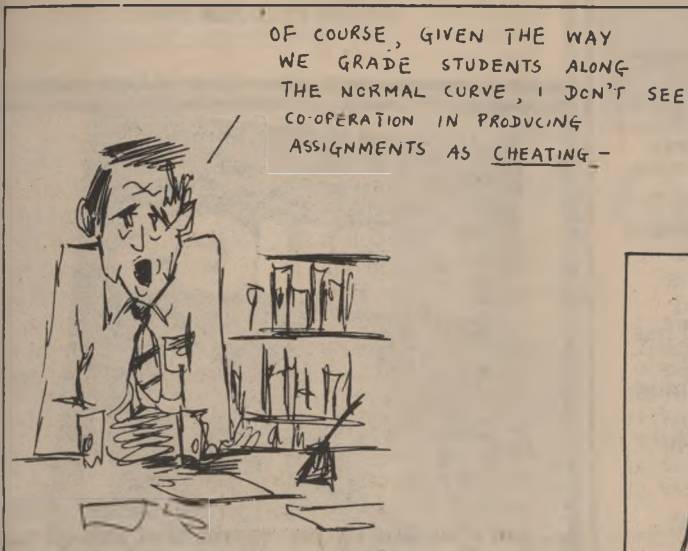
HOLLYWOOD Cowboy comes as a film with a minor reputation for quirky, low-camp comedy, and although its arrival has caused little fuss, audiences might have expected something a little varied in the way of film fare. Well, for your money you get Andy Griffith acting shifty, Jeff Bridges producing a facial mobility that eluded him in *King Kong*, and a mildly sardonic view of 1930's bread and butter motion pictures; however, to say that *Hollywood Cowboy* breaks new ground goes streets too far.

This story of a farm boy who would be an illustrious master of the Western prose romance, is set in those semi-realised, romantic depression years that movie-goers have become so familiar with recently. *Hollywood Cowboy* has a virtue in that, unlike films from the mould that gave Mike Nichols' *The Fortune*, it doesn't try too hard, but then again, it doesn't achieve very much.

There are, I must admit, the occasional inspired moments: director Howard Zieff engineers one or two strangely attractive sequences in the Nevada desert, and hero Johnny Tater's efforts at being Zane Grey are comic gems, but *Hollywood Cowboy* is chiefly a movie that meanders along with little purpose, giving equally little offence.

BRUCE BELSHAM

Learning Cell



PROFESSOR Marcel Goldschmid and his wife, Dr Babara Goldschmid, of the University of Lausanne, Switzerland, will be visiting New Zealand under the auspices of the N.Z. Vice-Chancellors' Committee during April. Most of Professor Goldschmid's recent research has been concerned with the improvement of educational practice in Universities, and in particular with the idea of "peer teaching" i.e. students acting as teachers for other students. The Goldschmids' recent article, "Peer Teaching in Higher Education: A review", outlines some of the experiments which have been undertaken in this area, and also provides an argument in favour of future well-planned extensions of peer teaching in Universities.

Some of the situations in which peer teaching has been employed are outlined as follows:

First, the use of students who have recently completed a course successfully, as "student tutors" in tutorials, seminars, discussion groups etc. It is hoped that the student tutor will be able to relate more directly to the immediate difficulties faced by their students having just come through the system themselves.

Secondly, students have often been used as individual tutors, enabling them to take on the additional role of counsellor to their respective students.

In the student learning groups, a third application of peer teaching involves setting small groups of students tasks relating to their general course objectives. This enables the group to work towards their own aims, teaching and learning from each other in the process.

Professor Goldschmid largely originated the scheme known as the "Learning Cell" where students work in pairs, alternately asking and answering questions on commonly read material. A further aspect of this variation concerns getting the two students to read different material and having each student teach his material to the other.

Finally, schemes have been tried where experienced students are assigned small groups of entering students, with a basic objective to help the newcomers settle into the University environment.

There are at least four separate areas which have lead to interest in, and experiments with, peer-teaching. In socio-psychological terms, peer teaching is basically the intentional encour-

agement of friendship within the somewhat alien environs faced by the first year student. With reference to teaching effectiveness, a student is more likely to learn actively in a peer group situation, as opposed to the generally passive learning of lectures. His active participation in teaching leads naturally to more effective and thorough learning.

Within the political considerations, it has been argued that peer teaching leads to reduced student unrest since it tends to facilitate students induction into the University system, and also leads to higher exam success rates. Consideration must also be given to economic factors. Peer teaching represents a device whereby student-staff ratios can be immediately reduced, and teaching quality (presumably) improved at no additional cost.

Still, the introduction of peer teaching would not result in rendering the lecturer's role redundant. Naturally, academic staff have a very important role to play in the development of the necessary skills in the student teachers, the organisation of appropriate peer teaching situations and provision of essential back-up resources.

As with all developments in education, peer teaching does not represent a panacea for instructional ailments. While there are situations in which it could be organised to tremendous effect, its application would, no doubt, be inappropriate in other areas. Similarly, peer teaching should not necessarily be viewed as a replacement for more conventional teaching practices, but rather as a complementary resource to be added to the pool already available to students, and as a device through which they might attain their appropriate educational goals.

Professor Marcel Goldschmid will give a lunch-time talk - open to all - dealing with peer teaching on Thursday April 21st at 1.00 pm in the Lower Lecture Theatre

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Our Sinking Navy

OVER recent months several events have occurred which serve to focus attention on NZ's defence policy. The first was the visit of the US nuclear warship 'Longbeach' at the invitation of our government. The Government has of course denied issuing any such invitation, despite the fact that statements emanating from the US make it quite plain that such visits are not made without request. The Government attempted to justify the visits on the grounds that it was part of our obligations under the ANZUS pact.

More recently, speculation on the possibility of NZ extending the limit of its territorial waters to 200 miles have led to the revelation that not only is our Navy incapable of policing such a limit, but also that the navy is on the edge of complete collapse. On the one hand it cannot attract sufficient manpower, on the other it is equipped only for a role as part of an integrated allied fleet and is incapable of independent operation. How did this Gilbert and Sullivan situation come about?

Some light is shed upon the matter by 'Alternatives to ANZUS' a booklet recently published by the NZ Foundation for Peace Studies. It is only when one is faced with such a document concerned exclusively with NZ's participation in overseas alliances, that

They grew up in the old days of the British Empire when it was universally assumed that NZ was to be considered part of this larger unit, rather than an autonomous nation in its own right. By the end of the war, this state of affairs had ceased to be. NZ was increasingly cast adrift by Britain which had more than enough problems of its own to attend to.

The habits acquired over long years of Imperial domination however did not die with it. Our leaders, with only brief spells of exceptional behaviour, ever since have been guided in their conduct by the desire to find a surrogate 'Mother England'. The obvious target for this was the US. NZ leaders have, through the system of collective security alliances attempted to force responsibility for our well being on the US. In terms of defence policy, this seemed for a long time to work. We joined alliances as directed, waited for others to make our major decisions for us and set about being good allies, although the sort of activity this entailed is probably more deserving of the word flunky or as the Chinese have said "running dog". At some periods, like the present, we therefore find NZ governments far more enthusiastic about these alliances than the US itself.

The result of this abrogation of responsibility by successive NZ governments is now beginning to bear bitter fruit. We have no Naval vessels equipped to police a 200 mile fishing limit because our allies never told us we would need one. Yet for at least a decade past this need has been perfectly obvious to meet the changing situation in the world. In fact, with the coming of detente between the super powers NZ's defence policy, based on the conditions of the early 1950's has become more and more a hollow vessel. But not even the disasters of Indo-China could force our leaders to look at the world through their own eyes.

And, even now, when some scrutiny of this area is being forced upon us by the glaring inadequacies of the current set-up, we find the idea circulating that we must still stick to these alliances, which in the age of nuclear weapons are totally useless, as well as doing whatever else is necessary. In a recent article in the Herald by Rear Admiral Carr, Former Chief of Naval Staff and one time National Parliamentary candidate, we find an argument along these lines. We must both keep up these expensive security blanket alliances to protect us from non-existent invaders, and develop the capacity to protect our coastal waters. It does not occur to Carr either that our role in these alliances is co-causal with the failure to reach a realistic policy for NZ's conditions.

Nor does he seem perturbed at the cost of such a double edged policy to a country which, from all indications is sinking into a state of extended depression. He exhibits the same failing as those he criticises, in refusing to make an independent assessment of the situation from a NZ point of view, to make decisions and be prepared to accept the consequences.

DON MACKAY



the reality of the situation becomes obvious. These alliances, ANZUS (and SEATO before it disintegrated,) are not as is often claimed "the keystone of NZ defence policy" but are, in fact, a smokescreen to hide the fact that no such policy exists.

These alliances were made in the 1950's, ANZUS in 1951, as a response to the abnormal state of international relations at that time, ie the Cold War. While for a brief time during this period it is arguable that 'monolithic communism' represented a real and immediate threat to world peace, such a situation ceased to exist before half the current population of NZ were even born. Yet to this day, our purported defence policy rests upon structures and assumptions erected during this period which have long since passed into history.

In the booklet, political scientist, Stephen Levine, ties himself in knots for several pages trying to attribute some useful function to the ANZUS alliance as it exists today. It is doubtful if there is one. The main reason for the continuance of the ANZUS type syndrome apart from the obvious bureaucratic tendency to stagnation, is to be found in the make up of the type of people who have continued to govern NZ. They have been, and still are, what can be termed deferential individuals.

AUCKLAND UNIVERSITY RESEARCH STUDENTS' ASSN.

A meeting of all Doctoral Students will be held in the Council Room on the Ground Floor of Studass at 1 pm on Wednesday 6 April to discuss the proposed rises in PhD examination fees and the granting of a S.T.B. to all Doctoral Students. The meeting will be addressed by Peter Franks, Research Officer of N.Z. University Students' Association.

STUDENTS

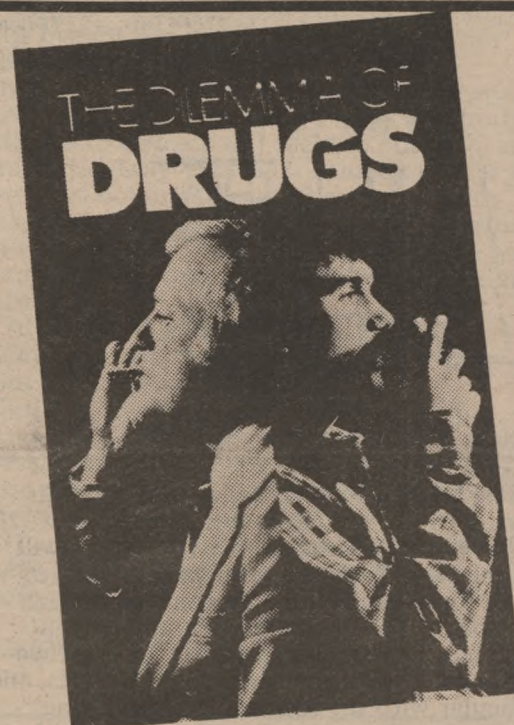
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Next Week

NEXT WEEK CRACCUM AWAITS THE EASTER BUNNY - THERE WON'T BE AN ISSUE BECAUSE WE SHALL BE RECOVERING FROM ALL THOSE EASTER EGGS.

BUT WAIT ... THE WEEK AFTER CRACCUM PRESENTS "AUCKLAND" (NO LESS) AN ENTIRE CITY IN 20 PAGES - JUST ADD WATER AND SERVE.

The Saint and the Bomb

LAST Thursday night anti-nuclear protestors joined Catholics in a silent vigil over the relics of St Peter Chanel in St Patrick's Cathedral. The relics were brought to Auckland on their way back to Futuna Island, one of the French-administered Wallis Islands group in the Pacific. There has been some speculation recently over the islands' being next in line as a base for French nuclear testing. This prospect was first raised a year ago in France Australe, a Noumea daily paper published by the Rothschilds - the same family who, with the French Government, own the New Caledonia's nickel mines. These draw much of their employment from the Wallis group, leaving the islands with a total population of 10,000, mostly old people and children.

Little has been known of these people, and for some years all scientists, including French researchers and the South Pacific Commission in Noumea, have been refused entry there. But the return of the relics may have a political as well as spiritual, significance for the islands.



Jan Geary

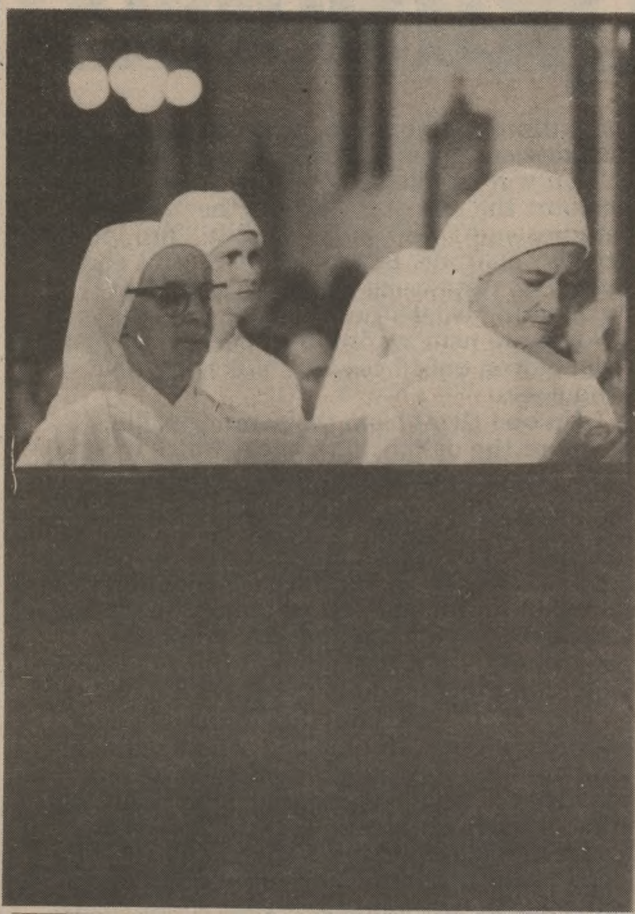
St Peter was a Marist priest who spent four years in the early 1800's on Futuna Island. He was killed by an island chief on orders from the king of Futuna, who was angered by the news that his son had been converted to Catholicism. Peter was clubbed, then axed through the head and as he died, it is said that the sky darkened and a huge golden cross appeared in the sky.

Soon after his death, there were two 'miracle cures' performed in Peter Chanel's name. Although he never had tremendous success in converting the islanders while he was alive, three years after his death the whole island was converted to Catholicism, and has remained so ever since. He was later canonized and became Oceania's first saint.

Up till now, his relics have been in Lyons, France, but recent pressures from the islanders and from Bishop Lolesio Fuahea of the Wallis group, have meant their return to Futuna. In view of the threatened French activity there, it would be a timely return and indeed, it seems that the Marist fathers responsible for bringing the relics out from France have done so in the possibility of embarrassing the French. The saint has considerable spiritual value for these people, who hope that his presence will stop the French from testing there.

Whether this will mean much to the French is to be doubted. But it is clear that the re-instating of St Peter Chanel does accentuate the obscurities of French control in the Pacific.

JILL RANSTEAD



Crossword

Solution P 2.

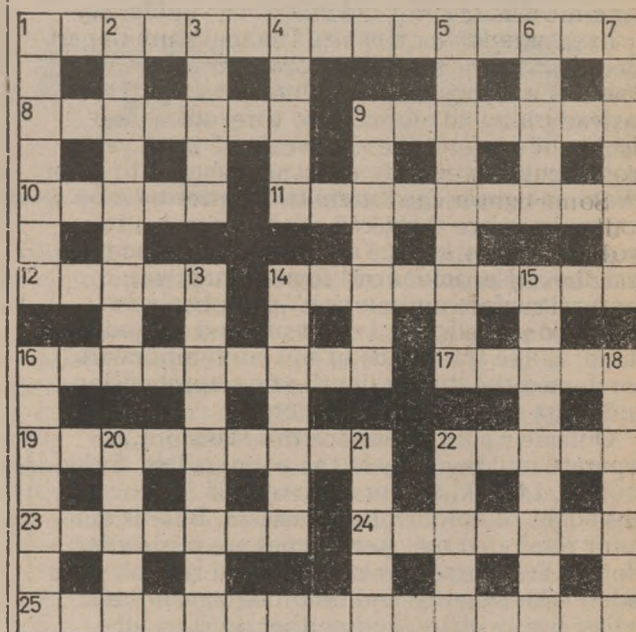
ACROSS:

1. Just the animal for one short of a sovereign? (6, 9)
8. Sounds like foul food! (7)
9. Begin climbing to get the car in motion. (5, 2)
10. The tiniest tales are rewritten. (5)
11. Flower lover. (9)
12. Upset a lighter? (5)
14. Made it clear Alex pined for a change. (9)
16. Traitors broadcast seed in anger. (9)

17. Enclosed spaces used to hold up the sails. (5)
19. Sits around in Ghent, causing constriction. (9)
22. Small scale! (5)
23. They go ahead on the editorial page. (7)
24. Barbaric punishment? The question is keenly discussed! (7)
25. A lot of spirit is needed to endure these sights! (8, 7)

DOWN:

1. Stares protect the eyes. (7)
2. One in charge of volume control, as it were? (9)
3. Sporting contest level at the end. (5)
4. Some types of sap are singed within. (5)
5. Grain I may grind. It's all in the mind! (9)
6. They decide, of those standing, who shall sit. (5)
7. Speed or dance to get rested. (7)
9. Rubs the surface off leftover bits in the East. (7)
13. A heavenly measure! (5-4)
14. Unfinished belt in the factory? (7)
15. Tar ran backwards - I've added a story. (9)
16. Appropriately, it means shaken. (7)
18. Vehicles rely on runners up north. (7)
20. Not a sporting cup sought by Arthur's knights! (5)
21. Boast about a shoe. (5)
22. The strength of a body of people? (5)



All the young Beethovens

A.U.S.A. has an orchestra at last! The University Orchestral Society holds its first rehearsal on Monday 4th April in Rm 20 of the Conservatorium of Music.

The orchestra was formed this year as a result of the favourable response received from the Cultural Resource Forms, which were handed out during enrolment to students interested in the Arts. Enough students filled out the section on Music to indicate that there was a need for an orchestra on Campus.



Prior to the formation of the Orchestral Society there was only one other Orchestra on Campus: the University Chamber Orchestra. The Chamber Orchestra however, is designed to give students doing the performance course at the Conservatorium the opportunity to perform orchestral music in public, and so it was not possible for non-music students to play in this orchestra. The formation of the University Orchestral Society should change this situation.

The University Orchestral Society is open to all students who play musical instruments, whether they are studying music or not. The effectiveness of such all-comers bodies has already been demonstrated by the high standard of the University Choral Society, the other all-comers group on campus. Unlike the Choral Society, however, only a limited number of instrumentalists can play in some sections of

the orchestra, notably the woodwind section. The flute is easily the most popular orchestral instrument on campus - the orchestra received over twenty applications from flute players, although only three flutes and a piccolo are needed. The same is true of the clarinet section, where only two clarinetists are needed out of the fifteen or so that applied. Unfortunately the double reed instruments such as the oboe and bassoon are not so popular. There must be some sort of cultural conditioning that discourages young musicians from taking up the oboe, or perhaps it is the sheer blow-power required to force even a squeak out of the instrument that makes it so unpopular. So far the orchestra has received only one application from an oboist, and none from bassoonists.

The truly all-comers section of the Orchestra is the string section, which can be as large as the number of players who join it. So far the standard of players is reasonably high, and this should ensure a reasonably good string tone - the acid test of any orchestra.

Conductor of the Orchestral Society is Philip Clark, a well-known professional viola player with experience in conducting similar orchestras in England. He is the director of Themus, a chamber music group, and was until recently principal viola in the Symphonia of Auckland. Eventually he hopes the orchestra to be some sixty players strong, which seems possible as new members join the society daily.

The University Orchestral Society meets every Monday between 6.30 and 8.30 in Rm. 20 of the Conservatorium of music. Several concerts are planned for 1977. In July the Society combines with the University Chamber Music Society to give a performance in the Maidment Theatre. Works being played at the moment include Brahms Symphony No 2, Copland's Appalachian Spring and Elgar's Cocaine Overture.

The Orchestra still needs new players in the string, brass, oboe, basson and percussion sections, so if you play the right orchestral instrument get yourself a form from the Students' Association Office, or failing this ring 502-769 for further details.

Q.C.

Stranger in paradise

I wander down the walk-way beside St. Pauls. It must be almost five years since the very first and last time I have been down to Elam, and I'm rather lost. Am I going the right way? There are no signs or arrows visible. But perhaps it's all part of the mystique of an art school - for the esoteric, or maybe only for those who can find it.

There's a new library now - I can see it through the trees. Elam stands between the Wellesley St. off-ramp of the Northern Motorway and the private-hotel-and-doctors'-surgery end of Symonds St., and yet it's all but hidden by native bush. I make a dash for what must be an entrance into the four storey building in which most of the departments operate. Again - there are no shiny black and white name plates on the doors. Everybody seems to know what's behind them. Once again the feeling of confusion, or perhaps even exclusion from a mechanism existing almost outside of the rest of the university.

I venture downstairs into the sculpture department. There are no Rodin torsos to meet me. And not a Henry Moore influence in sight. Instead pieces of aluminium, wire, string and fishing line intertwine. The scale of work varies from small boxes of finely strung shapes to huge structures covering vast areas. My preconceptions are shattered. Nobody seems to work in clay or bronze anymore. It's all so alien and the explanations of "form, structure, textural surface and motion" soon begin to sound contrived. But I can't pretend to understand. I, like thousands of my contemporaries, am denied the "inner light" of comprehension and must slink away, bewildered.

Outside again, I head for the Mansions, a separate building, where the painters live. Safer ground, I think, and prepare myself for an onslaught of colourful enthusiasm. But, as one tutor reminded me, stereotypes are misleading. Not all Frenchmen wear berets and ride bicycles laden with baguettes and onion strings; not all artists live in attics, and neither do they all pledge conviction to their "art". There is a disappointing lack of enthusiasm among the painters. Perhaps their work is intended to be self-evident, explaining all the passions and emotions that I am conditioned to look for on canvas. But the feeling is so rarely there that my eyes wander to gold splashes on the floor rather than the bleak acrylic masses.

I can't give up on the painters. Back in the main building are the second year painting studios. The work here seems more spontaneous and alive. But I'm disgusted to read scrawled on the side of one student's painting, a criticism of her work. Not appalled that it should provoke a negative comment, for those are the breaks in this world, but that after believing the charitable

intentions of the tutors, that one could be so condescending as to conclude his criticism with, "You will understand one day." That comment colours the rest of my stay in the painting studios and I view with a fiercely "pro individual rights" attitude. But somehow it can't endure, personal taste being what it is, and I leave wondering where the youthful Armitages and Wongs are hanging out, or if perhaps the painters will bloom once I cease to look over their shoulders.

Up one flight from the painting studios I explore the design department which incorporates graphic design, industrial design and jewellery making. The students in these areas are, out of necessity, more down-to-earth souls, as this department is aimed toward a vocational end in industry or teaching. The designers' work is based on function rather than abstract ideals and although nothing appears strikingly innovative, it's rather pleasant to relax among such familiar objects as children's blocks.

Across the hall from the cramped design studios are the print-makers, where again the students are divided into options of either etching or silk screen printing after their first year. The work done in this studio initially strikes me as entirely different from any I have seen so far at Elam. There is a visible control in the images, but I am aware that it is perhaps this control after apparent chaos that attracts me, and I'm therefore reluctant to make any judgement.

The photography department also is unlike any of the others. There seem to be no studios, only a communal dark room, and above that individual senior dark rooms. There are no photographs on the walls, no rows of glaring lights. Not even a camera to be seen. I assume that they're all "on location" and look no further. My tour has ended and I wander home.

I can hear it now - the anguish and anger. And I agree. How unfair it is, to sling unprovoked criticism at what is probably the most active and constantly changing faculty in the university; to find fault in work that may be a genuine and worthwhile expression of the developing artist;

to object to a lack of enthusiasm I had no right to expect. My visit covered a total of about five hours, at a time of the year in which many students would not have yet settled down into production. It was necessarily a perfunctory inspection rather than a leisurely investigation and no doubt I missed a large number of people on the way. And anyway, who am I to criticise My education is based largely on boozeey gallery openings and sitting room collections. Good G I haven't even done Art History I!

Irrespective of these factors, Elam, by its nature, arouses expectations. A large number of graduates from this school have, through their work, stimulated an increased interest in the state of art in New Zealand. And there should be many, many more. I was disappointed, not primarily by my attitude to the standard of work which relies so much on personal taste, but rather by the apathy that seems to have crept



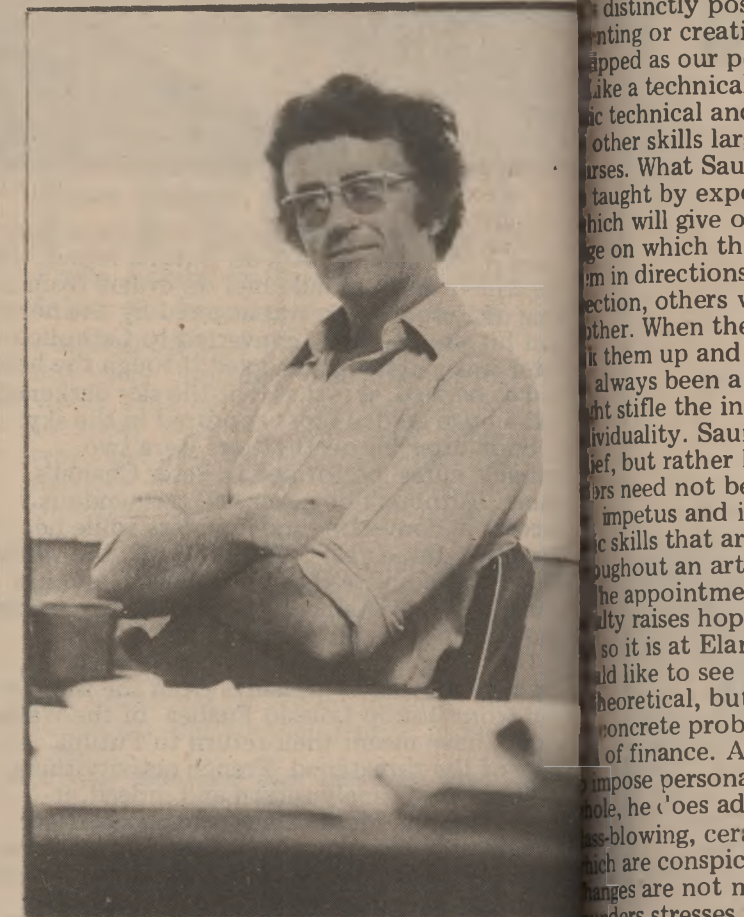
New Dean sweeps clean

JOLYON Saunders would like to re-arrange his office. Instead of facing the office door he would prefer the outside landscape of trees and native bush to meet his gaze. Perhaps this in itself marks a gap that separates the administrative head of a fine arts school from the upper echelon of, let us say, the Mechanical Engineering Dept. But let such aestheticism not obscure the issue. Professor Saunders is after all a Dean, although this is only his first year at the Elam baton.

In 1960 the Elam School of Fine Arts received departmental status; it also acquired its first faculty Dean, Professor Paul Beadle, who wielded somewhat dictatorial powers until his resignation last year. Beadle was a sculptor and as a result the "purely" creative options of painting and sculpture took on a heavy emphasis that remains evident today. Saunders on the other hand, is an industrial designer - involved in a facet of the arts that purists might even deny entry to the Elam studios. As Dean however, Saunders does not seem unduly influenced by his own interests, but rather, determined to subdue them in favour of fairness to all departments.

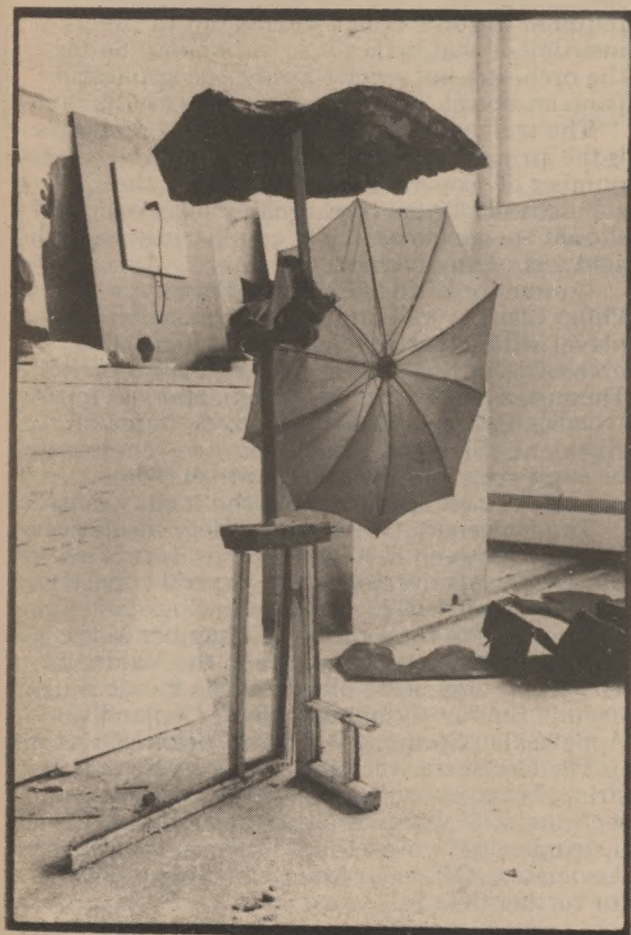
Saunders believes that although Elam exists in order to cultivate the individual's skills and awareness, it would be "irresponsible to encourage students to cultivate their own personal objectives to the exclusion of society as a whole." "The fulfillment of society's needs" figures high in his judgement of the whys and whats of Elam. Art for art's sake leads to unhappy graduates who after four years may have to suffer the real world of Training College. Saunders does not opt for a vocational slant but simply that "we should acknowledge that we have an art education stream, because that's what we've got."

Teachers aside, Saunders believes that Elam produces a "satisfying" number of professional artists and sculptors who can and do successfully establish themselves in the outside world. Elam



Jolyon Saunders

provides the facilities and knowhow, but Saunders believes that it performs a quite separate function from that of a technical institute. Graduates from such institutions are well equipped for the job market, but, he says,



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no right from the main campus. Although the facilities and work areas may be limited by financial and structural difficulties, Elam students are provided with what amounts to years of virtually unrestricted free time in which to express themselves through whatever media they chose. The limitations diminish in comparison with the advantages.

ure, Elam students are generally happy with their lot. It must be idyllic to rely purely on their own initiative, although admittedly rather painful at times. As one student said, you have to fail at Elam. It's all so cosy and comfy. Perhaps if there was more conflict, more diversity and a swing toward real enthusiasm in the work produced, Elam would become a hot-bed of activity and new ideas I feel it ought to be. Maybe, in fact, it is ... but it's mainly a well-hidden place isn't it.



clen

Photos by Jan Geary

It is distinctly possible that when it comes to painting or creating, they are not so well equipped as our people." Like a technical institute Elam does teach technical and manipulative skills, but there are other skills largely ignored in graphic arts courses. What Saunders calls "skills in thinking" are taught by exposure to ideas and influences which will give our students a body of knowledge on which they can build. We can point them in directions; some will work well in one direction, others will reject it and work better in another. When they lose momentum we can kick them up and start them going again." There has always been a fear that attempts to teach art might stifle the individual's creativity and individuality. Saunders does not prescribe to this belief, but rather he thinks that lecturers and tutors need not be afraid of teaching; although the impetus and influences may change, the basic skills that are taught remain invaluable throughout an artist's development. The appointment of a new dean in any faculty raises hopes high for an end to grievances, so it is at Elam. The changes that Saunders would like to see however are not philosophical or theoretical, but are primarily concerned with concrete problems of staff shortages and lack of finance. Although he professes no desire to impose personal interests on the school as a whole, he does admit a wish to introduce crafts - glass-blowing, ceramics, weaving, fabric design - which are conspicuously absent at Elam. Changes are not made on his whim alone, and Saunders stresses the power of the executive and staff-student consultative committee to lead the school in whatever direction they chose. As the newly-appointed administrative head he sincerely feels the need for communication as a viable alternative to the "brooding in corners" that seems to have endured in past years.

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UISE CHUNN

Inside looking in

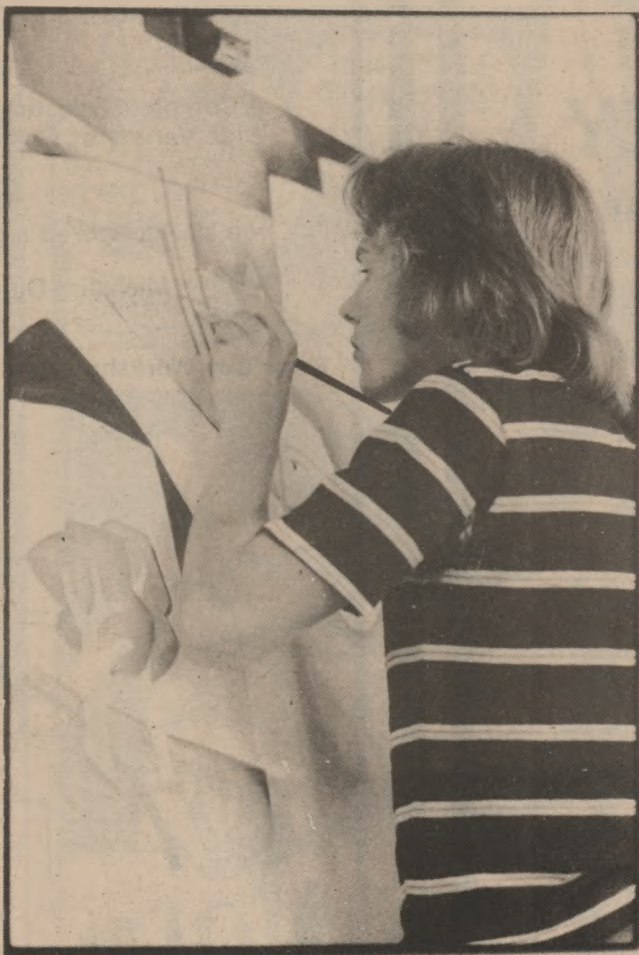
THERE are about 150 students enrolled at Elam with a teaching staff of around 15. With a staff-student ratio as high as this, the involvement between teacher and student is obviously far more highly developed and important than almost any other faculty in the university. On the whole an amicable mood pervades with tutors and lecturers showing genuine interest in individual students, but opinions do vary as to the purpose and success of the school.

Sally Hollis-McLeod is enrolled in the graphic design course at Elam. She was previously in the ATI graphics course, but, following refusal of re-admittance (see Craccum Issue 1) she decided to chance Fine Arts School. She violently denies the claims of "creeping technical institutism" at Elam, as, in her experience, the two are distinctly different. "Tutors here are aware of individual interests but it falls back on the students to decide their own commitments and figure out their own responsibilities."

Not all students are as satisfied with the teachings methods as Sally. In the same department a second year student gripes about the soul-destroying effect that criticism of her work by a tutor can have on her capacity to design. If it were constructive, she says, it would work positively, but as it stands, it leads to antagonism between tutor and student and thwarts progress. In another part of the school a fourth year painting student stands confused over a piece of work and claims "the lecturers and students have got the same problem: what is the intention of a student at Elam? No one knows. The lecturers don't know. And what is the intention of a lecturer? Nobody knows what his attitudes should be, what the lecturers should be. Now they're beginning a little to react as they should - as artists. The lecturers should reveal what they're doing in their own work, come down from the clouds, relate to the students and be more encouraging. They have a distinct tendency to be too negative in their criticism."

And what of the protagonists in the piece? The tutors and lecturers all appear to have a positive, enthusiastic attitude to the school. Don Binney, a tutor in the painting department does not believe that the tutors enforce style on their students, but rather they teach the elementary skills involved with painting. Even more important though, is the tutor's capacity as a painter himself in that he can offer criticism as an equal, and be around constantly for any assistance he can offer.

Most other lecturers see their position in much the same light, not as "teacher" as such, but as acting as an impetus to drawing out



skills and imagination. Tom Hutchins, head of the photography department, maintains that if students stay within the bounds of practical limitations, Elam provides a free outlet for creativity. As he sees it, Elam is "designed to encourage individuals to find out their worth as expressive artists within the media we can offer. Our job as lecturers and tutors is to discover the strengths and directions of the individual who comes here and help him to get as far along in these directions in three or four years as is possible."

A handbook, designed to introduce students to Elam defines each department presumably in the terms in which lecturers and tutors in that department feel are relevant. In the sculpture department for example "each student is encouraged to develop a high level of attention and discerning individuality, to investigate the conventions of sculpture, question assumptions, and examine the adequacy of existing techniques and materials in differing areas of experience." Sculpture students seem to follow this call for individuality and relate very closely to their work. The department is in a constant state of flux with new concepts and techniques arising out of working with the stimulus of other artists around them.

The type of "teaching" that Elam practises, though alien to most university students seems to have its successes. First year students currently spending five weeks in the design department were given for their first assignment what looked like an impossible task - to make a chair from concept to finished article. Having completed it, one student said "It made us realise what sort of abilities we had and that we could handle something like that. We'd never have thought we could do it otherwise."

Not only do attitudes to teaching methods vary from one department to another, but so too do personal theories on the function of art itself. One senior painting student talks enthusiastically about his work as "a process of inner enlightenment, teaching yourself about things around you and leading to greater awareness", whereas another is inarticulate, or perhaps expects his work to be self-explanatory. Some students talk about society's need for artists and sculptors

It is not surprising, considering the physical and philosophical separation of Elam from the rest of the university, that Elam has its own students' association. It organises frequent staff-student parties, the running of their own cafe and maintenance of a house at Huia. Janelle Aston is the president, and so a member of the staff-student consultative committee. At present this body is meeting regularly, in an attempt to act upon the results of a questionnaire answered by all students. Janelle believes there are many things that need changing at Elam. "There's not enough room, never enough facilities and the grants for supplies are ridiculously low. However people are usually pretty happy here. We probably have more contact with staff than any other faculty; everyone is on a first name basis. You come along here to do what you want. The facilities are here, so you get out of it as much as you put in."

GALLERIES

BRENT WONG
RECENT PAINTINGS
PETER WEBB GALLERIES

Of all the realist painters in New Zealand, (and there are literally thousands of them), Brent Wong is the only one to have been able to observe the landscape, and man-made objects on the landscape with a camera-like clinical detachment that can make the ordinary seem breathtaking, to the point that other well-known realists such as Peter Siddell and David Barker seem like hopeless romantics compared to his perverse frigidity.

His paintings are super-real to the extreme of being occasionally surreal, although not always in an obvious way, with edges sharper than real life so that it hurts the eye to try to define them. And he confronts the viewer with mysterious absurdities that demand to be taken seriously.

And so it is that various myths have sprung up around this artist. This exhibition is his first in Auckland for at least two years, and therefore it was my first opportunity in a long time to view a body of his work all together, and to compare some of the Brent Wong myths to the paintings. The cynical, shy recluse. The hoarder of his own paintings so that they will appreciate astronomically. The painfully slow worker, producing only a couple of paintings a year. And so on.

I suspect that these myths are very much cultivated by the Peter Webb Gallery. He was not present at the opening of his own show, and he was asking (and getting) astronomical sums. The cheapest painting was \$1800. Of the nine paintings that comprise the so called recent works, there is at least one that is dated in 1969.

On the whole, the exhibition was much what I would expect from him in paintings such as *The Balloon*, and also a couple of surprises such as *Trauma* a landscape painted in bright colours fairly expressively (and therefore unusually). There is only one piece that attempts surrealism

using the obvious object - displaced - from - its - normal-status trick, that of a scallop shell floating in the air. The rest are quieter and more considered, and reveal their subdued tension using straight-forward scenes treated slightly unusually. A house on a hillside for example, that although painted "correctly", still seems to float about two feet off the ground. Another of a road vanishing to the horizon that suddenly looks flat, like a backdrop.

After having looked at these paintings for a long time, I came to realize the kind of tightrope that the artist is balancing on. Between being simply a clever painter - the Andrew Kyeth of Godzone - and a painter of considerable intellectual prowess and technical ability outside the mainstream of local art.

I hope he is too smart to fall for the former. A fascinating show.

GEORGE BALOGHY

GRAEME CORNWELL
PAINTINGS AND DRAWINGS
LITTLE THEATRE

IMMEDIATELY upon entering the Little Maid Theatre, one is visually assaulted by two huge wall-sized drawings consisting of nothing more than graffiti and primitive marks, a sort of back-alley wall ripped off downtown and plunked into the gallery. They revived so many associations of bus-shelter scratchings and toilet-



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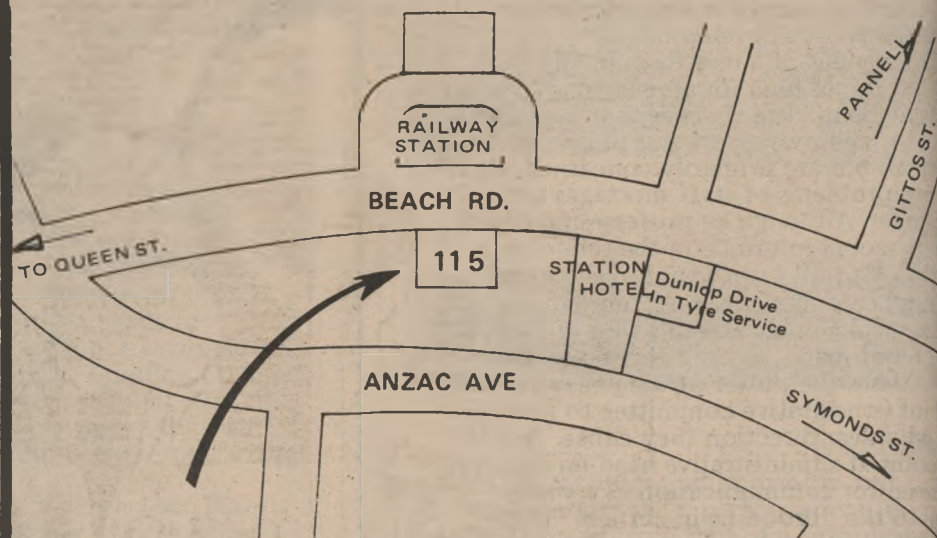
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door writings that it was not until I had observed these drawings for a while, that I realized that they were in another language, one that I could not understand, one that in fact did not exist.

It was as though the author was trying to express himself through restricting the means of expression, thereby intensifying his personal language.

Obviously, these huge black-and-white drawings cannot be viewed with the usual aesthetic notions in mind. They are not pictures in that sense. Rather, they appear to be a kind of a record of some activity or a scoring board for some kind of a game, over a period of days or weeks.

What then has caused this person to be so aggressive in his doodlings, and indeed, why has he done them at all and hung them in the gallery? The same question could be asked of

any graffiti artist, and there are quite a few on this campus, aren't there duckies?

I suppose the answer lies in a primitive desire to express oneself publicly and anonymously using uncerebrated spontaneous marks as a counter to our supposedly civilized culture that has suppressed these urges for thousands of years. Whatever the reason, the shock value of these drawings is in their familiarity.

There are also three paintings included in the show, and they are doodles of a kind, too, but they are too involved in colour and painting considerations to evoke the same kind of gut response as the drawings.

This exhibition will be on until Thursday, just a short walk across the Studass quad.

GEORGE BALOGHY

Sshhh!

continued from Page 1

right of the latter to remain. The Chair ruled that he should stay.

A procedural motion was then put - That the Chair's ruling be disagreed with. The Chairman informed the meeting that there would be no discussion save from the mover and himself, and that he should vacate the chair for the duration of the motion.

The CRACCUM editor was denied the leave of the meeting to speak.

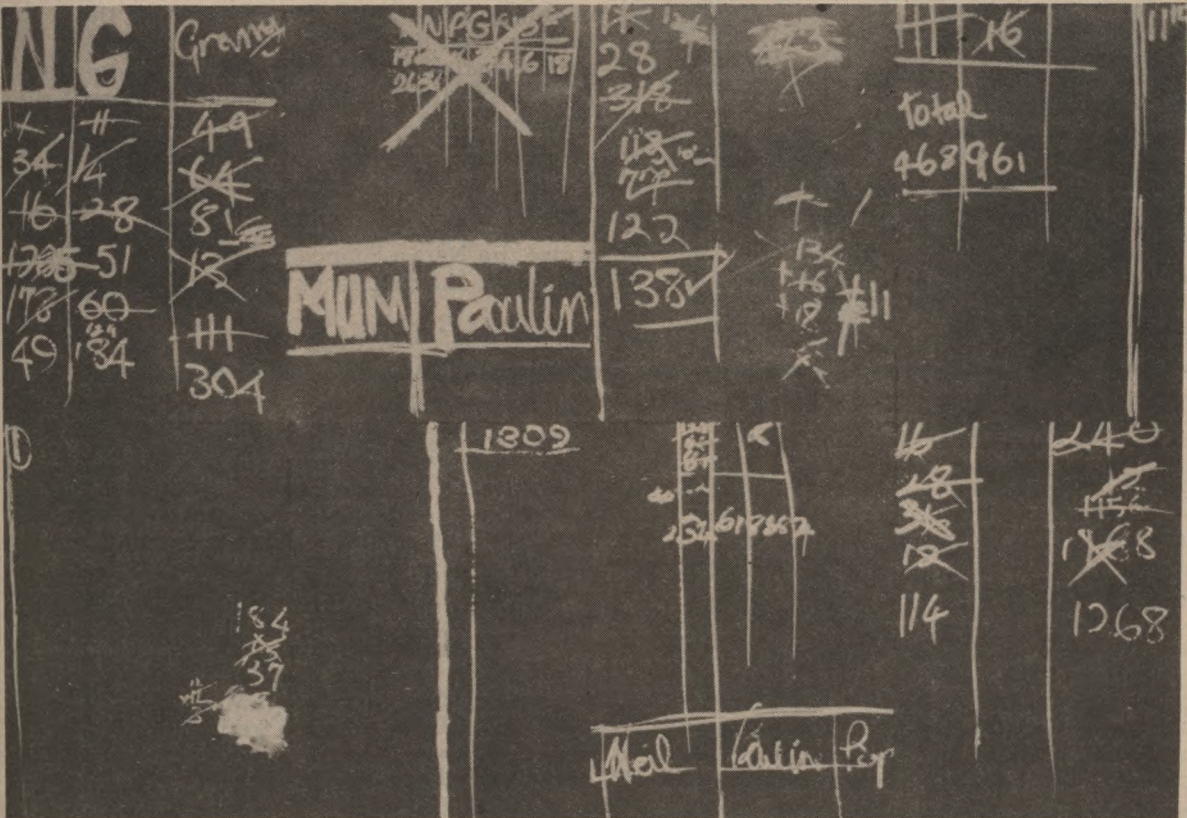
The motion was put and declared carried. The Editor was informed he must leave the room. He again asked leave to address the meeting and was again denied it. He was then informed that this motion applied to all meetings of the Executive which were held in 'strict committee'.

The Editor then left the room and the discussion proceeded.

When approached for comment afterwards, a number of current and former participants in Student Association affairs including Michael Walker, 1976 AUSA president; Bob Hillier, former joint editor of CRACCUM and long-serving student politician; Alan Bell, Editor of CRACCUM 1976; Peter MacLeod, accountant of NZUSA; Stephen Ballantyne, Editor of CRACCUM 1973; Fraser Folster, Chief Reporter CRACCUM 1976 and Bob Lack... all expressed surprise, and in many cases indignation. All felt that in their experience, such a move was either unconstitutional or foolish, or both.

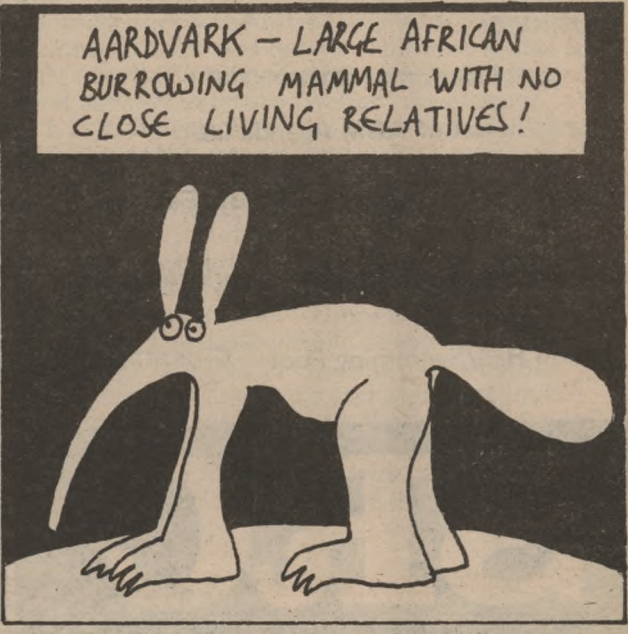
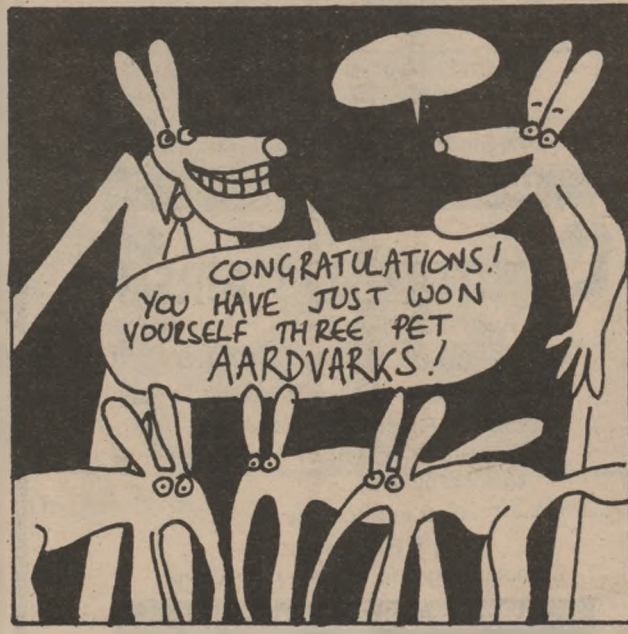
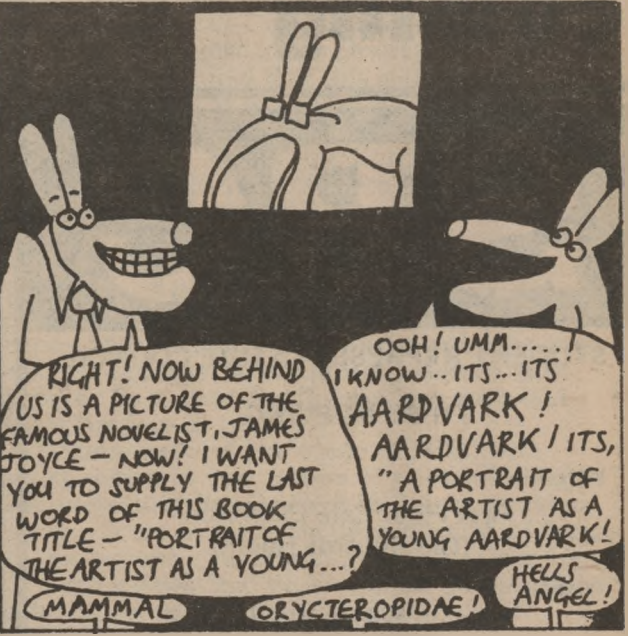
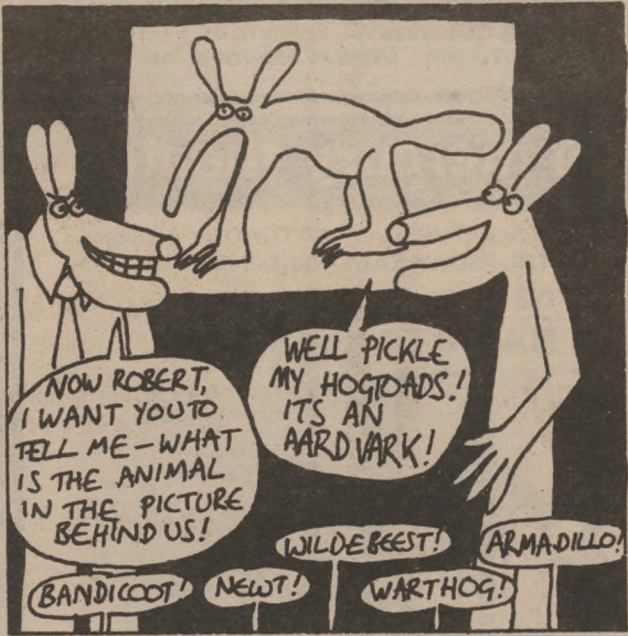
The president, Bruce Gulley, whose ruling caused the dissent, was not able to sort out the constitutional problem to his satisfaction and plans to consult the Association's lawyer for a ruling.

FRANK STARK



Graeme Cornwell - Large Drawing

ADVENTURES OF AARON!



Round the world with Rob

THE Prime Minister's present foray into the unknown lands beyond our shores was made necessary by a year of National Government inaction on the foreign policy front. However, Mr. Muldoon's eleventh-hour action, with New Zealand poised on the brink of several major foreign policy crises, may still be too late to stop our fair country being further alienated from the ranks of the world's liberal democracies. It is surely no coincidence that Mr Muldoon's most intimate and friendly talk so far on tour was with Singapore's Prime Minister, Lee Kuan Yew, leader of one of the Commonwealth's more authoritarian 'democracies'.

One of the issues raised during this talk was the question of New Zealand's sporting contacts with South Africa. The P.M.'s tour seems to be the last chance he has to rally support among Commonwealth leaders for this issue not to be included on the agenda of the Commonwealth conference in June. This tour is an example of the present Government's 'leave it to the last minute' policy.

This was the case in '76, when the Government's only major foreign policy effort was a rearguard action fought by Brian Talboys and Sir Keith Holyoake, over the sports issue, in Africa and the United Nations respectively. Their attempt to clarify inconsistent statements from the PM only half succeeded.

Another area New Zealand is having difficulty in is overseas trade. Australia is fidgety about NAFTA, and the EEC is under great pressure from some members to phase out NZ exports of butter and sheep meat to Britain. (The latter would be disastrous for New Zealand). Mr Muldoon is trying to placate European interests and is also travelling to the Middle East, mainly to discuss trading possibilities.

But, once again, Mr Muldoon is having trouble being tactful. Perhaps his remark that the President of the United States, Jimmy Carter, was only "a peanut farmer from Georgia" was not meant to be patronizing, but it was certainly



undiplomatic. With both the Australian and New Zealand Governments showing concern that the U.S.A. might be losing interest in the

South Pacific, you would think great care would be taken not to unnecessarily offend their President

Not content with insulting one of the super-powers, Moulders had to have a go at the other one, with one of his loose statements, about Soviet embassy financial support for the left wing of the trade unions in NZ. Except this time, he also said that the Soviet Ambassador told him such funding occurred. Naturally the Russians denied the charge and naturally Mr Muldoon refused to elaborate, but not in that order. Once again Golden Boy Talboys had to come to the rescue in NZ explaining that the PM had been referring to the Socialist Unity Party, ignoring the clear reference to trade unions in his glorious leader's statement.

And so it goes on.

A few fences broken, a few last-minute patchings, a few more flattened during the mending. But it's a price we have to pay for 'strong' leadership. The former Prime Minister, didn't offend anyone, but he didn't actually do anything either.

This tour could also be the key to the next general election. With internal support for the Government weakening, Rob may have to pull a couple of big diplomatic coups out of the hat to give the Nats a chance in '78. The next year will decide the success or failure of his mission.

THOMAS MACAULAY

ARTISTIC BUT CERTAINLY NOT STATIC

As part of the Maidment Arts Centre Festival. A.U.S.A. is organising a Domestic Arts extravaganza entitled A.U.S.A. Non-static Arts. The three day event, to be held in the Little Theatre on the 27th, 28th and 29th of April, includes a student slide evening, a hobby and craft demonstration, a sponge and bread baking contest, and a giant, monster Jumble Sale.

The Slide Evening takes place on the 27th of April and it gives travelled students the chance to show their exotic slides. On the next day, Thursday 28th, there will be a bread and sponge baking contest, with a super special prize for the lucky baker. Bring your bread and sponge masterpiece to the Little Theatre at 10.30. From 9.00

to noon on the same day, there will be a craft and hobby demonstration. We need you to demonstrate your particular skill, be it carpet weaving, coin collecting, or fruit preserving. The next day, Friday 29th sees the grand finale: a monster Jumble Sale, starting at 10.30.

Once again, real, live, students are needed to man the stalls and bring us jumble. If you feel you would like to show your glamorous slides, or enjoy baking bread, or have an interesting hobby you would like to demonstrate, or would like to sell jumble at this A.U.S.A. grand happening, then contact the Cultural Affairs Officer Phone 30-789 Ext. 72, or call in at the Studass Office for further details.

Q.C.

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Election of Chairperson

Rest of AGM Agenda i.e.

Right of Israel to exist Middle East policy

Overseas Students Officer Bursaries Action

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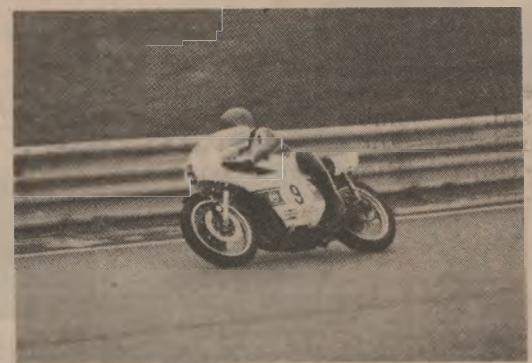
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Kolynos Smile

SITTING in a basement study, in the home of a Baptist Minister, Saturday afternoon on the North Shore. A short wait, and Dr Dale Cowling enters the room. One of 18 American preachers visiting NZ for an evangelical crusade organised by the Baptist Church, there is a definite touch of prepossession about him. A sort of sturdiness in his beliefs if you like.

He's had plenty of opportunity to forge these. Twenty years ago, he took a strong stand against the segregation policies of his home town, Little Rock and he became involved in the movement toward integration.

A constitutional amendment had been passed in 1954 guaranteeing equal rights for all, he explains, but this had hardly been the case. Schools, for example, were operating under the guise of a 'separate-but-equal' status, while in fact, those assigned to the Black population always had poorer equipment and facilities, a lower standard of teaching and a generally inferior education. Then, in 1957, it was decided that Central High School, with its 2,500 white students, should include Blacks on this roll.

Accordingly, nine Black students were escorted to the school, only to find that the Governor of Arkansas, Faubus, had encircled the grounds with the National Guard the night before, in order to keep them out. The next step was taken by President Eisenhower, who sent Federal troops in to enforce the integration, and the Black students were thus allowed to study there.

It was not a popular move. Rioting broke out, and the school was forced to close down. There was some resentment at the action of bringing in Federal troops in opposition to those of the State. Cowling believes that this tended to make something of a martyr out of Governor Faubus, and his popularity went on the increase. Markedly so, too, for he was re-elected to this position seven consecutive times after this first confrontation. This support seemed to give him added encouragement: Cowling remembers well, hearing the Governor declare his intentions of bringing in 'every gun, knife and hoodlum' from miles around to put a stop to the integration attempt.

Cowling himself was soon to be found on the bum end of this deal. Because he had been well known, well respected figure in Little Rock, he said, his outspoken support of integration became a distinct threat to those not so inclined - in particular, to the White Citizens Council, a euphemistic parallel to the Ku Klux Klan. For two years he was constantly watched, and harassed, by members of this organisation, and on occasion was the near-target of a shotgun.

The confrontations continued. But by about 1959 - 60 says Cowling, the idea of integration began to take root in the community. He describes this process. "Resistance to integration in Little Rock was mostly just the result of whipped-up anger, and this sort of thing, given time, can be overcome by reason and goodwill." One wonders - but he goes on. "There's also the fact that we had the due processes of law on our side. This plus the pressure of parents who wanted the school re-opened, meant that the resistance started to die down."

And the present-day situation? Cowling maintains that there is now complete integration in Little Rock. A difficult enough statement to swallow, and he does concede that the prejudice is still around. "But it's lying beneath the surface now. It's just not popular to be a racist any more, mostly because the kids who were educated together back in the early 60's have now grown up together, as citizens of that same town. It's a matter of living long enough to learn."

A smoothing over of troubled waters, perhaps, in the belief that time heals all, and under the name of goodwill. Which is why Cowling believes that Black Separatism is levelling off. "It tended to generate anger and opposition, because it seemed as though Black Power was being sought, rather than integration. Blacks are now finding themselves moving away from a separate Black culture, and more nearly toward a white culture - so that if Blacks want to break over into this culture, they can."

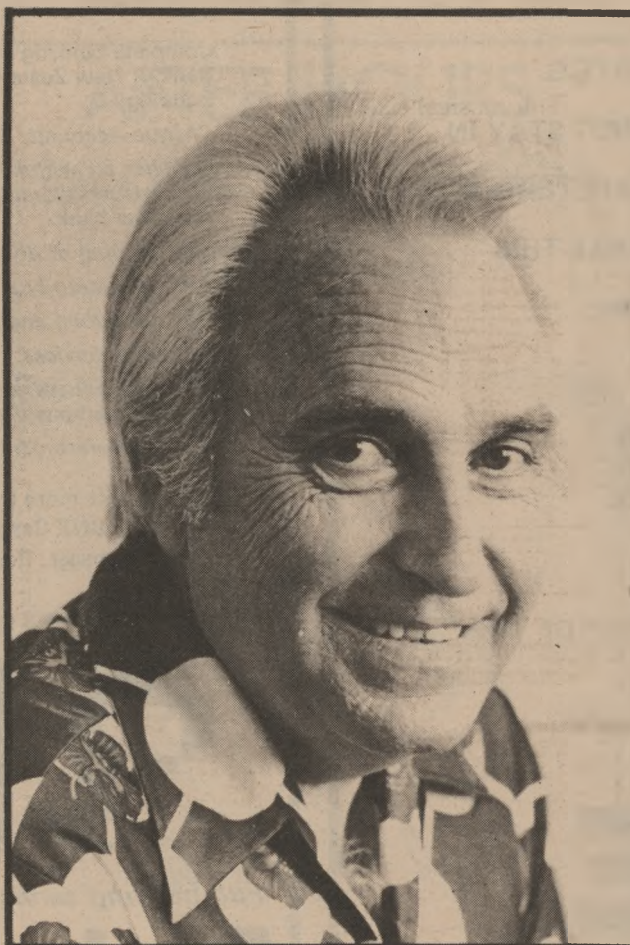


Rosalynn & Jimmy Carter on their wedding day

A cynic might suggest that this would be a convenient move for those adherents to a 'white domain'. A cynic might also suggest that white supremacy, while no longer apparent in confrontation and violence, is still beneath this more gentle leaning, toward a white dominated culture.

But Cowling is no cynic. It is more his belief that allowing access to the benefits of American civilisation will ensure smoother racial harmony, and equality. "Because Blacks can have the same education as whites," he explains by way of example, "they can also have the same openings, prospects and privileges." But there remains the possibility that these still belong to the white man's world.

The conversation turns to the Presidential election of last year. Cowling has known Jimmy Carter personally for some years, and in November 1975, Carter asked him if he would become chairman of the Democratic election campaign committee in that area. Cowling agreed. "Of all the candidates offering, he was the most outstanding. He operates from a basis of moral integrity, which means that he is honestly dedicated to human rights. For the first time since Watergate, there is a chance for the people to re-establish their trust in the Government."



Dr Dale Cowling

NZ Herald

Cowling's acceptance - rhetoric and all - of the invitation to chair the campaign committee seems to have connections with the Carter presidential style. Indeed, the implications of Carter's choice of chairman go beyond style into the realms of policy. Given that the two are separable qualities.

He describes Carter as a 'people's President'. In his campaign, for example he did not go through the old political structures, he did not consult the existing politicos, but went right back to the people already active in community level politics to be able to select someone of high standing within that community to chair his campaign committee. Carter inspired the common people to get involved with the campaign, instead of indebteding himself to special interest groups.

This may be so. In a few short months, the vote for Carter in Little Rock rose from 10% of the total, to 65%. And he did after all, gain enough support to place him in the White House. But difficulties arise in evolving a definition of the 'common people'. Cowling finally describes them as that sector of the population who are not politicians, who are not activists, but who have always accepted that someone in Washington is running the Government for them. Now he says, this common people can feel as though their case can be heard.

Indeed, there was that memorable Saturday afternoon when the telephone to the White House was opened for two hours to the entire population of the USA. Some 9 million people attempted to contact Carter, of whom 42 were successful. So what exactly were the achievements of this gesture?

"It showed that the people felt sufficiently encouraged to establish this relationship between the White House and the average American. It also shows the broad base of support Carter has and this is something that the Congressmen and Senators cannot afford to ignore. They are elected by these same people and have to think twice before taking a stand that would anger them. Carter may have the support of enough people to keep the Congressmen with him."

A somewhat disturbing observation. That is, if it can be accepted that this is the nature of 'people power'. It would be difficult to channel the vast diversity of elements in the population of any country, behind the Kolynos grin of one man, and the USA seems an unlikely exception. So when Carter made the move of granting an amnesty to those who had gone underground rather than to Vietnam, it seems no surprise that some of these elements made their various protests. True, says Cowling, not everyone was happy with this move, but Carter did honour an election promise, which in itself pleased most people. So at least the foundations were laid for a build-up of trust."

It sounds rather like a leap of faith, with shaky regard to due process of political thought. An interesting development in American democracy. There seems to be the tendency of trying to make expansive ideals and philosophies apply to a not-so-ideal and philosophical nation. An attempt too at injecting community level politics into a federal constitution.

It is Cowling's belief that to reach people, you must touch them where it hurts, and respond to their real needs. This idea seems to be in practice in his own community. Little Rock runs an extensive welfare programme, such as child care facilities catering for children from 6 months through to twelve years of age. Friendship House is available to those abused women and children who have left, or were kicked out of, their homes. They are given beds food and clothes, and efforts are made to help the women either find employment or develop working skills. There is also a retirement scheme for the older people in the town.

But there remains the question of whether such community concern and organisation is immediately transferable to the arena of federal politics. And whether, what may be Carter's genuine desire for human rights, is in fact actionable from the offices of the White House.

JILL RANSTEAD

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(SEE PAGE 4 OF CRACCUM FOR THE REST OF THE
WEEK'S MENU)

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L.C. & J.

Youth Council

MOVED are afoot to establish an Auckland Regional Youth Council to better serve the youth groups in and around Auckland city and its environs.

The National Youth Council was begun in the early 1960's to co-ordinate all the national youth organisations including student groups (NZUSA was a foundation member) political groups, such as the Young Nationals and Labour, and uniform groups, Guides, Scouts etc. The council aims to get ideas from young people around New Zealand and make the Government more aware of community deficiencies and problems. It encourages youth group involvement on issues concerning young people such as gang legislation and the drinking age, so that their views are represented nationally.

Based in Wellington for practical reasons, the National Youth Council has representatives in most of the main centres and, in fact, Otago and Invercargill have formed the Southland Youth Council as an affiliated group.

The two Auckland reps., Ken Newlands (ATI) and Alison Perkins, have found a strong feeling among youth workers in all sectors of the community that there is a need for an Auckland-based youth council affiliated to the National Youth Council. Called the Auckland Regional Youth Council, it is hoped that it will bring local affairs, problems and needs such as recreational facilities and more developments like the community centre in Otara to the attention of the government. Support in setting up regional representation has come from Richard Northey (ex AUSA) and Sam Sefuifa from the Ministry of Recreation and Sport, Internal Affairs Department, City Council and Borough officers and the J team (Social Welfare, Maori Affairs and Police Department staff), and representatives from the YWCA and YMCA.

At the time of going to press, an inaugural meeting was to be held on Wednesday, 30th March, to discuss the setting up of the A.R.Y.C. and to see what amount of support there is for it. The N.Y.C. President, Ross Tanner, is coming up from Wellington to discuss the proposal and answer any questions. Other speakers include Richard Northey who will present the Auckland scene and representatives from the J. team.

SUE SHEPHERD

GALLERIES

SNAPS WOMEN

As advertised several CRACCUMs ago the Women By Women exhibition opened last week at Snaps Gallery. The exhibition features the work of women photographers and several artists, dealing primarily with female subjects. In conjunction with the exhibition a poetry reading and video screening will be held in the Little Theatre on Wednesday April 6th at 7 pm at 7 pm; the exhibits will be hung there for one night only.

A number of well known photographers have work in the exhibition with probably the best known being Marti Friedlander - a professional in the field. Her more effective images stand out as being spontaneous and honest statements, devoid of hackneyed stances. Marilyn Tweedie's blurred images in delicately muted colour - the majority of the photographs are black and white are however, disappointingly bland.

Although the exhibition is under the label 'women' the subjects vary enormously, from Fiona Clark, teetering on the brink of bad taste, who deals solely with transvestites in gaudy sharp colour, to Jane Arbuckle's fascinating, rather grotesque images of her subjects. Among the photographs are scattered the works of a few women artists, Sally Griffin's crayon and pencil drawings being the most successful - simplistic and appealingly childlike.

The exhibition will run at Snaps Gallery in Airedale Street until April 16th. The gallery is open from 11 am to 2 pm from Monday to Saturday.

L.C. & J. G.



THREE AGMs continued from p 1

quorums, about student boorishness, and the ease with which meetings were led down the garden path by the 'Heavies'.

David Merritt and some other Executive members are discovering these bugbears for themselves, and it is to their credit that they are at least trying to fight back. But I think it is important not to lose sight of the fact that the Association has the resilience to survive a rowdy general meeting.

It is in the nature of the organisation, that we will endlessly repeat our errors, and constantly refigure the same battles. To assume that this year sees some new high or low in student apathy or even intolerance is to fly in the face of history.

As usual the AGM for 1977 safely accomplished the necessary tasks and demonstrated that this Association doesn't suffer so much from a crisis of involvement as a crisis of manners.

JAN GEARY is the staff photographer for CRACCUM. Last Wednesday was the first time that she has attended an AGM of the Association. Interested enough to come, she left after less than half an hour.

ONCE a quorum of 200 was announced, the rabble began. Darts doubled in number, a few apples began rolling, and of course, the chalk. Bruce Gulley attempted to suggest motions

and in asking for the meeting's support or opposition, was greeted with a barrage of both. The majority did not listen, nor did they seem to particularly care about the issues mentioned.

Bruce Gulley was laughing, and so were most of the other members of executive as they dodged darts, and those pieces of chalk blown through a pea shooter. Ammunition was also fired with catapults. The boys in the audience were having a great time, and this appeared to be their main reason for attendance.

Active participation it has been called, but to me it was a rather puerile performance by those individuals whose main interest was to disrupt what should have been a meeting to discuss policies affecting the student body. Not a playground for amusement.

I left as the bombardment grew fiercer and excitement over the hitting of targets continued. I wonder what was achieved

So Women don't strike?

THE Honourable Bert Walker is at it again. Still on his anti-solo mother binge, he is planning to introduce more legislation to restrict and repress the lives of NZ women. Like not permitting the DPB to be granted until the solo mother has been separated from the father for at least three months, in order to prove to the satisfaction of the Social Welfare Department that she is not going on the DPB just for the money. How women are supposed to support themselves and their children for that time, has not come under consideration.

So we are getting angry. The Council for the Single Mother and her Child are in the midst of organising a nationwide strike of women on Friday 15 April, in protest at the pending legislation. A bus is travelling throughout the country, taking speakers to factory sites and shopping centres in order to mobilise the women workers into action. It's about time: there's a limit to how far women can be trodden underfoot.

Not only workers and women in the home are involved, for there are many women students on the DPB who will be directly affected by the government attacks. But it is up to all of us to fight back - by clamping down on those who would live outside of traditional male-designated roles. Walker is hitting not only at solo mothers, but at all women.

Thus it is that the University Feminists are organising a march on the Social Welfare Department, Wakefield St, on that same day, Friday 15 April. Leaflets and posters with further information will be distributed in the coming week, but in the meantime, think on it. As much woman power as possible is needed, so keep the date in mind. Friday 15 April.

AFTER HOURS lunchtime thursday old maid 50c



Quotes

Guy Salmon's concern for the New Zealand environment has led him to a more-than-active involvement in the Native Forests Action Council, organisers of the Maruia Declaration. JILL RANSTEAD spoke to him about developments in the NZ forest industry and their (undesirable) effects.

'The biggest threat to the native forests is the pine-planting programme. The Forest Service are advocating an annual target of 55,000 hectares a year: twice Australia's target, and 2½ times that set in 1969. A lot of the native trees make useful pulpwood - tawas, for example are used to make cardboard cartons. So by destroying these forests, not only do you get the land cleared for pine planting, but you are also making money out of it. Very convenient for the businessman.'

'There's the Government's approval, last December of the Karioi pulp mill and afforestation programme. Instead of the usual planting programme of sawlog forests, from which pulp production is incidental, this is a veritable pulpwood forest - a dense, untended thicket that will be clear felled at age 17. Its to use the thermo-mechanical pulping process, which is the most energy intensive of all pulping processes.'

'Last year 19,000 gigawatt hours of electricity were used by the pulp and paper industries. Compare this to the 19,600 hours by the entire domestic population. The pulp and paper industries are ambitious in grabbing this share of our energy resources.'

'We already have enough pine forest for our own use - all the additional planting is for export, heading mostly for the markets in Japan. Which means that a majority of forestry employees in NZ are dependent on a man sitting in an office somewhere in Japan. Planting a forest is a capital intensive thing, not a labour intensive thing, as most people think.'

'The argument used for the expansion in pulp and paper companies is that their products add to the 'quality of life'. But only 7% of the output is fine quality paper - the rest is packaging paper and the like. We are not meeting basic human needs for housing and shelter. We are only producing more brown wrapping paper that is only going to be thrown away.'

'There are direct incentives for this expansion. First you get a tax incentive for clearing native bush - it's called a 'Cost of Bush Allowance.' Then there's a planting allowance, so the more they have cleared, the more they can plant. You get this snowballing effect. Next along the line is the investment allowance for machinery and so on, and finally there's the export incentive allowance.'



'The Forestry Service also operates under a payment deferment scheme, where taxes are not paid until the pines have matured - which takes about 20 years. This means an interest - free loan from the taxpayer for that time, and they normally would have had to pay about 12% if they had borrowed it. Last year \$11.5 million should have been paid in straight taxes by the pulp and paper industries. But \$4.8 million was subtracted from this, as deferred taxes. Add to this the \$5.5 million avoided through the incentive scheme, and the actual tax paid came out at \$1.2 million.'

It needs to be made clear that although the forest industry may be looking so healthy, it is not because they are inherently so. Its because the Government incentives have created an artificial situation where they have money they wouldn't have if they didn't keep growing.'

It's necessary for the public to get involved this year with what's happening in the Forest Service. Management plans covering a major part of our exploitable forests are going to be published this year. They will be available for two months for public comment, but much of the work that has gone into these plans has been done in secret. Things are being cooked up in the back room between the pulp and paper companies, and unless the public get concerned about it, it's going to stay that way.'

Craccum

