

Craccum

Auckland University
Student Paper Volume 51
No. 1. 8

Mendaces sine discriminante

Craccum



UNIVERSITY OF AUCKLAND
26 APR 1977
GENERAL LIBRARY

A matter of principle

WHAT are the functions of a University Students Association? This is the question that must be answered, and the answer supported by all students, if the controversy over the financial responsibility for the cafeteria and union complex is to be settled.

In December 1976, the University at a meeting of Council, accepted control of the administration of Union facilities, as the first stage of a proposal for the University to take administrative and financial control of Union facilities. The Students Association believes that its responsibilities lie in the political, social and cultural fields, and thus they should not be responsible for the running of cafeterias and other Union facilities, these being considered welfare services and as such the responsibility of the University.

"The conclusion reached by this Association, is that its responsibilities lie in the cultural, political social and sporting activities that it organises directly or through its affiliated clubs and societies. We no longer believe that we have either the expertise or the responsibility to run cafeterias, gymnasiums, or theatres, or to provide common rooms. This function is the job of administrators which we, as elected student politicians, are not."

Students have already paid out considerable sums for the construction of these union facilities, they no longer feel that it is their responsibility to keep them running.

In view of these facts, lengthy discussions have been going on between the Students Association and the University. The University has continually been putting off facing the Student Association proposals. Because of this, more direct action on the part of the students may be forthcoming, if nothing comes out of the next Student Union Management Committee Meeting

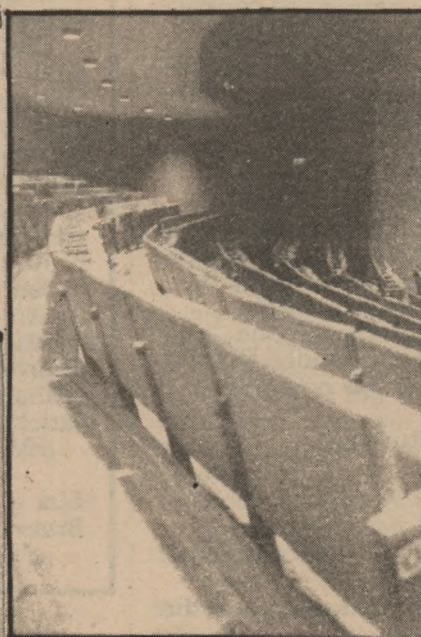


Cafe extensions cost you \$200,000

where Bruce Gulley is going to put a motion arising from a letter received. This letter written by Bruce Gulley (sections of which are quoted here), to himself as Chairman of the SUMC is an attempt to get the whole matter raised at the next SUMC meeting and a vote taken on the following principal motion:

"That council approve the commencement of formal negotiations between the University of Auckland and AUSA with a view towards the University of Auckland taking over the financial administration and responsibility of the catering, theatre, common room and recreation facilities of the Union."

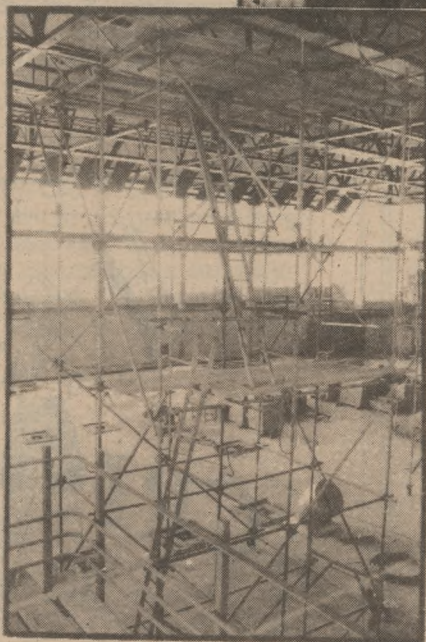
If this motion is passed, negotiations can begin for a complete transfer of the



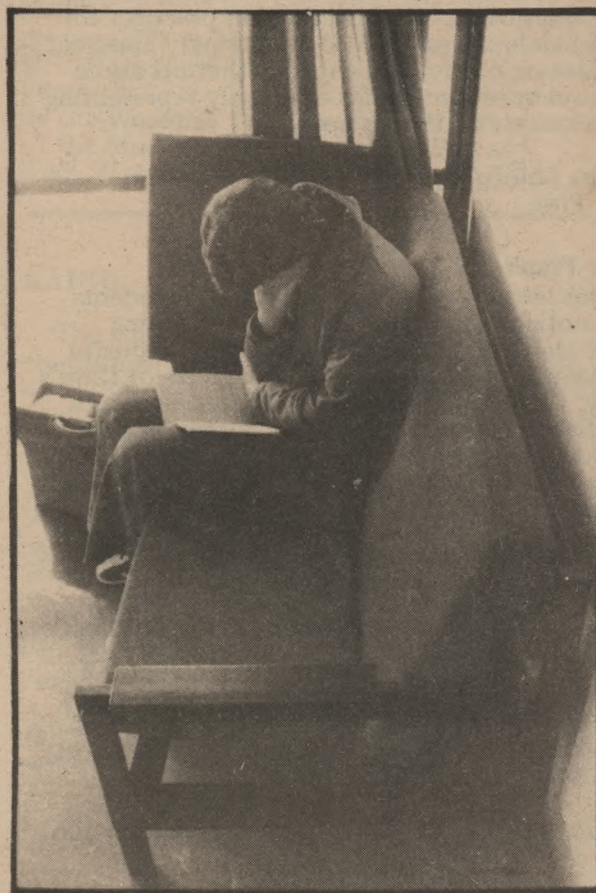
Theatre cost you \$500,000

This article is therefore to inform students on this matter and to ask them to think about the principle under discussion, for before any move would be made to close Union facilities, the matter would be put to their vote.

R. SMITH



Gymnasium will cost you \$1,200,000



Union block cost you \$450,000



What's Inside

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LETTERS

Shhh?

Dear Sir,

With reference to the discussion on the executive going into strict committee, I would like to set the record straight. The last time the exec. went into strict committee was in late 1975. A discussion had arisen at a previous exec. meeting about the Association Secretary and it had been decided to terminate her contract. The meeting in question was specifically to decide whether or not to reverse that decision. A number of observers were there including Stephen Chan, Bob Lack, Alick Shaw, and Mike Rann - the then Editor of Craccum. The meeting heard the viewpoints expressed by the observers and then moved into committee. Everyone was then excluded including the Editor of Craccum. That meeting ended happily for most concerned and there was no public airing of the exclusion.

I hope this clarifies the situation,

Yours,

Henry Harrison

Dear Sir,

It is interesting to muse, once again, upon the behaviour of our Exec meetings. I assume that Standing Orders, as provided in Schedule One of the Constitution, are intended as a binding guide of the management of meetings, and that unless specifically waived must be followed by the Chairperson. This is the situation seen in most versions of meeting law also. Is then the action of our President, as Chairperson of the Exec meeting of the 14th April, in refusing to accept a formal motion of procedure, requiring normally immediate putting to the vote, a sign of growing dictatorial rule, or is it yet again another example of so-called 'guided democracy'?

Exec meetings should be seen as the ideal expression of that precious democracy, so commonly lauded in our many policy resolutions and statements, and thus we would expect the principles of such to be upheld in practice. Unfortunately, however, it is increasingly apparent that this is not so, and so raises that oft asked spectral question: Is this exec truly representing the students on this campus.

Yours faithfully,
G.J. Pirie

Dear Frank,

This letter is addressed to all those students that noticed my brief comment concerning Dave Merritt's somewhat excessively colourful language on our quadrangle. Take note of Dave's reply. I am, it appears, to be characterised as a "Holier-than-thou, puritanical, Victorian S.I.S. Agent." Whereas, in some minds, these accusations may have an element of truth in them it is, I suggest, a pity that the "style" of one of our more prominent National politicians is being emulated by one of our own student politicians.

Apologies Dave, this was intended to be a general comment passed about a certain type of verbal intimidation which I find abhorrent. If your genuine aim and desire is to encourage a wider participation in student politics I suggest that you accept a contrary opinion, and set of values, with more grace without constant resort to this type of crude innuendo

Yours Truly, (For fear of further recrimination)
A.S.

I've had enough of this subject even if you haven't - Ed's note.

CROSSWORD PUZZLE SOLUTION

ACROSS: 7, Rectangle; 8, Front; 10, Compress; 11, Lines; 12, Beat; 13, Elephant; 15, Fixture; 17, Clashes; 20, Pedigree; 22, Bust; 25, Locket; 26, Crucible; 27, Shore; 28, Antelope.
DOWN: 1, Melon; 2, Staple; 3, Ancestor; 4, Plaster; 5, Trenches; 6, Entranced; 9, Flee; 14, Hidebound; 16, Trickery; 18, Labourer; 19, Descent; 21, Rite; 23, Sailor; 24, Sleek.

Dear Frank

Capping Week starts on Saturday, with the Children's Party. People are required from 8 am onwards to help prepare the food and the cafe. This is a real fun day, so come along and help - after all, the more the merrier.

On Sunday there is a May Day March, in which the Association is taking part. After this there will be a sausage sizzle in Rudman Gardens.

On Wednesday there is raft race, starting at 10.30 from Devonport. Entry forms are still available from the Studass office.

SRC went really well again on Wednesday and we have a repeat performance this Wednesday. Among the items on the agenda is Union Financing. I shall give a report and seek support for the line that the Association has been following. The chief question is whether students should running the Union or the University should be doing so. This week's front page story explains some of the background to the fight.

Also to be discussed is the appointment of an Overseas Students Officer, the affiliation of MSA, Bastion Point, and a variety of other things.

SRC - 1 pm in the Old Billiards Room.

Luv
Bruce

Dear Francis,

I hope that nobody will regard as serious the suggestion that Studass supply Grafton, I.H. and O'Rourke Halls' residents' associations with \$1000 each. This amounts to a subsidy of nearly \$7 per student who can already afford to live in a hall! There are two matters to be considered.

Firstly, is the membership of these residents' associations open to all students at the university? Clubs which receive subsidies are normally open to whoever wishes to join; the other recipients of donations from our funds are minorities with a cause, but I cannot look on hostel residents as being in this position.

Secondly, can student flats look forward to subsidies of around \$7 per inhabitant? Those who choose to flat for financial reasons should not be penalised (who has been paying Studass fees also?) for being too poor to live in a hall of residence; surely this is a case of robbing the poor to pay the rich!

Let's be fair, and reduce everybody's Studass fees to \$27! Until that happy occasion, may common sense reign, and may non-hostel residents attend the SGM in B28 on the 26th (Tuesday) to ensure that hostel residents do not stack the meeting.

Love,
Pissed Off Wench

Dear Frank,

The appointment of an Overseas Students Officer was one of the motions at the last S.R.C. I wish to raise a number of issues concerning this.

Firstly, the necessity of such a position was questioned at the first S.R.C. and in my opinion, though the proposal was passed, uncertainty seemed to permeate the meeting.

The second S.R.C. meeting saw nominations for the position itself. Only one individual was nominated. It was then made known by the International Affairs Officer, Mr Gleeson that he had attempted to contact all overseas student bodies but had been unsuccessful. A student then questioned if the position was open to all students. It was affirmed that the position was indeed open to all students. I personally doubt if the general student body are aware of this position and that they could stand for it.

The meeting lapsed shortly after a large "pressure group" of Malaysian students walked out after the position was tabled for the next S.R.C.

I question the necessity for an Overseas Student Officer. Do we need any more irrelevant positions in the existing Student Union bureaucracy?

A. Gosling

This letter has been abridged - Ed's note.

Dear Frank

I am writing this letter to state my opinion on the quality of Craccum this year, the standard of the paper in my opinion being generally of a low order. To begin, the cover of a newspaper particularly that of a student newspaper should be interesting, or enticing if not both. Pictures of broken houses and the like can not I think be classed as such. Also the layout and order of the paper have been for the most part, for the want of a better word scrappy.

However that is mainly beside the point as the true worth of a paper such as CRACCUM should be the content and the standard of such. CRACCUM has had far too little coverage of campus events, after all shouldn't these form the form for a student newspaper? For example there was no comment in CRACCUM at the time on forthcoming Orientation events and afterwards there was little comment on the success of these events. Also there has been very little space given to the sphere which is generally termed as student politics i.e. NO comment on what was passed at the AGM and beforehand no comment on the agenda of said meeting. The motion on the control of the catering facilities was one that the student body as a whole should have been informed of. Also there was no article on the story of and behind the stopping of Capping Book. This in my opinion is just not good enough after all we spend some thing like \$13,000 of student money each year in order to finance CRACCUM.

Surely, it is one of CRACCUM's duties to the student body to criticise constructively the performance of Executive both as a collective and as individuals, which again in my opinion it has failed to do so far. One other thing which I will mention before I sign off is that the Editor should encourage Letters to the Editor as a forum of student opinion, a matter which he has let slip so far this year (for example Salient encourages such and publishes three times the letters that CRACCUM does). All the staff of CRACCUM needs to do is to look at past issues of CRACCUM, current issues of Chaff and even blatantly Marxist Salient to see the general tack that CRACCUM should be taking. Here's hoping that the standard of CRACCUM does improve.

Luv
Nigel

PS If anyone else has any opinions on the same topic, please write in and make them known.

Dear Frank,

What's the story? Where's the Capping Magazine? How come you weren't allowed in the Exec meeting? Surely Studass has some responsibility to issue a Capping Mag? 'Specially since it's already wrote? And Studass has money?

Andy Ewing



Not long ago I was in a newly established republic talking to the Chief Executioner. He was lamenting the fact that executions were now done away with. I asked him whether they now gave long imprisonment instead of execution. "Oh no," he replied, "we are a democratic republic now; prisons are done away with."

"Then is there no crime?"
"Yes, there's plenty of that still."
"Then what do they do with the criminals?"
"The soldiers take them outside the gates and shoot them - till they are dead."

(This evidently was not his idea of an execution, since he had been accustomed to do it with a chopper.)

SIR ROBERT BADEN POWELL BART

THE NEWS

Island Teachers

Dear Frank,

An article appearing in CRACCUM on April 18th written by members of another secondary school on the basis of a mere fifteen minute visit and interviews with two former pupils, gave an entirely erroneous impression of the Auckland Alternative School. We, the pupils of this school, wish to set the record straight by putting forth the following facts.

The Alternative School is a private institution formed five years ago with the purpose of offering self-motivated students an alternative method of learning; by practical experience as well as by text books.

Our premises comprise several rooms in Nagel House, Courthouse Lane, which is situated in the mid-city, therefore being convenient for us to take advantage of the facilities the city provides, such as: libraries, art galleries, industries, etc.

Pupils are taken on a non-selective basis and are given a two week trial period to assess their suitability for this type of education. Policies, such as the employment of teachers, are decided by the Board of Governors which consists of four teachers, four parents and four pupils, all of whom have equal voting rights.

Not only do we offer a large range of examination subjects, (only a few of which are done by tutor assisted correspondence courses) but we also offer many optional interest subjects.

Our small roll, ranging from about thirty to forty pupils, enables us to learn quickly in small classes, and to pay individual attention to each other's problems and needs. We find that the friendly and informal atmosphere of the school encourages good relationships between the pupils and the teachers.

Most of us had experienced state school situations and came to the Alternative School because we felt that it provided an educational system we could enjoy and profit from.

Yours,
Wendy James
Neina Skippon-Cook
Simone Lalande
Andrew Davies
R. Keogh

Dear Sir,

During the past twelve months I have been employed on a casual, or "timesheet" basis at a number of small jobs within the University, and while so employed, I was never told, nor did I imagine, that any of these jobs carried with it an entitlement to Holiday Pay. A recent rumour to the contrary, however, sent me scurrying to the Registry, where I was assured that Holiday Pay would be forthcoming for each job, provided each departmental boss filled out a timesheet including the magical words "Holiday Pay," or "Final Pay." It was unimportant that I had done no work recently for any of the jobs - one can write zero hours on a timesheet just as easily as one can write 40 hours.

And indeed, these formalities having been completed, the money has begun appearing at the Cashier's desk in the Old Arts Building.

If any other people are in a situation similar to mine, it might very well pay them (or it might pay them very well) to ensure that a suitably modified timesheet is sent to the Registry once a year, or at the termination of their employment.

Paul Lyons

Dear Frank,

President Bruce presumes too much, in this matter of the Capping book. Student apathy is as good an excuse as any, I suppose; but what is the root cause of that could it be, year after year of egocentric tiny minded presidents, and thumb twiddling little executives? Last weeks AGM tends to confirm this view.

After that, I am not surprised that the president was only approached by five students - all of them sailors. The executive does not do half enough to ensure that information is passed on to the student body as a whole. To have to be told about the Capping Book episode by the newspapers is bad enough!

The Capping Books of the 1960s must have sold well enough without being as crass as last years issue, for example. Thus, to assume it will not sell this year, is sheer presumption. Young Bruce's decision, to cast his vote against, is but one more step, towards undermining the tradition of this University (not to mention our GREAT NEW ZEALAND SOCIETY, and sink it deeper into the mire of obsequiousness AMEN

Yours,
Philip Oates

The Government stipend has remained static since 1975, relying presumably on the reluctance of the participants in the scheme to complain to their hosts about their increasing hardship. The national executive of the Student Teacher Association of New Zealand of 27 March this year passed a motion calling for the New Zealand Government sponsored teacher trainees from the Pacific to be placed on the same income as their local equivalents, and that they be eligible for the same Education Department allowances in areas like travel and board. STANZ also believes that there is no reason why social welfare benefits in this country cannot be extended to them for the duration of their stay.

F.S.

WRAC MEETING

The long-awaited meeting of the Women's Rights Action Committee (WRAC) was held in Wellington on 26th March, 1977. WRAC was set up at August Council last year to action NZUSA policy on Women's Rights. NZUSA in the past has been reluctant to action its policy in this area and their reluctance was further shown by the delaying of the WRAC Meeting until so late in the term. However, despite this, the meeting was a very positive one and concrete proposals for action arose.

WRAC as a group, has two major functions:-
- to encourage the development of women's rights groups at campus level.

- to ensure the actioning of NZUSA policy on women's rights both nationally and in each individual centre.

For a group such as WRAC to work, it is vital that there is effective national communication, both to swap ideas for action, and for national co-ordination of protest. Thus WRAC is to meet five times a year and is to have, as well, a monthly newsletter.

As far as action on women's rights was concerned, it was decided that it was vital for WRAC to work closely with outside groups who were working for aims in line with our policies and to provide a student base for these activities thus increasing the effectiveness of the protest generally - thus WRAC would be working closely with groups such as the Working Women's Council and WONAAC.

If you want to know more about WRAC and NZUSA policy on women, or if you have any proposals to put forward to the next meeting of WRAC there will be a meeting of the University Feminists in the Women's Resource Room (just by the Women's Common Room on the 1st floor of the Students Association Building at 1 - 2 pm, Wed, 27 April. All women welcome!

RAFTS

The annual Cross Harbour Raft Race is a traditional part of every Capping Week. The usual entrants are by those amongst us who have a pioneering or venturesome spirit. This year will be no different from previous years; Engineers versus Poofahs (sic).

It starts at 10.30 am Wednesday May 4, at Devonport beach, by means of some skilled participation in drinking, and then proceeds to Okahu Bay. Prizes will be awarded to the fastest mechanically-propelled crossing, the fastest manually powered crossing, and a novelty prize. Our kind sponsors are Cooks Wines and New Zealand Breweries.

A warning. Anything resembling a boat hull will not be registered. Entry forms for registration are available from the Studass Office, and must be in by 4.00 pm Tuesday May 3.

Blue Boats will be departing from the Admiralty steps at 10.15, for those interested spectators, at a nominal cost of 50c. Any enquiries should be directed to myself, or anyone from the Engineering Society.

HAMISH SMITH

VALUES

Announces its "Meet the party and find out everything- you-ever-wanted-to-know about Values economics policies" to be held in the Exec lounge at 1 pm on the 28th of April. Animated discussion groups will be held so if your political conscience needs reawakening not to mention downright stimulating, do come! See you there.



Craccum

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ROLL CALL

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

Allan Bell has just reappeared in the office after an absence of months and is sitting here gloating as I try to do the credits. We have a slight case of the end of term blues this week. Not many people, not much work. Rosalie figured out the tortuous paths of Union Financing, Dave and I had a quick one at the Kiwi. Louise managed to describe the Old Maid Festival. And Arts Council, bless their cotton sox, provided us with a supplement Neat, huh?

MORE NEWS

Fiji Anyone?

APPROXIMATELY 3 weeks ago Professor Northey of the Law Department told his administrative law class that he had been offered a lectureship at the University of the South Pacific commencing in the middle of the second term. He said he had not yet made up his mind whether to accept it, as he did not yet know the full terms of the contract, but as winter approached his inclinations were to accept and he would proceed on that basis.

As a consequence Professor Northey has proposed to raise the lecture load of the administrative law class from 3 hours per week to 5 hours per week. The extra two lectures are to be presented for the rest of this term on Saturday morning, extra tutorials being given for those unable to attend.

This proposal was accompanied by two others:

- that the extra lectures be given on Monday evening
- that another lecturer carry on where Professor Northey leaves off. However, Professor Northey made it clear that he is the only capable administrative law teacher in the faculty.

A vote was taken on these proposals by the class and the first proposal was accepted by a 6 vote majority.

However many of the class feel Professor Northey is acting in a cavalier fashion over this matter. People undertaking this course, which incidentally carries one of the heaviest workloads of any course taught by the Faculty undertook it on the basis that there would be three hours lecture instruction a week, not a 5 hour lecture load. Professor Northey has tried to justify this objection by countering that it would also involve him in extra work, but such a response is clearly unacceptable to many students.

The majority of students I would imagine would expect a lecturer who undertook to teach a course over the period of the academic year to carry out his responsibilities to his students. Professor Northey obviously feels differently. It is this apparent lack of responsibility on the part of a senior member of the University academic staff that has prompted this article, in the hope that response to it will have some effect in getting Professor Northey to reconsider whether to accept this lectureship. If he does accept, he does so in deference to his moral obligations to his class.

ADMIN. LAW STUDENT

WOMBLING AGAIN

American artist Frank Womble, now living in New Zealand will be visiting the University on Friday to create a junk sculpture (we hope). Ecology Action has invited the afore-mentioned womble to womble along to campus to execute a homage to a new world. He has accepted - "I ACCEPT THE OFFER TO CONSTRUCT 'A HOMAGE TO THE ULTRA ZTATE OF THINGZ' " he replied. Now all that is required is junk - no garbage and paper please - there are good ways now of recycling that BUT any old junk that is of no use - old beds, old tyres, toys, car seats, tin cans, plastic bottles, wood (LOTZ OF WOOD) for a strong foundation, nails, rope, string, umbrillaz, more wood, in fact even MORE wood, chairs, anything that is hiding up the house pretending not to be there.

Drop it all off in the area between the union and the chemistry building by next Thursday afternoon - if there isn't enough old Frank will womble in and womble out without wombling here.

An open invitation is extended to all junk to be present between the hours of 9 am and 5 pm on Friday April 29th to participate in the creation of a junk master peace.

Dress: Formal R.S.V.P. essential

Note: The artist reserves the right to drop out should he find a lack of interest in recycling RECYCLIN' IS JEZT AWAY THROUGH LIFE N.I.

MAYDAY
SUNDAY
ALBERT PARK

PERHAPS CAN CAN'T

Last week, Angela Zivkovich, Director of Campus Arts North for the last three months, failed to gain re-appointment to her position. Instead the selection committee, with representatives from AUSA, ATI and Secondary Teachers College, decided to appoint Elizabeth Vanevelt, formerly co-ordinator of Auckland Learning Web.

This gives Campus Arts North their third director in six months.

GRADUATION SERVICE

Graduation Service, Maclaurin Chapel May 5, 1.10 pm. The Very Reverend J O Rymer MA, Th. Schol., will preach. Lunch will be served following the service.

PONSONBY LABOUR CO-OP

Ponsonby Labour Co-op is as always on the prowl for jobs to keep their diverse 15 person team on its evolutionary growth. Last week we worked every day, this week is slack, though we have been organising future work that will probably make next week busy again. Soon we hope to have a workshop/factory to ease the effect of these fluctuations.

Anyway, as we continue, 15 people keep earning their bread, learning together, without the hindrance of any administrators.

If you know of work, we are offering our services as general labourers and concreters, blocklayers, painters and paperhangers. Call us at 765 598.

YUMMY YUMMY

The cafe's menu for this week on the rotating cycle is:

MONDAY: Grilled Lamb Cutlets and tomato; Casserole of Beef; Peach Flan.

TUESDAY: Roast Topside of Beef; Yorkshire Pudding; Savoury Meat Balls with Spaghetti, Mixed Fruit Cocktail with Cream.

WEDNESDAY: Chicken a la King with Rice; Fish and Mushroom Vol au Vent; Dutch Apple Pie with Custard.

THURSDAY: Braised Steak; Curried Sausages with Rice; Strawberry Mousse and Cream.

FRIDAY: Cold Meat Salad; Poached Fish with Parsley Sauce; Sherry Trifle.

SRC THIS WEEK

Note the new starting time, 12.30 pm. Up in the old Billiards Room, first floor Cafe Extension. Items on the agenda include a \$200 donation to Bastion Point, East Timor and a discussion on Union Financing, (see front page).

Don't forget, starts now at 12.30 pm every Wednesday. Come along and have a say about your Association and our University.

ROWLING, ROWLING.

On Monday May 2 Labour Club will be presenting a one and only live performance by the 'Invisible Man' of NZ politics, Bill Rowling. He will be speaking on the topic of education as an investment in the future. The meeting will be held at 1 pm in B 28.

HEAR YE, HEAR YE,

Engineers and other mugs, the INTERNATIONAL RAFT ASSEMBLERS hereby challenge you to a duel on the high seas to be fought with rotten fruit and soft tomatoes on Wednesday 4th of May during RAFT RACE.

FRIENDS OF PYM

This new club has recently held its inaugural meeting, where we discussed priorities for our method of work within the University.

Our objective is to inform students about Society today, and the tendencies within it to move towards oppression and subjection of any opposition to it.

As well, we hope to aid students to an awareness of the danger of any bourgeois conceptions they may have towards the struggle against oppression.

At our next meeting, to be held in Room 202, on Tuesday 3rd May (1 pm), we will further discuss such issues, as mentioned above along with discussion on plans to start a stall, and plans to invite speakers on various issues. Plus items with regard to a regular Broadsheet.

AMSSA FILM SHOW

On this Friday, April 29, there will be a film, called, "How Safe is U.S. Nuclear Power?". It will be shown in B 15 between 1 and 2.00 pm.

STURDY

Leather Bags

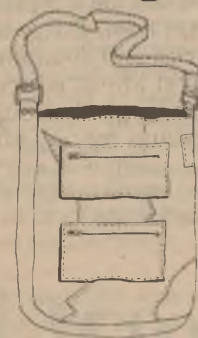
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DIPLOMAS FRAMED WHILE YOU WAIT



The New Zealand Students Arts Council (Inc) as their first activity in their new incorporated form have decided to introduce a whole new generation of students to the delights of one of the favourites of Arts Council's 1975 programme - "REEFER MADNESS". This moral little tale recounts graphically the perils of the demon weed - the unspeakable wreckage it makes of young peoples lives. Made in 1938, it shows just how serious the problem really is The other part of the film package, being shown next Friday and Saturday nights in B28, is the pro-democracy, anti-bolshevik epic, "FREEDOM AND YOU". It describes a nightmarish dream about life under communism which awakens a husband to the fact that his democratic responsibilities are a pleasure. Was Joe McCarthy right about the danger to the American Way Of Life ? Be in B 28 next Friday or Saturday night at 7 pm, with \$1.00 ready to buy your Arts Council Souvenir button, and gain free admission to "REEFER MADNESS" and "FREEDOM AND YOU".

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Direct Action

EDUCATION seems doomed to be one of those topics which students prefer to label as the preserve of the experts, one of those topics which are best left to those who know better. This is clearly evidenced in the inability of the Students Association to get itself moving on such issues as assessment methods, course structures and curriculum. For years, it has been agreed that these are areas of prime importance to the Association, but neither ordinary students nor their elected representatives have shown that they have really got any understanding of how to accomplish the changes that they can't really formulate in the first instance.

It has been easier to stick to such issues as Bursaries and financing cuts as the main direction of unrest about educational issues. These are straightforward enough, after all, we can all understand money after a fashion, and with money there is always a simple solution - ask for more. This is not to say that these issues are not terribly important, nor that time spent on them is wasted. It can be reasonably argued that without bursaries to sustain them, and without adequate financing of facilities, students would have no education to complain about.

Nonetheless, it is high time that those who profess to have an interest in the education offered at this institution took heed of the narrowness of the usual approach to education action. If they are not to lose their support in the aftermath of the lifting of the worst of the financial strictures that must come sooner or later, they should be aware of the need to direct attention to other problems.

It often seems that even those students who find it easy to believe in the effectiveness of their political actions do not really believe in the possibility of effecting significant change in the way they are educated. While Students Association policies imply that governments might quake at our approach, the University still retains an air of impenetrability to student pressure. Perhaps this apprehension by students is firmly based on fear. If there was a long, bloody history of defeats for the well-organised student forces of light against the sinister, omnipotent University, it would be understandable, but, in fact, history should teach us otherwise.

In 1972, the students of the School of Architecture decided that they would no longer allow the administration of their department to dictate to them how they should be assessed. They believed strongly enough in their principles, and found sufficient common ground to be able to manage a combined action. They held a strike. While the current generation of Architecture students may testify they did not fully understand the full implications of what they were asking for, they did get those demands granted. More than a year ago, students at Elam decided that they were not happy with the hierarchy of the Fine Arts School. Through direct action, they were able to bring about the appointment of a new Dean.

Throughout the last few years, students at the School of Medicine, simply by maintaining a strong presence in the committee structure which governs such facets as curriculum and course requirements, have ensured that the staff cannot afford to overlook the dangers of going against the views of the students.

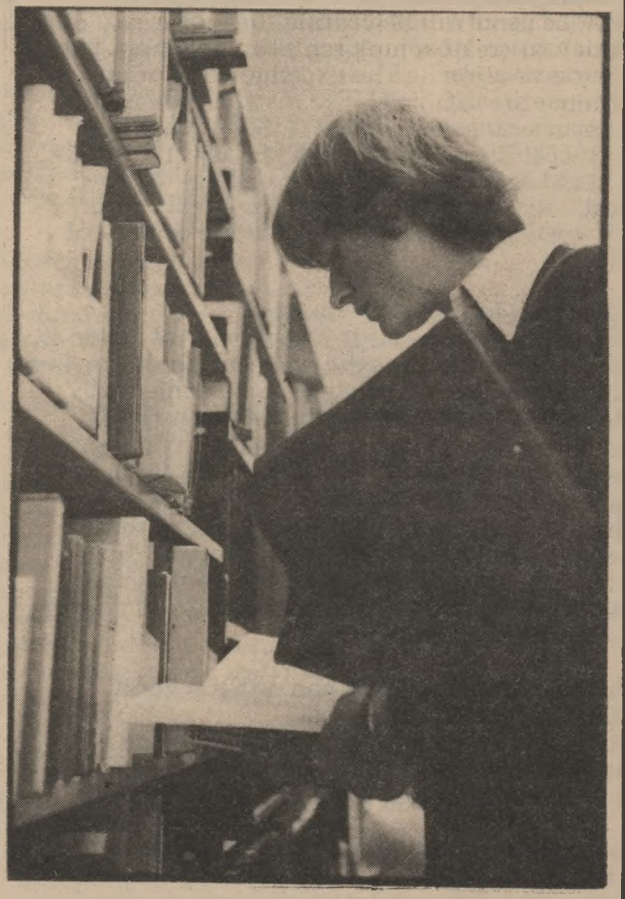
Currently, the Department of Business Management, as a result of representations from students has agreed to adopt a structure which meets with general student opinion. Such a proposal is currently being prepared.

The important message from all this, it seems to me, is that students generally, and in particular through their association, should realise their position of strength vis-a-vis the University. The University hierarchy almost to a man (and it is depressingly male-dominated) feels obliged to pay lip service to a paternalistic, libertarian self-image of themselves as people who are always prepared to put their students' interests first. By a determined and well-researched frontal attack on staff-student committees, Faculty, Senate, Council and also individual teachers, the students of the University should be able to claim their place of work for themselves.

All of this, it can justifiably be pointed out, begs the initial question of what it is that we should be asking for. Surely before discussing the ways and means, or even the likelihood of change, we should establish what has to be done to the University system to render it habitable and responsive to students ?

Still, it seems that students have to have their power, and their rights, pointed out to them before they will be willing to actually gather enough momentum to constitute a force for change. Direct action by students, whether through strike action or personal pressure on Academics and Administrators, should be the first weapon of all students interested in moulding their education. Not their last resort.

FRANCIS STARK



Stretch

Roger Oakley opened his first ever solo performance in *A Stretch of the Imagination* at Mercury Theatre on 7 April. The play was directed by Jonathon Hardy and written by Jack Hibberd. Roger McGill, a drama diploma student, talked to him about his work and theatre in New Zealand.

CRACCUM: Roger, your first solo performance is rather a milestone, what is *Stretch of the Imagination* all about?

Oakley: Well the play is five years old. It was produced first at the Pram Factory in Melbourne where it was directed by the writer, Jack Hibberd. The play concerns an old recluse living by himself in the back of beyond in Australia who is waiting to die. He's had an excellent literary background but has just thrown it away at some stage and whored his life away.

You play the part of Monk, the old man, who lives in his own world.

Yes, Monk has refined his existence in a strange way and lives with his regret for his early education that he's thrown away. Hence the literary undertones and the sexual fantasy games he plays which are loosely based on some part of his life.

Jonathon Hardy directed the play, how did he influence you?

We didn't go into psychological probes about the play, there's so much in the text anyway. He mainly concentrated on me as an actor. For instance in rehearsal he'd be more likely to shout at me 'Why is your neck stiff?' than 'Why do you think that would be said?'.

Has Jonathon Hardy's work with the Alexander Technique been of much use to you?

Well I've done some work with him along those lines and I've read a bit about it and we did use that as a leaping off exercise and a freeing exercise. It's still something I have to consciously apply, but it works, and particularly in something like *Stretch* when, if you can open the body sufficiently, the thinking just passes through you; you become the channel for the performance. Rather alarming really.

This is vitally important for a solo performance of course.

Yes you have to focus particularly tightly, I noticed this in the first night, you just can't get caught off balance: there isn't anybody else to throw the ball to in a solo performance.

This play requires an extremely high energy level internally from the actor, doesn't it? Yes, this piece is not an anthology, or a dramatisation of something else; it's a play and it works as a play. The extreme areas of his existence are difficult. For instance when the old man's cancerous prostate really grabs him and he can't pee, he turns to fantasy and thinks he might swell up with piss like Henry the Eighth and blow up. In fact it is a real crisis. This crisis has to register despite the overlay of fantasy.

Did you select the play yourself?

Well no, Jonathon Hardy suggested that we do it, and I read it, and thought even if it doesn't make a production here's a chance to do some really intensive work directly with Jonathon Hardy, and that doesn't happen very often. If I'd picked the play off the shelf I wouldn't have thought 'I should do this'. But the fact that it was Jonathon who suggested that I do it meant that he thought I could do it, and even though I felt extended, it was he who had the confidence. That's what a good director should do of course but it isn't that common.

Obviously Mr Hardy has had rather a good influence around Auckland.

Well just in terms of the Mercury alone he's been an enormous benefit to have here, and for me personally a great help.

Your career started here at the University didn't it?

Yes in '64 I did an Ionesco play here as a student



then held a spear in that year's outdoor Shakespeare, *Measure for Measure*. Then a fair bit of amateur work around Auckland and work with Downstage in Wellington. I was turned down for the original Mercury auditions, probably a very good thing, and went to England. I did the usual rep work and managed to survive over there for about 5 years then came back. Mervyn Thompson took me on for his very successful production in Christchurch of *Peer Gynt* and then waiting for *Godot* for Central with Raymond Hawthorne before the days of Corporate, and then into Mercury with *Misanthrope*. Since then I've managed to move around when I liked through New Zealand and come back to Mercury.

What about the New Zealand theatre climate? We have a problem with internal isolation in New Zealand. We are very insular from city to city and that's bad. Something like Roger Hall's *Glidetime*, a smash hit in Wellington, should have transferred straight up here. I think plays with a single set and a small cast, like *The Last of the Knucklemen*, or *Otherwise Engaged* should be moved around the country and out to the suburbs.

As far as New Zealand dramatists are concerned I think some of the Gordon Dryland plays and James McNeish's *Mouseman* for instance would benefit enormously from workshop facilities with experienced actors and directors working with the writers. I think in practical terms New Zealand dramatists would gain a lot from attending rehearsals and seeing plays pulled apart.

Surely the established theatres should be taking responsibility for workshoping potential plays with writers and actors.

Well it would be nice if they could but it's expensive. To take a play with a germ of an idea, cast it, appoint a director and production assistant, send them away with the writer to work on it for a couple of weeks and see what happens - it all costs money.

At least since Hardy came to Mercury we have produced a number of Australian plays and, while we shouldn't get in an Australian rut, it is a means towards getting to grips with the local stuff. I know I now want to read a lot more local plays.

What about the social relevancy of New Zealand theatre?

I can't even tie theatre in New Zealand down socially, because people who go to the theatre regularly here, go for entertainment. They start to get uneasy when it gets moralistic, particularly with local plays. I think our audiences have been bred into their bias for overseas plays simply because they are not used to having an enjoyable local product. That's why

you need to grab hold of something like *Glidetime* and do it. It's a piece of fun, but still socially effective without being heavyhanded. You see Well Hung played to packed houses, so people will support local plays on a certain level though I have a feeling the title had something to do with it there.

Do you think there are opportunities for aspiring New Zealand actors?

I think there are lots of places for young actors especially here in Auckland. The university theatre areas are always open for people to get up and have a bash, and New Independent will usually accommodate anyone interested enough. Actually I think the work Corporate does is of more value to someone who wants to take up acting than the drama school in Wellington which is too closeted. Corporate is practical and hard working. You do a lot of stuff and absorb as much as you can then you start to make your own decisions. I haven't had time to talk to Mervyn Thompson about the Auckland University new drama school but it sounds really interesting and the theatre is there now. I know every time I've worked in Christchurch with Mervyn Thompson he was a real force there.

After *Stretch of the Imagination*, where to? Well I've done pretty well so far and this gives you pause because naturally you want to keep on developing, and after the stimulation of a Jonathon Hardy you are jolted out of just doing performance after performance even if they are successful. I'll

probably move around a bit as I have been doing, working with different theatres and perhaps go to Australia for a short while just for the hell of it.

BOOKS

JOHN A. LEE
SOLDIER
REED

ALTHOUGH designated a novel, the veteran Lee's (he was born in 1891) current work written in the first person, paints so accurate a picture of a soldier's life in the trenches of the Western Front and London, that it seems to be more autobiography than fiction. Forty years ago he produced another narrative of World War 1 entitled 'Civilian into Soldier.'

The first draft of the present book was written in 1918 when the horror of war was still fresh and vivid in his mind.

In between the ghastly existence on the battle field, the New Zealand infantryman John Guy has furlough and later convalesces in England following the loss of an arm, and these are periods when he experiences tenderness in a love affair with a New Zealand girl.

The reader is taken right into the mind of the soldier as he philosophises on war, life and death, and speculates on society and his own place in it, should he survive, in the post war era, with the possibility of writing and some involvement in politics. A short but thoughtful study of one young soldier who miraculously thwarted the obituary column.

JAMES BURNS

NEW ZEALAND BOOKS
PHOEBE MEIKLE (Ed)
LONGMAN PAUL

THE term modern in the title covers the period from the mid-fifties to the present day. The ten writers are represented by sixteen stories, all but one - Witi Ihimaera's 'Gathering of the Whakapapa' - having previously been published.

The editor offers a fine selection with long established practitioners of the genre, Duggan, Middleton, Stead and Gee, plus talents that have recently emerged, Margaret Sutherland and the much-praised Ihimaera. Three Maoris including one woman writer are included. Each selection is preceded by a biographical note and photo of the writer.

continued on p 11

THE DEALER

No. 1

\$10 DEAL
20-27 August 1977
Wellington

For those not in the know, New Zealand Students Arts Council had its beginnings in a national arts festival. The annual Universities Arts Festival was the prestigious event on the university calendar. Every August vacation, the festival was the cultural counterpart of Sports Tournaments. The emphasis was on the exchange of campus cultural clubs and intervarsity cultural 'competitions'. The First Universities Arts Festival took place at Otago University in 1959

and from there on rotated between different host universities.

Before 1959, cultural activities were organised in conjunction with the Sports Tournaments. By 1962 an Arts Festival Council was created, the chrysalis of NZSAC. In 1970, the Council became known as the New Zealand Universities Arts Council, attached itself to NZUSA and received financing by way of separate levy. In 1972, with the introduction of student

teacher organisations, the name changed to the present NZSAC.

During the development of a national cultural body, the arts festival rose to a peak of activity and then quietly subsided into obscurity. There was no fanfare or incredible financial loss, as did occur in Australia. The concept of the festival merely disappeared. The Council's activities had meanwhile diversified, being spread over the whole year on a regular tour-type basis.

\$10 DEAL

The festivals themselves were initially quiet affairs. It was more of a cultural exchange exercise, with varsity clubs and individuals meeting with the like-minded from their fellow campuses. By the 1968 Auckland Festival, spectators had begun to appear. Students travelled from all parts of the country to 'be at Arts Festival', either as a participant or as a spectator. The festivals became so popular that they superceded Sports Tournaments as the place to go. Outside cultural groups began to appear on campus. The 1970 Arts Festival in Wellington saw the emphasis on rock groups, with a massive influx of 'non-participating' students.

The peak in the concept of a consumer festival occurred in Auckland in 1972. The large budget operation included the appearance of international artists. It also hosted every major New Zealand rock group, experimental theatre groups, environmental displays, multi-media activities, a third world cinema festival, modern dance groups, etc etc. Large numbers of students attended but the festival barely broke even. This was the 14th New Zealand Universities Arts Festival.

The most recent Arts Festival occurred the following year in Christchurch. The concept had altered somewhat. As a reaction to the consumer approach in Auckland, the Council proposed a festival where all were participants. This was modelled on the Nimbin Festival in Australia, where the prevailing culture dictated a radical approach to the arts. All attendees were artists and all contributed to the substance of the festival. The concept did not succeed. The popular events at the festival were the consumer activities, e.g. seeing *Yellow Submarine* for the tenth time.

NZSAC saw no need to foster Arts Festivals past this point. There was no general proposal for 1974 and, indeed, none since. \$10 DEAL has arisen from many enquiries demands by students on campus whether because they have any special memory of past festivals or because the concept is still important. It seems desirable to many students to resurrect the arts festival, mindful of both the historical significance and value of the concept. At present plans encompass only \$10 DEAL — we have no idea whether such a festival should be

annual or not.

Wellington was chosen as the site for \$10 DEAL for a number of reasons:

1. central location which facilitates travel from all parts of the country;
2. a central student union complex, close to city venues, with many opportunities for exploiting the city itself;
3. a large flatting population in the city centre which will materially assist in billeting arrangements;
4. situation of the Arts Council head office which will be available for assistance in contacts, financial services, secretarial and overall supervision.

\$10 DEAL is a large budget commercial proposition, adequately financed rather than a shoestring attempt that would be bound to fail.

At present there is no opportunity for campus cultural groups to meet and exchange ideas and experience. \$10 DEAL WILL PROVIDE THIS OPPORTUNITY. The advantages of inter-campus cultural exchange are obvious. The many cultural clubs on campuses throughout New Zealand work in total isolation. Yet these clubs have much in common, and much to gain from liaising with their counterparts in other centres.

The only method of achieving effective cultural exchange amongst constituents is to provide a forum for this exchange to take place.

Students can meet and take part in exhibitions, performances, workshops, jam sessions, etc in every conceivable cultural activity found on campuses throughout New Zealand. This can only act as a stimulus for further creativity, as well as providing an opportunity for a good time for like-minded people.

\$10 DEAL would be yet another positive contribution from students to the community, notwithstanding the fact that the public would provide a source of revenue for such an occasion.

The cultural exchange is not only in the formal artistic sense. Arts Festival has traditionally provided for a period when students intermingle in a more general sense. A house full of students from 4 or 5 different universities sees cultural exchange at another level. People went to arts festivals and didn't see daylight for a week. They always had a fucking good time. Arts Council has a role in fostering the gathering

of students for general interchange and social intercourse. This is what Arts Festival is also about — 12 people to a bedroom. NZUSA and NZSAC do not have a cultural focus to the year. What better way than \$10 DEAL?

A less obvious advantage to students but nonetheless an advantage, is the organisational benefit for those participating. The bulk of the organisers would be volunteers. Thus the festival provides organisational opportunities that can lead to who knows what. In 1972 Keir Volkerling, the Arts Festival technical director in Auckland, took a dozen inexperienced but willing hands and turned them into fully fledged lighting operators. Most of those people are still working in the area today. The festival necessarily involves a team of directors, producers, lighting and sound operators, projectionists, builders etc, etc from all over the country. These people have the opportunity to advance their skills in a situation that would be unique.

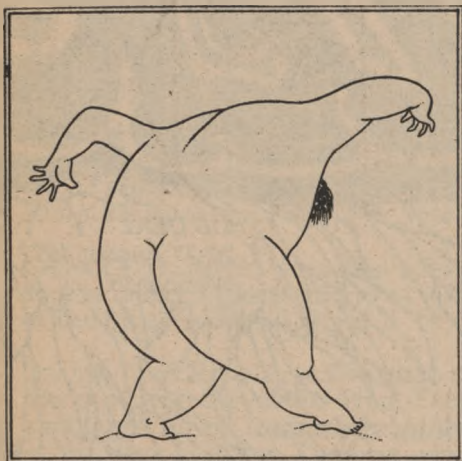
We are capable of involving the general public in activities that we see as relevant to the community. We can state the arts as we see them. Hopefully we can show that the arts can be relevant within the overall community context.

We can also bring out international artists of relevance to students and thereby provide the community with an opportunity to see arts that they would not normally see. \$10 DEAL can be a focus for many things.

An Arts Festival is not without a political function. There is an obvious political advantage in students promoting their activities to a wide community base and thereby subverting (educating) the masses. This is clear whether it be the arts, tenants rights or the South African tour. However there are real political motives for NZSAC as an organisation. NZSAC has problems justifying its existence to minor constituents and therefore promotes a regional concept. It hopes that regional activities will prove a satisfactory means of involving all its members. But still this is based on the idea of NZSAC taking it to its members. \$10 DEAL will provide an opportunity for all members to come to it. With the advent of on-campus mini-festivals and registration orientations, the way points clear to a national festival as a means of providing the best opportunity to involve the most.

OFFICIAL
\$10 DEAL
FLYER

THE PERFORMING ARTS



You can speculate all night with a cigarette in your hand but you will never know just how it was unless you invest now. There can be no doubt that in the area of the performing arts, \$10 DEAL is going to make everything else look like a canary in an existential cage. This is YOUR chance to participate in the hottest onslaught that the performing arts have ever made on one town in this country. We will give YOU the streets but you will have to march in them. \$10 DEAL will constitute the most radical and adventurous experiment in all the areas of the performing arts — that's not a rumour, that's a promise! — in this country since the pioneers sang Schumann under the kowhai tree.

If the performing arts have any future at all, this is where it will begin. As citizen, artist, or simply another sentient being, you will want to take part in this one. We are loathe to compartmentalise the performing arts but for the sake of organisation we have settled upon four main areas to explore: *Theatre Arts, The Dance, Poetry and Global Message* (Multi-media Events).

In these four areas we are looking for the authentic expression in each case, we are looking for the statement that changes the way we look at the world. We want the best... the best work anybody can perform in this country today! We must show the best work because the performing arts will lose any serious claim to our attention or imagination if there is failure. This could be the way we end the arms race.

Theatrical events will be hosted in a wide variety of spaces: the university theatre will be a pivot but high-flyers should aim for the State Opera House; the simply gifted can aim to do cabaret spots at late-night speak-easies. Wellington has an incredibly volatile

theatrical life — a dozen companies, from the established to the neurotically experimental, carve out a wide patch of life between them.

Wellington itself will be our performing space. The streets of Wellington are the freest from crime of any, so there is a lot of space for us. Shopping malls, pavements, botanical gardens, the university, the waterfront and the hills are ours to flesh out our dreams and visions. Imagine: a poet reads an ode as seven yellow maidens dance under the trees and a puppet-show of Alice In Wonderland is performed from a balloon which is caught in the wind as a choir sings Amen and an orchestra plays symphonic bird-calls; in a dark circle a hooded figure levitates a virgin and masked fakirs climb in wires. This is just one experiment in drama which is now under consideration.

It may come as a shock to poets to find themselves thought of as a part of the performing arts, but the medieval troubadours were the first to put English into rhymes. We want the poets of the soul, the poets of the real in Wellington during August and we will turn back the waves to get them. A sentence whispered in an ear can be a love poem, a chant shouted by a hundred marchers between skyscrapers can be an epic. There are no restrictions in the performance of poetry.

In the area of modern dance a five-day festival is already signed for. This will entail morning workshops in the performance and theory of modern dance with tutelage by the country's most gifted professionals. In the afternoon, every evening, whatever modern dance has to offer will be on show and professional performers will give master classes. Modern dance has only recently opened the door of the gymnasium, \$10 DEAL will force it into the open.

Remember that you will have to travel to Wellington. You should be aiming at this point for a show that can tour a number of different spaces, you should be modern in your ambitions but medieval in your means. Your productions should be performed several times in your own towns as a way to subsidise the travel of your players. Wellington should be the climax of your season — we are not interested in amateur night at the RSA.

If you have scripts, visions, illuminations, movements, experiments, monologues or revolutions to perform, you will be planning now. Let me know what you have:

Sally Rodwell

MUSIC

"... trying to describe this show is like trying to describe music to someone who has never heard it before..." — Earl Jarred

Music will definitely be numero uno at this festival, the 1977 \$10 DEAL. We want every musician to get his axe loose before the rising tide departs. Bands that want to play the festival had better get in touch with the officials straightway because we don't want a heap of screw-ups when August comes around. When you write, give us a kind of label to help with programming and planning best use of venues; keep the categories fairly wide if you want to avoid compromising yourself. For instance, rock, folk, blues, jazz are big words but will help our technical manager to get his switches turned with minimum hassle. At the end of April we will announce details of how a high-ambition group can take part in a rock composer's contest — this is for original material only. Success in this contest will lead to auditions for recording companies. We are looking for the group to replace the faltering *Split Enz*.

We want to have a lot of practical information on hand as well. We will show you the business angle and the options that are open to a new group looking for exposure. We hope to be able to clearly explain employment opportunities for the student-musician. You will know if it's time for you to be thinking about the copyright laws, or about copywriting for commercials, for

instance: or you may be thinking about demo tapes and the like. This is a serious business. Alistair Riddell, a regular at Arts Festivals in the north, has just been offered interest by the manager of over-night sensations, *Boston*.

There is also classical music, a chance for everyone to hear the most experimental as well as the most revered works of the classical mode. For people who want to make music, concepts like 'church performances', or 'festival choir' come to mind. We will have room for spontaneous ventures like scratch orchestras and large jazz aggregates. Bands will be offered jobs in the socials and dances, and the like, which will be another big feature of \$10 DEAL.

If you are thinking about music at all you will be considering the entire environment as an area in which to play. Socials and parties will be spliced by musicians but if we hint at Bizarre happenings around the peculiar streets and curious by-ways of Wellington. Masked figures of angels on the sides of an insurance building as a quartet plays Ludwig Van. It's a loose thing, this sort of festival, so you can expect to see your Ideal as you suck mint leaves in a city park watching a high yellow lady cutting *Que Sera* on a violin.

OUT OF THE PACKAGE ONTO THE WALL

From August 20 to August 27 an exhibition entitled "Out of the Package, onto the Wall" will be held to coincide with \$10 DEAL.

The exhibition will restrict size of all work to A4 format. However, all media will be accepted and no work will be selected.

There will also be provision for student art performance, installation, video and art film screening. This area will be controlled via Wellington and all interested students must submit proposals — including equipment needs by 14 July 1977.

Space and limited equipment will be provided free of charge.

This will give the exhibition a rather non precious feeling — something the visual arts badly needs in New Zealand.

Invitations to participate in this show will be sent to you by the 1st May, 1977. These will be distributed to all students concerned with the visual arts and published in student newspapers to give all students knowledge of the exhibition.

PROPOSAL FOR EXHIBITION "OUT OF THE PACKAGE ONTO THE WALL" FORMAT

All works submitted for the exhibition must be of A4 size, but can be 2 or 3D.

CONDITIONS

Open to all registered students that attend an institution affiliated to NZSAC.

Work in any medium is acceptable providing they conform to the A4 size format.

All works become the property of NZSAC unless specified by the submitter.

All works will be mounted simply on a modular panel system that would create a spacial environment.

Persons wishing to perform body art, performances and installations, can inform visual arts controllers.

Autobiographical data, documents, photo pieces, art language work, all forms of photographic, verbal, graphic and intermedia are invited, extending upon current concerns investigations and projects in process.

TIMETABLE

Invitation to all tertiary institutions printed on A4 size card to be mass circulated.

Invitations to be designed and printed by mid-May.

Invitations circulated by May 30.

June/July receive works.

Final submission date 1 August.

INVITATION

Will include all relevant details for submission and presentation of the work including deadlines, receiving depot and venue of exhibition.

Proviso — persons wishing to perform body art performance and installations or screen film work please write to Arts Controller at NZSAC stating full details and requirements by 14th July.

EXHIBITION STRUCTURE

All work to be attached on interlocking modular panel system and exhibited at the Wellington Cultural Centre unless a suitable alternative can be found.

We would appreciate all suggestions and enquiries to be sent to the Visual Art Controllers, C/- NZSAC, Wellington.

Keep in touch,
Andrew Drummond
Nicholas Spill



THEN & NOW... ARTHUR BAYSTING



CLIVE STONE

THEN . . . Auckland . . . Barry Humphries upstaged for the only time in his life when he's just started performing and two dogs take centre-spot in the lecture theatre and begin screwing.

NOW . . . Maybe screwing on stage. That is, if the Auckland Engineering Students Contemporary Theatre group get their one-act play in shape who may enter for the NZ play festival.

THEN . . . A log as thick as your thumb passed back as you settle in to watch this excellent unknown Wallaby group who are on their way to short-lived stardom. *Daddy Cool*, last heard-of resident in a Melbourne pub.

NOW . . . With Wellington the venue, then thank heavens at least the country-rock, raunch and reggae niche is filled to perfection by local legends *Midge Marsden and the Country Fliers*. A pub band, guaranteed tasty for out-of-town heads.

THEN . . . Dunedin . . . '69 . . . Wind-up gathering labelled nervous pie bowel thrust featuring on one wall colour sci-fi horror Godzilla and on stage demented poets stripping and soaping each other up taking turns to rant some obscure European poet thru' microphone . . .

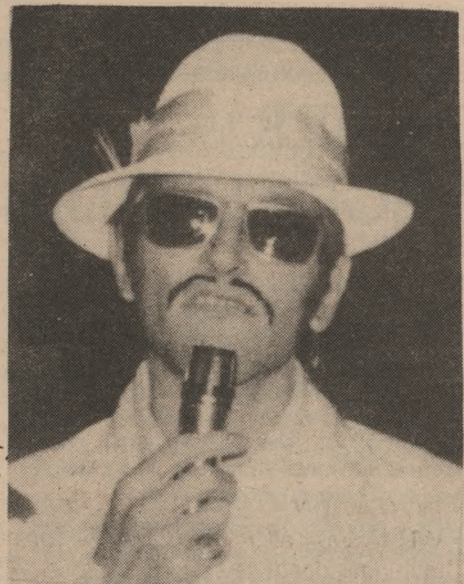
NOW . . . Jacques Prevert can die and *Bing Crosby* can fall off the stage. But reliable as inflation, the young poets turn up to try their rhymes. This year a larger than life Jim Baxter will appear.

THEN . . . Wellington. Graeme Nesbitt, Tim Shadbolt and police on campus . . . Odd rumblings about a war *somewhere*.

NOW . . . Political larfs guaranteed. Parliament will be sitting and free daily tours will take place for festies who feel like an hour of live tragi-comedy from the gallery of the second-best theatre in the capital. Starring your friends and mine and especially recommended for aficionados of the bizarre.

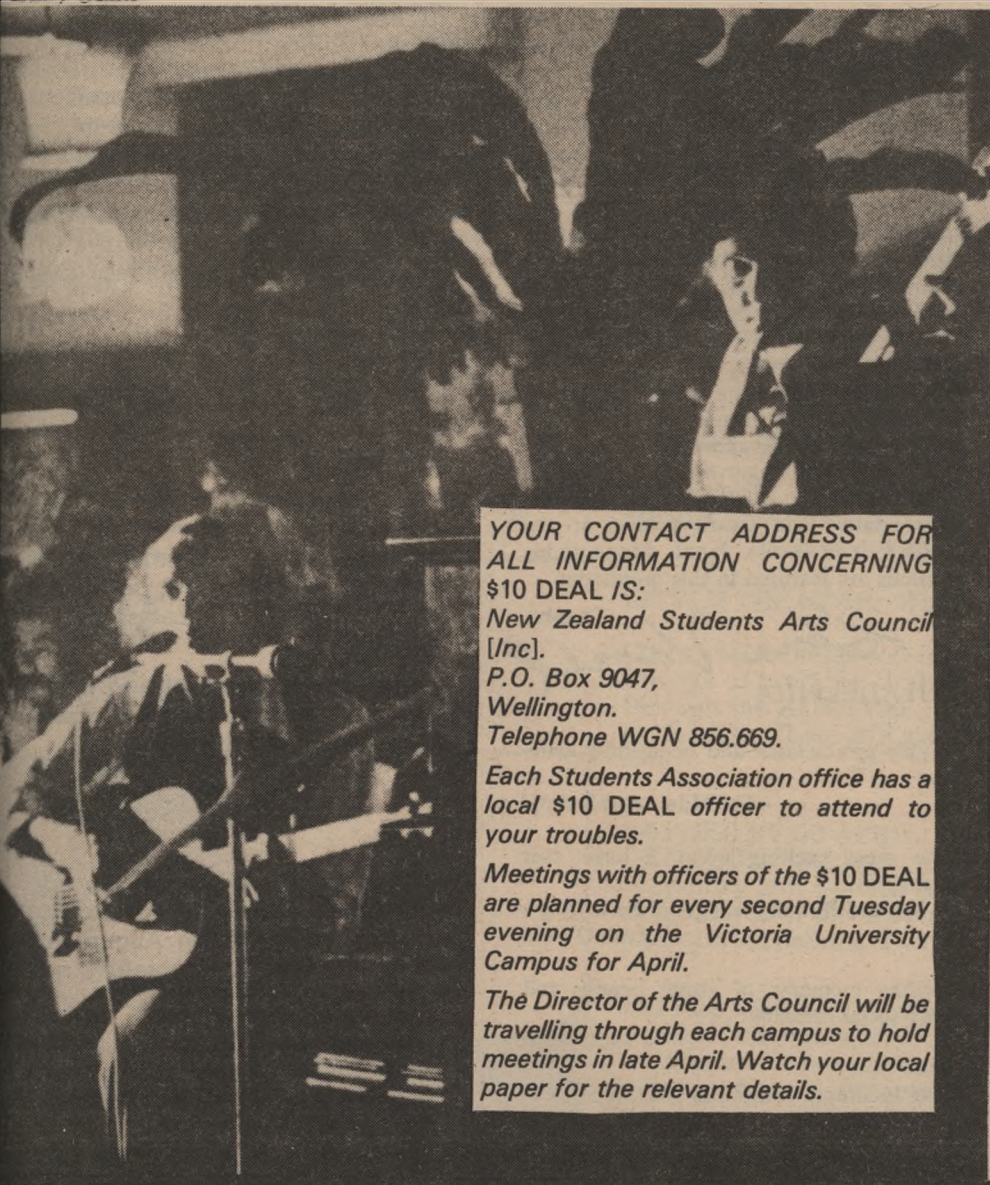
THEN . . . Deapanning light verse for laughs as a lead-in to heavy stuff from *Carl Stead*.

NOW . . . Splitting time between collaborating on screenplay of Stead's novel for Aardvark movie and doing Neville Purvis at *Carmen's Balcony* on weekends . . . Grinding out a stand-up routine for laughs . . .



PHILIP LAIN

Arthur Baysting edited the Arts Festival Literary Yearbook in 1970 and participated in several notorious poetry readings at festivals. He has most recently been a scenarist for Aardvark Films, a playwright for radio and a cabaret actor in Wellington.



YOUR CONTACT ADDRESS FOR ALL INFORMATION CONCERNING \$10 DEAL IS:
New Zealand Students Arts Council [Inc].
P.O. Box 9047,
Wellington.
Telephone WGN 856.669.

Each Students Association office has a local \$10 DEAL officer to attend to your troubles.

Meetings with officers of the \$10 DEAL are planned for every second Tuesday evening on the Victoria University Campus for April.

The Director of the Arts Council will be travelling through each campus to hold meetings in late April. Watch your local paper for the relevant details.



Hi there! This is *The Snowman* talkin' to you, hear me talkin' to you.

Well, this \$50,000 extravaganza is definitely taking place. The \$10 DEAL, I mean. A new kind of arts festival slated for Wellington and environs, August 22-27. Proposals for this thing began a year or so ago under the aegis of *Big Bruce Kirkland*, wunderkind of the campus art circuit. Bruce saw his proposals manoeuvred through a sub-committee and through the political apparatus and around January this year the thing started to fall into place. Wellington was chosen as the site so as to keep everything close to headquarters, I suspect. Unfortunately for Kirkland, the bright lights of big cities beckoned and he split the Arts Council. Apparently there was some disappointment over the failure of the political heavies in the organisation to take action on his proposal for a students rock promo outfit.

Kirkland is gonna be all right however. Close links he has forged with the Evans-Gudinski chain of operations in Australia are gonna pay off we hear. From May, the erstwhile Director will be domiciled in Melbourne where Evans-Gudinski have their Mushroom Records factory.

Kirkland's replacement at the director's table is *Paul Davies* from Christchurch. Handpicked by Kirkland, Davies had his first baptism of fire during the Split Enz tour in January. He impressed with his coolness and competence and brings with him to this demanding post a number of years running orientation and capping bangs in the river city. He was the one responsible for the now-legendary Science Fiction Night which lifted a few ghouls out of the dirt a while ago . . .

A number of people concerned with the operation of \$10 DEAL are biggies in their field . . . looks like the big competition will be amongst the various controllers to get the brightest and best for their own scene. Highsteppers in the visual arts are *Andy Drummond* and *Nik Spill* of the National Art Gallery. These two advocates of post-object art have really stirred up the mud in that venerable institution: *ART IN THE MAIL* exhibit drew an angry reaction from the populace. Drummond has arranged showings of the films of Len Lye, a notable coup for this young man. If you want to get into their way of thinking write direct to the National Gallery, Wellington, for a copy of their irregular newspaper wherein they expound their philosophy and their reasons why . . .

Greg Stitt from the National Film Unit is looking after the cinematic offerings for \$10 DEAL, in that place he has been marked for his rapid rise in artistic daring . . . he will gladly receive any suggestions for titles to be shown, how about the great Mike Sarne opus, *The Untouchables*, Greg? Stitt is worried about the non-availability of New Zealand material for the festival so anyone

with copies of shorts made recently in this country should drop him a line; for instance, does anyone have a copy of a short flick that *Jim Stevenson* produced featuring poets Baysting, Mitchell, Haley and Edmond? This was shot on Arts Council money but the finished print has disappeared. Stevenson, incidentally, was Kirkland's predecessor at the Students Arts Council.

Lyn Attwood is looking after the rock music side of \$10 DEAL . . . she is a programmer for Radio 2ZM in Wellington, the nation's elite rock station. The performing Arts are under the nominal control of *Sally Rodwell* from the Red Mole Enterprises grouping . . . those who saw Split Enz on their '77 tour will remember her as part of the support act, recently she has been seen in concerts with the Beaver Band and the Heartbreakers while she is a primary force in the outfit that has taken over *Carmen's International Balcony* in Wellington . . . apparently the Balcony will be featuring extremely risqué late-nite shows during the festival . . . anyone with sophisticated entertainment to offer should contact her immediately.

Director Davies has been fortunate in securing the services of Christchurch's *Steve Krenek* as Technical Manager for \$10 DEAL . . . Krenek will be moving to Wellington as soon as he completes his physics Ph.D in May . . . "he comes up with these things all the time" says Davies who has worked closely with Krenek in Canterbury drama productions etc.

Management for the whole shebang will be by long-time student and campus personality *Dave Jenkins* from the Waikato . . . Jenkins has held the arts together as well as the Union in Waikato for longer than most of us can recall, he is the original dynamo-humm and will be the one who has to save the DEAL from chaos . . . he is going to need a lot of help so write to him poste-haste in Wellington.

Under negotiation for the DEAL at this time are the Fugard play *Boesman and Lena* which is held by the Australian Theatre Trust, which may or may not be bust this time next month — the Fugard play is a longtime pet of Bruce Kirkland but Davies has inherited his enthusiasm . . . while in Australia earlier this year Davies had the chance to talk with Australian Concert Entertainments about the multi-media show, *THE BEATLES: AWAY WITH WORDS* — watch for this one!

Remember that students arts festivals are student affairs, students make them happen! There is room in all areas for help, situations are vacant all over the show so you should write immediately to \$10 DEAL headquarters or else contact your local officials . . . this is *YOUR* festival, get on the train *NOW* . . .

88
The Snowman

FILMS

There will be twelve hours of films per day at **\$10 DEAL** in three different venues. Organisation will follow these lines:

1. Foreign films — which we may take to mean all those films not made in the English tongue i.e. Continental — will be screened nightly. These sessions will be officially designated as 'non-commercial' which means that artistic integrity will not have to be restricted by concern for making a dollar. There will be a double-bill format for these screenings. We are looking for prints of such seminal classics as Wayda's *Ashes and Diamonds*, especially Bresson's *Diary of a Country Priest*. Also under negotiation

because of incredible public demand will be the Japanese super-classic *The Burmese Harp*, the film that changed a whole generation of New Zealanders and the way they think about the world. During the afternoons, siesta time in the capital city, there will be programmes of silent comedies. A tradition we are loathe to interfere with.

2. There will, of course, be screenings within the 'commercial' sector. At the University Theatre, will be shown 'triple-bills', a new monster attraction for Arts Festivals! At eleven pm when honest citizens have gone back to their burrows, we will bring you such films as *Point Blank*, *Medium Cool*, a retrospective *Tarzan*, through to such oddities as *Hit Parade of 1951*. Titles are under pursuance.

3. A unique season of new films, including ones which have had minimal distribution in this country, are at present being gathered up. These will be projected at a city cinema, possibly in Courtenay Place, Wellington's Chinatown. At the moment of writing we have just lined up the new Aussie flick, *Pure Shit*, and we have invited its director, Bert Deling, to attend as our guest. Another good property we are grabbing is *The Harder They Come*, the nerve-scratching epic of reggae and Rasta power that has never been permitted general release in New Zealand.

So you can see that we are working for you, for you and for the sake of film. It feels good to be aiming so high.

We are also organising, as of this writing, a

seminar on the development of a viable film industry in this country. We are not interested in stating the obvious in this area, we want a vociferous and informed pressure group to come out of the seminar fighting for a big deal for films. We will also be looking at the question of censorship and whether or not the new laws are elitist, whether or not we can decently tolerate such a boot in the arse for democratic principles or whether we just don't give a damn. We want to come out of this with a better deal for audiences and film-makers. We need you and yours! Participants: rush me your names and you will become a part of this historic occasion!

Keep your fingers crossed,
Greg Stitt

RADIO ACTIVE

A RADIO ACTIVE PRESENTATION from VUWSA.

Hi there, grubbers! This is *Radio Active* here calling to you there. Yeah, get a load of us amongst your kilo-herz, baby. *Radio Active*, the lively one, the big beam out of Victoria University. Boy, they didn't dare cut down the masts when our first test was played! We want you folks out there to know that we have applied for a temporary Medium Wave licence for the duration of **\$10 DEAL**. Hold onto your plugs and get a peeper at these proposals for the way we suggest you operate *Radio Active* during **\$10 DEAL**:

- a) we want to use the station as an 'art-form' — out of our work together, we want to learn just what radio is, just what kind of psychological changes we go through when we communicate through invisible space;
- b) we will commission a taped, original continuing serial for the duration;
- c) one length spot each day will provide up to the minute programme notes, entertainment from the festival itself, interviews with festival personalities, observations from disinterested citizens;
- d) a real live production of a radio drama in a Wellington shop-window;
- e) an original song to be taped ["The Dream of the \$10 DEAL"?];
- f) broadcasts of programmes contributed by each campus radio station and guest spots for visiting deejays;
- g) a learning exchange for deejays, script-writers, technicians and programmers.

As space and time are finite, we will operate on a first come, first served basis. So keep them post-cards coming in!

THE MONEY:

— limited funding is available for certain projects. Any projects which will be seeking funds from the centre will accompany their applications with a clear definition of the aims of the project, technical requirements, space needed for exhibition or publication, a plausible budget.

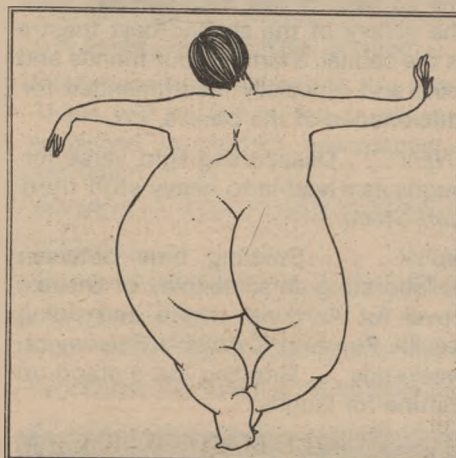
— remember, the sooner that you submit your proposal, the quicker it can be actioned.

— festival controllers are unable to offer allowances for travel; we suggest that a season of performances in your own locality in July/August should be able to cover the travel costs of participants.

— approach your Cultural Council on campus for funds. Many campuses, surprisingly enough, have funds for this very purpose. Emphasise that you will be representing your campus and argue with passion.

— your campus may be one of those which still has an Arts Festival Travel Fund. Get your Archivist to check this out!

— look for group discount rates for travel but if you want to arrange travel by hired minibuses, reserve these early.



REGISTRATION UNDER NEGOTIATION!

Registration charge for students is set at \$10.00 (thus, the name **\$10 DEAL!**).

This registration card will entitle the bearer to all events during the festival.

Registration cards for **\$10 DEAL** will be available on campus at the beginning of the second term.

Details on registration will be widely published at this time. Buy early! If you have a registration card, admission charges to Arts Council touring shows in the second term are to be substantially reduced.

Registrees will receive regular copies of *The Dealer*, the newspaper of **\$10 DEAL**.

It will be possible to obtain tickets to single events but, given costs involved, it is unlikely that admission to any event will be set at lower than \$2.00.

Registration card holders will have preference in entrance to events. A limited number only of registrations will be available to members of the public at \$15.00.

Registration is the beginning of your active participation in **\$10 DEAL!**

TECHNICAL REALITIES

— It will be our earnest endeavour to supply most technical needs: sound systems, lights, stage facilities etc.

— when drawing up a proposal for inclusion in the programme, send us a detailed list of your technical requirements, e.g. public address systems, lighting boards, sets, back-drops and the like. Include a stage plan so we can fit the venue to your production.

— you should have a clear idea of what gear you can realistically transport to Wellington and of what you will have to manufacture upon arrival. There is usually a simpler way to do anything, take the simpler option.

— placement of technical apparatus will be planned and executed in advance so don't arrive expecting to be able to pick up a free microphone or to purloin a 123.

— please regard 1st July as the deadline for applications for technical equipment.

Occasionally an idea or promotion comes along that we feel just might have a lasting effect on the Industry. We proudly cite WFIL's letter of 1963, a message very much like this one, asking our friends to watch the mop-topped English group called "THE BEATLES" as the coming rock phenomenon. This was almost six weeks before their first national exposure.

Again a new idea has crossed our desk that we feel is worthy of your attention. The subject is a new form of entertainment, on an international theme. It is the multimedia production "THE BEATLES: AWAY WITH WORDS". Although multimedia is not new, its entrance into mass entertainment is.

"THE BEATLES: AWAY WITH WORDS" is a multi-media production consisting of twenty-nine (29) slide projectors with dissolve units and three (3) reel projectors, all driven through the intellect of a computer. The production traces the BEATLES from their first musical influences, such as Chuck Berry, Little Richard, Everly Brothers, Elvis Presley, etc, through the American Beatle-mania period, tastefully coupled with the development and political satire of the age that developed their perceptive thoughts. Continuing chronologically through the musical life of the BEATLES, the computer directs the visual interpretation of their most important works. These interpretations were achieved by an international team headed by American producer Earl Jarred and the famed European cinematographer, Ian Baker. This is the same Ian Baker who distinguished himself as New Zealand's photographic representative and award winner at the World Fair in Osaka, Japan. Many of his creations are featured in this production.

Thanks,
Gene Jarred
PHILADELPHIA

"Highly professional and beautifully articulate . . ."

— The Milwaukee Journal

"The most exciting event I have ever witnessed . . ."

— Howard Rubin, manager of *Love Story's* Ryan O'Neill

"Passing moments of visual beauty and biting social comment . . ."

— Seattle Post

"Like holding a volcano in your hand . . ."

— Washington Post

BED & BOARD

The Arts Festival Controllers will be running a billeting service for the duration of the festival. We will be printing, possibly, application forms for accommodation in private homes in the city. This will be a vast operation as all students are invited to attend the festival; in fact, all students are urged to participate so we will be looking to adequately host a great number.

Motel units and hotel rooms will be reserved for you if you send your requirements soon enough. You should approach us in the first instance.

One way to arrange a bed could be for members of various clubs to contact the equivalent club in Wellington. You will be contacting the Wellington clubs anyway to co-ordinate competition entries in your field so don't forget to attach your numbers and billeting requirements when you do.

SITUATIONS VACANT

We are a progressive organisation looking for hot shots to fill a number of vacancies in the development by this Council of **\$10 DEAL**, a national festival of the contemporary arts to be held in Wellington, August 22-27, this year.

We are looking for people who can work without close supervision, people who take an idea and shape it into a reality. We ask for inspiration but we desperately need competence. These are honorary and honourable positions, although of a temporary nature, for ambitious young people in today's art world. We imagine that positions offered will appeal to students. Address all correspondence to the Executive Officer (Personnel) at the address given below.

LOCAL ORGANISERS

An on-campus position. Duties include co-ordination of club activities, liaison for travel and accommodation.

REGISTRARS

another on-campus position. Duties include the organisation of sales of registration cards. We imagine that successful applicants will be able to recruit dedicated sales teams.

DISTRIBUTORS

Responsible for distributing newspapers, information, press releases, pasting of posters, flyers etc.

DISC JOCKEYS

Duties rostered with Radio Active, VUWSA.

PROMOTERS

To organise getting student rock groups to Wellington in August and then getting them successfully employed.

CONTACT ME NOW:

C/- The Director,
New Zealand Students Arts Council,
P.O. Box 9047, Wellington.

N.Z. BO

Suthe indicate antholog

This i Meikle a love of c ledgeme work pu this cou

JAMES

ROCKY JOHN G CINEMA

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D.S.

Wh nex



N.Z. BOOKS continued from p 6

Sutherland's two stories of adolescent girls indicate the editor's purpose of wanting in her anthology, stories of interest to young adults. This is the fourth volume of a series by Phoebe Meikle and shows not only her own passionate love of our literature but exhibits in the acknowledgements, the opportunities for getting their work published, available to aspiring writers in this country.

JAMES BURNS



FILM

ROCKY
JOHN G. AVILDSSEN
CINEMA TWO

ROCKY is a success story. It is a low-budget film that despite big-monied, big-name competition has taken Academy Awards for best direction, best editing and best picture. It depends on sentiment and relies not upon innovation but on proven formulae.

It turns on the American concept of opportunity. The story is that of a small-time boxer from the slums of Philadelphia who is given a chance to fight the world heavy-weight titleholder. With the faith of his girl and the championship of America, he strives and proves himself equal to the best.

From the start, sentiment is brought carefully into play. Rocky (Sylvester Stallone) is set up not only as a good boxer but as a likeable fellow who tells gentle jokes to the shy assistant in the pet-shop (Talia Shire), talks to his pet-turtles, Cuff and Link, and does his job-on-the-side as a "leg-breaker" for a saloon shark without violence. In the script (by Sylvester Stallone) and in the direction (John Avildsen) socially conditioned response and cliché are used with purpose. The weaknesses brought by careless and over-use are disacknowledged, and a new authenticity replaces them. So the sentiment is effective.

In the "transformation" scene, for example, when Rocky is winning the confidence of Adrian, the girl from the pet-shop, he takes off her glasses and frees her hair to reveal not conventional beauty but an increased vulnerability and a glasses mark on the side of her nose. In the same way, when Rocky is interviewed on T.V. (a strong sense of the media underlies the film) and he calls out to Adrian - the conditioned response of embarrassment for him is quelled by the force of Adrian's delight.

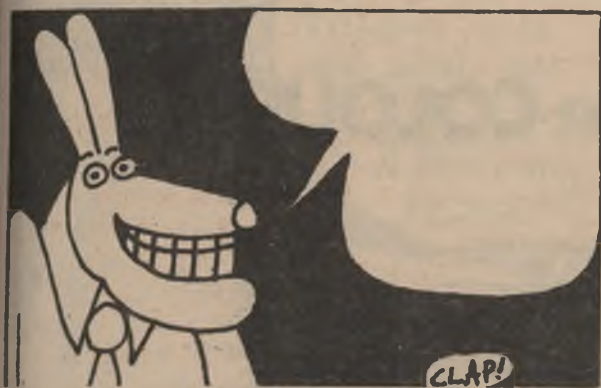
Two very emotional sequences, Rocky's training and the culminating fight with Apollo Creed (Carl Weathers), the champion, are controlled with montage. Image builds upon image in a contraction of time and an expansion of power. The layers of sound in the fight: the commentaries, the crowd noise, the muffled breathing and muttering of the boxers, the drum tattoo of boxing gloves on taut skin, are added to by the encouragements of a completely involved cinema audience.

The pastel city background with its pools of street-corner idlers and its docks and passing trains is mindless of Rocky's struggle. Its inhabitants become involved as far as will benefit themselves. But the outside world acclaims.

D.S.



What's next week?



Frolics at the Old Maid

MONDAY APRIL 25

OLD MAID 8.15 pm 'COHESION'

Colin Hemmingsen's band play contemporary jazz/rock, incorporating slightly more of the new improvisational elements of jazz. This concert will feature works by Herbie Hancock, Dave Sanborne and Tom Scott, and is designed to illustrate current trends in the jazz/rock field. Tickets are \$1.50 for students, \$2.50 for the general public.

LITTLE THEATRE: 9 am - 6 pm CAMBODIA
An exhibition of explicitly gory photographs taken by Terence White while in Cambodia during the Communist takeover. Finishes on Thursday 28.

1 pm PLATO'S SYMPOSIUM

A dramatised reading by members of the University Classical Society, concerning the nature of love as expounded by Aristophanes, Socrates and others during a raging party at Agathon's place.

TUESDAY 26 APRIL

OLD MAID: 6.30 pm FLICKS

"Executive Action" and "They call me Trinity" - a students only.

LITTLE THEATRE: 9 am - 9 pm TIME SHIFT

A portapak video event using multi-decks and monitors in live feedback and time delay. Featuring the work of Philip Dadson, Gray Nicol, Miles McKane and others.

WEDNESDAY 27 APRIL

OLD MAID: 8 pm BAM

Directed and written by Robert Leek, "Bam" is a Theatre Workshop production, concerning with fairy tale simplicity and grim comedy, the historical processes involved in colonisation.

LITTLE THEATRE: 1 - 2 pm COLOUR IN

An event of dance, singing and sound based on the reactions of Ian Montanjes and Sef Townsend to the paintings of artist, Warren Parry, illustrating the conflicts and drama in the interaction of colour.

7 pm SLIDES

Any student can bring along slides, from holiday pics to pornography, to be screened during the this AUSA event.

THURSDAY 28 APRIL

OLD MAID: 8 pm BAM

LITTLE THEATRE: 9 am - 2 pm CRAFT AND HOBBIES

An opportunity for interested students to see and exhibit crafts and collections. Also features a bread baking competition, with a \$20 book token donated by UBS as first prize. Loaves to be submitted to the judge by 10.30 am at the Little Theatre; students may consume the produce once judging is completed.

FRIDAY 29 APRIL

OLD MAID: 1 pm CONSERVATORIUM OF MUSIC LUNCHTIME CONCERT
8 pm BAM

LITTLE THEATRE: 9 am - 3 pm JUMBLE SALE

Clubs and societies will raise money through the sale of produce. Individuals can sell goods through the AUSA stall, with all proceeds going to charity. There will also be a lost property stall.

SATURDAY 30 APRIL

OLD MAID: 8.30 pm CAPPING CONCERT
A country and western concert incorporating mime and film and featuring Suzanne Prentice, Malcolm McCallum, Tattyvogel and others.

LITTLE THEATRE: 7 pm QUINTUS

A choral ensemble, their material ranging from madrigals to contemporary music, will sing a selection from their repertoire.

SUNDAY 1 MAY

MACLAURIN CHAPEL: 8 pm UNIVERSITY SINGERS

Conducted by Peter Godfrey, the choir will sing a selection of works, including Haydn's "Insanae et Vanae Curae", Monteverdi's "Beatus Vir" and Brian Webb's "Drop, Drop Slow Tears".

MONDAY 2 MAY

LITTLE THEATRE: 1 pm THE RUFFIAN ON THE STAIR

A theatre Workshop production of Joe Orton's one act play, directed by Murray Beasley.

TUESDAY 3 MAY

OLD MAID: 9.30 am - 12.30 pm FLICKS
A Capping Film show featuring "Wargames" and "Privilege".

8 pm CAPPING REVUE '77

Otherwise known as "The New Governor-General's Golden Jubilee Royal Full Frontal Spectacular", Revue is the usual load of porn and corn, this time penned by Ros Clark and Nick Tarling.

LITTLE THEATRE: 1 pm THE RUFFIAN ON THE STAIR

AUDIO VISUAL CENTRE:

A video show comprising of "Physical" for 4 monitors and "Earth" for 2 monitors, put together by Philip Dadson.

WEDNESDAY 4 MAY

OLD MAID: 8 pm CAPPING REVUE LITTLE THEATRE

10 - 11 am BALLOON WALK
A capping event. Should go off with a bang?

1 pm THE RUFFIAN ON THE STAIR



THURSDAY 5 MAY

RUDMAN GARDENS: 12 - 4 pm CAPPING CONCERT

A jazz rock concert featuring Colin Hemmingsen's band, Cohesion, an acoustic jazz band from Wellington, and, with any luck, a few others.

OLD MAID: 8 pm CAPPING REVUE '77

LITTLE THEATRE: 1 pm DEBATE
University Debating Club wrangling over one topic: "That absence makes the heart grow fonder".

SATURDAY 7 MAY

OLD MAID: 8 pm CAPPING REVUE '77

The last chance.

LITTLE THEATRE: 6 pm MOVEMENT THEATRE



Amnesty

The nearest thing to a high point at last week's executive meeting was the approach to the Executive by the North Shore branch of AI. Until recently the group had as one of their adopted prisoners a Bolivian student, Graciela Toro Ibanez. Graciela had been involved in an anti-government demonstration and as a result had been imprisoned without trial, and without her family even being informed, for ten months. Recently she was released and went into exile in Mexico. At this point the Amnesty group's official involvement in her case ceased but since she had expressed the need for financial assistance to continue her studies they decided to try to help. They are hoping to raise \$3,000 for her. Our Executive made a grant of \$100 and offered to approach NZUSA and other Associations for more.

AMNESTY International was formed early in 1961 at the instigation of a British lawyer, Peter Benenson. As part of his work he had witnessed political trials in South Africa and a variety of European states during the 1950's. However the immediate stimulus to action came when he read of the plight of two Portuguese students jailed for 7 years for proposing a toast to freedom. Although he was aware of the futility of the protests which he as an individual might make in such a case, he was moved to wonder what effect concerted world wide protests might have.

After discussing the idea with a number of friends he wrote the now famous article "The Forgotten Prisoners". The article appeared on May 28, 1961 in both "The Observer" and the Paris paper "Le Monde" and a one year campaign "Appeal for Amnesty 1961" was launched. Within a month the press throughout the world had taken up the story. In July a meeting of representatives from 7 countries met in Luxembourg and took the decision to transform the one year campaign into a permanent "international movement in defence of freedom of opinion and religion". Amnesty International was born.

Amnesty maintains a position of political, economic, and religious non-partisan ship. It works in the interest of "prisoners of conscience" throughout the world regardless of their race, religion, or politics, provided only that they have not used, or advocated the use of, violence. It also unequivocally opposes the death penalty and the use of torture, detention without trial and the failure to release prisoners at the end of their sentences. The first annual report, published in September 1962, speaks of 1,200 documented cases, 210 under adoption, and 70 Amnesty groups in 7 countries. By September 1975 they were able to speak of 2,458 new cases adopted and 1,403 adoptees released for the year covered by that report alone.

The way Amnesty works in such cases is amazingly straightforward. The central office in London researches reported cases of prisoners of conscience. Details of those which meet the criteria are circulated to membership groups who are invited to write in protest to the government concerned. The result of this is a deluge of mail from throughout the world and a blare of unwelcome publicity. As well as this each group adopts three prisoners of its own for special attention and works in the longer term for their releases and to alleviate their tribulations for so long as they remain imprisoned. These adopted prisoners may not be from the same country as the adopting group, and are selected so as to represent a balanced sample of political and religious types. Amnesty also researches and publishes reports on the situation in various countries.

This may all sound a rather ineffectual and imperfect mode of operation, however the limited successes of Amnesty in the face of seemingly impossible odds testify amply to its worth. Furthermore it has grown steadily in strength over the years. By 1964 there were 360 groups in 14 countries. They adopted 1,367 prisoners and secured the release of 329. By 1970 there were 850 groups in 27 countries. 520 adopted prisoners were released during the year. By 1975 there were 1,592 groups in 33 countries, which secured the release of 1,403 adoptees. There are now something like 100,000 individual members of Amnesty throughout the world. However the going has not been easy and there have been numerous cases, most conspicuously in the USSR and

South Korea, of Amnesty members themselves being imprisoned for their activities.

There are about 300 members in New Zealand and 4 groups in Auckland, Auckland Central, Tamaki, Mt Albert and North Shore. The central group was established in the 60's and has worked on behalf of prisoners in Spain, USSR, Nepal, Rhodesia, Malaysia and Yugoslavia. Recently a Basque priest Father Jesus Naberon, adopted by the group, was released after 6 years imprisonment. The Mt Albert group has also had a recent success with the release of a Chilean prisoner.

Amnesty is currently holding a special campaign against the use of the death penalty in Rhodesia. Since the Unilateral Declaration of Independence something like 120 people have been executed in Rhodesia. The majority of these people were either captured black guerillas or were accused of being in some way connected with the guerrilla fighters. During the course of last year 64 people are known to have been executed. Furthermore these executions have been carried out in secret. Since April 22, 1975 the Rhodesian government has not given any public indication that these executions have been taking place.

Amnesty International is opposed to the use of the death penalty in any circumstances. In April 1976 it held a campaign to draw international attention to the situation in Rhodesia. Now again in April 1977, two years after the announcement that executions would be carried out in secret, a second campaign is being held.

Not only are executions occurring in considerable numbers in Rhodesia, but those accused of involvement in guerrilla activities are not given an open and public trial. Instead they are tried behind closed doors by Special Courts. A number of offences, chiefly those relating to unlawful military training and the recruitment of guerillas, carry an automatic death penalty under the Law and Order Act as amended in 1974. Other offences under the same act carry an optional death penalty. Rhodesia is only one of many countries which have been the object of Amnesty campaigns against the death penalty over the years.

Should any reader be moved to involve herself in any of the Auckland Amnesty Groups the contacts are as follows:

North Shore	S Allerby	457083
Central	P Cavanagh	685320
Tamaki	Judith Child	558878

It has also been suggested that students might be interested in establishing a group on campus. The procedure is simply for a group to constitute itself and then contact Amnesty International, NZ Section Inc, Box 3597, and request recognition.

DON MACKAY

KANIKANI (DANCE)

Ponsonby Labour Co-op has engaged KARISMA and a new debuting group for their Cafe Dance, Friday 29 April, 8.30 pm (Refreshments available).

GRADUATION PHOTOGRAPHS

FREE Sitting in COLOUR

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DERYCK HUNT PHOTOGRAPHY

C.M.L. MALL, QUEEN STREET

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THURSDAY EARLY SHOW 6.30 pm

The musical play

MAN OF LA MANCHA



A Spanish Fiesta of
Musical Entertainment

Directed by
Robert Alderton

Designed by
John Roberts

With
David Weatherley
as Don Quixote,
Leo Grant as
Aldonza, and
Waric Slyfield as
Sancho Panza

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Malaysian Connection

HISHAMUDDIN Rais was the Secretary-General and President-elect of the University of Malaya Students Union (USMU) in 1974. He was involved in student action that year in support of the oppressed Malaysian poor. This solidarity brought strong reaction from the Malaysian Government. All student unions were banned and student leaders were detained without trial under the repressive Internal Security Act.

To avoid capture, Rais went into hiding in late 1974. The Malaysian police made several raids in search of him, but he escaped to Thailand, and, in early 1975, came to Australia as a guest of the Australian Union of Students.

The Malaysian Government-controlled press has continued to slander Rais and it is certain that if he returned to Malaysia he would face detention without trial and torture.

Therefore, in January of this year, Rais applied for political asylum in Australia, following threats of deportation from the Immigration Department.

On January 16, Rais was arrested and held for 27 hours by the police as a suspected illegal immigrant, even though his passport was valid. The Victorian police then laid four charges against Rais pertaining to an incident during the visit of the Prime Minister of Singapore, Lee Kuan Yew, to Australia three months earlier. The charges, obviously fabricated, were dismissed by a magistrate on February 25. The attempt to prejudice Rais' claim for asylum by making him out to be a criminal had failed.

But, notwithstanding Rais' acquittal, Andrew Peacock, Australia's Foreign Minister, refused

him asylum and gave him six months to leave the country from March 1.

Obviously, the Australian Government acted this way because they did not want to offend the Malaysian Government. It is possible that they have dealings with the Malaysian and Singapore Security police spies which carry out surveillance of students abroad. This fits in with the Australian policy of pandering to the Malaysian Government's wishes, to protect its military interests.

New Zealand tends to rubber-stamp Australia's political decisions in Asia and it is known that foreign police spies operate here. Would the New Zealand Government also put its military commitments before the rights of the individual? I hope not, but Rais' experience across the Tasman does not support this view. If the Australian campaign for Rais to be granted asylum fails, the outlook for Malaysian students in New Zealand worsens.

THOMAS MACAULAY

East Timor

WITH the campaign to support the independence of East Timor now gathering momentum a number of events are being planned for the near future. A print of the film, about an hour long, which was made by an Australian film crew will be shown. The crew who made this film were later captured and murdered by the Indonesian army. Also a tour by the former Australian Consul in Portuguese Timor, as it was then called, is being arranged. The exact details of both the tour, and screenings of the film are not yet known. Meanwhile, however, a petition protesting at our government's support of the Indonesian invaders has been launched. This may be signed in the main STUDASS office or in the bookshop. Further copies of it may be obtained from Don Mackay at CRACCUM

Carping

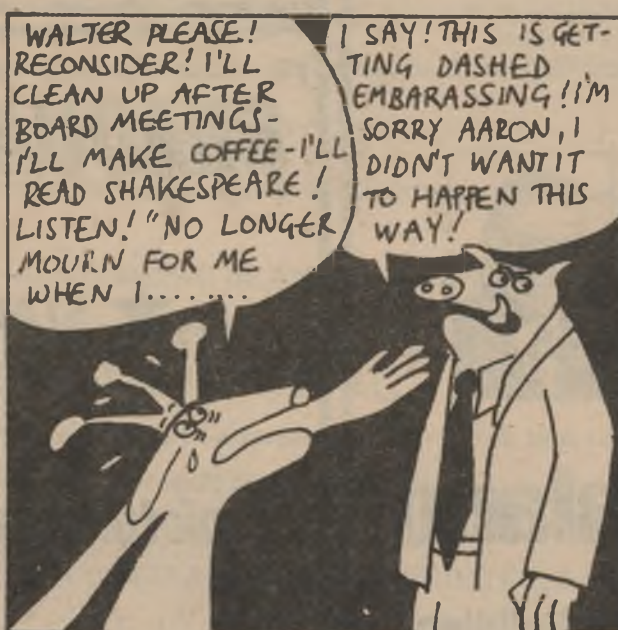
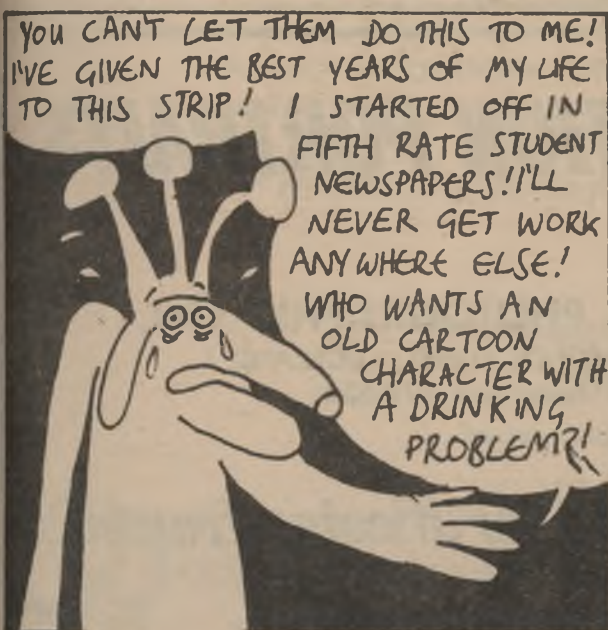
OVER the last week or three, as the more astute media junkies among you may or may not have noticed, a boycott of certain exorbitantly priced grocery items has been occurring. By coincidence the last time this sort of suburban insurrection appeared was back in the days when your favourite financial genius and mine Mr R. Muldoon was Minister of Finance. One might be lead to wonder whether more than simple coincidence is involved. In those days, there sprung forth an organisation called CARP. As far as I can recall CARP still exists but only as a shadow of its former self. Its chief to fame these days is as part of the PM's favourite insult whereby he refers to everybody from Josef Stalin to the Lone Ranger as "those HARPS and CARPS and what have you". Which is not much of a claim to fame, nor for that matter much of an insult. What can you expect from a two-penny Cost Accountant from Tamaki.

The point of all this is, or will be if it ever arrives, that consumers as a group are, in NZ, plundered left right and centre by all manner of rogues and nasties against whom they have far too little legal protection. And since we are all consumers one would imagine that this would cause rather more consternation than it does.

There is a body called the Consumers Institute which recommends which of a variety of brands of various utterly useless products are to be considered slightly less defective than the rest. Big deal.

What is needed is something like a supercharged CARP. A community organisation without such a polite approach as the CI. With any luck, and Muldoon's continued attempts to increase class stratification, the current boycotts could be the beginning. And even if they don't and it all turns out as rambling and pointless as this article it deserves the support of students and everybody else in the community.

ADVENTURES OF AARON!



Easter

This year's Easter Tournament, at Victoria University, saw a rather better organised Auckland team than usual perform rather more creditably than usual. Besides the three clubs who submitted reports, Cricket and Yachting also took part with moderate success.

THE 1977 New Zealand Universities Easter Tournament has just been completed, and overall, for the Auckland University Volleyball club, it was a very successful one. Volleyball was by far the biggest sport (both by numbers participating and following). We finished with five out of nine players in the North Island Universities team. We also had three women qualify for the Possibles v Probables match. Of these three men and two women made the New Zealand Universities team.

A highlight of the weekend was the Volleyball dinner, held in the Student Union building - perhaps to save money - which cost \$6.00 per head. There was barely enough food to go round and drinks ran out after an hour and a half. Enough said. The evening saw the announcement of the player selections. Auckland players Gary Anderson, Wayne Knightsbridge, Graham McLennan, John McCrowe, Ian Stewart were picked for the North Island team and Ness Benacek, Coral Knightsbridge and Susan Pettet were chosen for the Possibles/Probables match. Gary Anderson was named Volleyball personality.

The players all were extremely grateful for the help of Stuart Ferris and Jan Caldwell, who coached the teams. They were both a great help being representatives from previous years.

Despite the general satisfaction with the competition, the Tournament as a whole could not be considered a total success. The general feeling was that Peter Thrush of Victoria University - the Tournament Controller this year was trying to set a precedent by making a profit. The kinds of corner cutting this led to detracted from the Tournament.

Even now that Tournament is over, the year is by no means finished for the Auckland University Volleyball Club. We intend competing in Tournaments throughout the year eventually leading up to the nationals at Tauranga in September, so intending, or present members should come to practices on Tuesdays between 6 and 7.30 pm, and Saturdays from 8.45 am - 1 pm.

OUR first Auckland University Swim team to compete for many years took part in the Universities' Easter Tournament.

The team consisted of twelve members: Deirdre Bates, Chanel O'Connor, Cushla Murphy, Janette de Gruyter, Loretta Crosley, Jackie Dignan, John Whittaker, Sharon Quinn, Richard Hoskins, Graeme Thompson, Kim Hurring and John Whelan.

The swimming carnival on Sunday evening provided some exciting swimming, the Auckland team all excelling in their events. Four of our members touched second in their races: John Whelan in the 100 metres Butterfly; Kim

Hurring and Graeme Thompson in the two 200 metres freestyle races; and Richard Hoskins who came second behind the national champion in the 100 metres freestyle.

Aucklanders made a clean sweep of the short distance freestyle races when Kim Hurring and Graeme won the ladies' and men's 100 metres freestyle. The whole team was also surprised and excited when the ladies came in second in their freestyle relay.

Otago was the top scorer in the swimming, leaving Auckland very satisfied with third place. Next year, in Christchurch, we hope to have a stronger and bigger swim team and a ladies' and men's water polo team.

THE Auckland University Tennis team ran out winners in the social events at Tournament, being able to outdrink, outdance and outlast any other contenders. And they, as the dark horses were poised to take the tennis title with one match to play on the final day (when, unhappily, the Wellington weather changed from being windy, to being windy, very wet and very, very cold).

The men were lying in second place, with good wins over Victoria (who were declared the winners), Otago, Waikato, and Lincoln. However the train journey on Thursday night had certainly taken its toll by Friday afternoon and the men went down dismally to Massey. This relegated the most starstudded team to second position.

The women were in third position, two points behind Victoria and well behind Otago, with an anticipated win against Canterbury still to be played. Victoria and Otago had yet to play (hopefully points would have been shared) and the women were looking forward to a celebration. They had beaten Massey, Otago Lincoln, and Waikato, but unluckily (as all losses are) they had lost to Victoria (must have been a hard night).

Paul White, the number one, was the star of the tournament. He did not lose a match all week, and was deservedly named number one in the NZ University team. Jane Goulding, the women's number one had a similar record, and was named number one in the Women's NZ Universities team.



Way to go

Bank of New Zealand for overseas travel funds

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

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

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



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Campus Branch,
Old Student Union Building.

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IN SALES WHILE STUDYING FOR YOUR DEGREE?

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THE T & G LIFE SOCIETY IS TAKING APPLICATIONS NOW:

PHONE MR KELVIN LOCKIE - 360-230 ext 75 FOR AN APPOINTMENT

MAYDAY
SUNDAY
ALBERT PARK

WT
IS COMING

NEW INDEPENDENT LUNCHTIME THEATRE
2 Symonds Street

THE REAL WOMAN

a sci-fi comedy

written and directed by John Curry

1.10 pm April 27 - 29 May 4-6

Soup & Toast included 75c - Students

GRADUATION PORTRAITS



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BOOKS

BODY NEEDS
SUE MAWSON AND FRIENDS
CAVEMAN PUBLICATIONS



NEVER having developed the culinary skills of my Cordon Bleu-ed mother I viewed the task of reviewing a cookery book with much apprehension. Luckily for me and my flatmates, this is no ordinary kitchen directory - they usually send me running to the nearest take away bar - and my experiments with it have not only been successful, but rather scrummy too.

Body Needs is a series of five small paper-back books, packaged in a handy little cardboard outfit. They're bound so that they stay open without condensed milk cans holding back the pages, so they get ten points for ease-of-handling. Each book contains about twenty recipes, and they are divided into categories of Whole Foods (bread, muesli, etc.), Herbs and Spices (how to grow and what to do with them), Pickles and Preserves, Tikina Mai Te Kai Maori (presumably genuine Maori food, with instructions on how to build a hangi) and Something on the Side which covers everything from making peanut butter with trains to apple cider. Throughout the books there is a heavy emphasis on natural ingredients with "high food values" but rather than acting as a deterrent by their expense, the compilers of the book are careful to stick to fairly basic and cheap health food type grains and condiments.

Being an avid granola fan, my first grapple with Body Needs was an attempt at their Crunchy Granola. It's a simple, though not particularly explanatory recipe (one of the few in that category) and the end result is enough fodder to last three people through at least ten breakfasts. The ingredients added up to about \$5 and there's enough left for another three cooking campaigns. And it's a very good granola too.

Sausages are standard fare around here, and my aversion to Wattie's Red prompted my experimentation with Body Needs' treatment of Tomato Sauce. It makes up six pints of that spicy red-brown variety - nothing special I guess, but one of the simplest and tastiest recipes I've come upon.

The booklets are packed with recipes that read well (i.e. induce saliva and make the tummy rumble) but also contain helpful hints of the kind not usually found in Aunt Daisy. I'm

sure this book is a must for health food freaks and vegetarians, but it's also a good addition to the kitchens of those who swear by Food For Flatters, but are beginning to show signs of wear. As they say, variety is the spice of life.

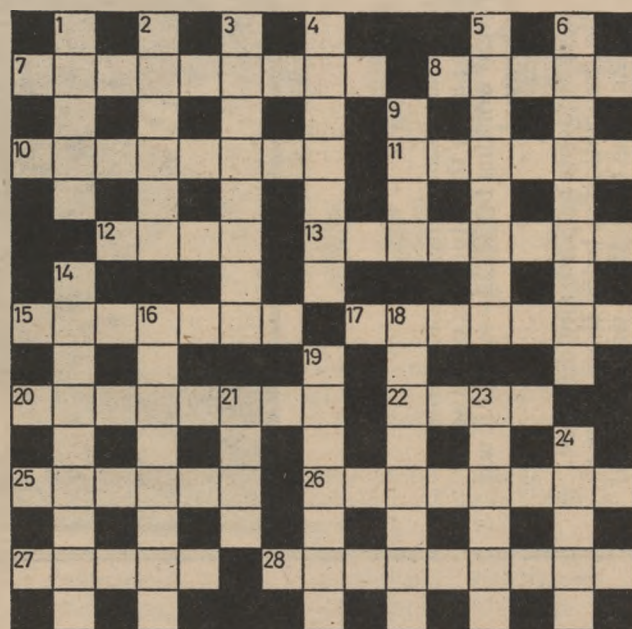
LOUISE CHUNN

**MAYDAY
SUNDAY
ALBERT PARK**

Gay Liberation Social 9 pm Friday 29 April Top Common Room \$2 - Disco Dance (alcohol included) Everybody welcome.

Crossword

Solution P 2.



ACROSS:

7. Green talc is shaken into shape. (9)
8. Not back where the fighting is! (5)
10. Condense a kind of dressing. (8)
11. Main forms of transport for holidaymakers. (6)
12. Best sort of tempo! (4)
13. A big creature? Then leap about! (8)
15. Regular event is a permanent part of the house. (7)
17. 100 strokes of the whip can cause disagreements. (7)
20. Beastly descent, could one say? (8)
22. Smash a work of art. (4)
25. It usually holds a face, hanging from the neck. (6)
26. Where metals go to pot. (8)
27. Sound asleep! (5)
28. Neat slope shakes the fast runners. (9)

DOWN:

1. Fruit found in Rome, London and Paris. (5)
2. Fastening a basic food. (6)
3. One before us in line! (8)
4. Used on small cuts or broken bones. (7)
5. Troops cut them out for safety reasons. (8)
6. Filled with awe by a hypnotic condition in the end. (9)
9. Jumper, by the sound of it, to run away. (4)
14. Being bigoted, the skin is tied. (9)
16. Practised to deceive! (8)
18. Handy sort of worker. (8)
19. Respectable point taken in on the way down. (7)
21. Religious procedure is correct, we hear. (4)
23. Part of the ship, or one aboard it. (6)
24. Pole has a vegetable - it's smooth. (5)

JOIN THIS WEEK'S PROTEST OVER NATIVE FORESTS

IF YOU ARE WORRIED ABOUT THE FACT THAT NEW ZEALAND'S PUBLICLY OWNED NATIVE
FORESTS ARE BEING BURNT FOR PINE PLANTING OR LOGGED WHEN THE TIMBER'S NOT EVEN NEEDED
AND THAT IT'S ALL FOR PRIVATE GAINS AND SHORT SIGHTED VISIONS
THEN THIS WEEK'S THE TIME YOU'VE GOT TO DO SOMETHING ABOUT IT.

On Tuesday two protest floats are going to drive up and down Queen Street

One hundred plus people are needed to go with them collecting signatures for the Maruia Declaration petition on the way

Be in the quad at 12.15 pm or 1 pm

or just head for Downtown and look for the big display on Tuesday or any other day or Friday night this week.

ALSO COMING UP AND NOT TO BE MISSED :

Protest meeting over the continuing devastation of Central North Island rainforests.

CONCERT CHAMBER, TOWN HALL 8 pm MAY 4TH

Speaker: Guy Salmon: expert on forests and energy full time conservationist

Aim: to decide action



DON'T LET GOVERNMENT AND THE FOREST SERVICE CONTINUE TO DO AS THEY LIKE TO THIS COUNTRY

Phone Wayne 686-054

or Howard 600-949

if you want to know more



Quotes

Last Wednesday, David Merritt, in the same breath resigned as Administrative Vice President of AUSA and took up the position of Chairman of the newly reconstituted Student Representative Council. In the salubrious atmosphere of the public bar of the Kiwi, he spoke to FRANCIS STARK about his old job, his new one, and the state of AUSA in general.

It was a natural progression for me to stand for Chairperson of SRC. I had worked to get SRC to what it is - an open kind of forum, and I think that it is important to get across that students are now in a position to use SRC as a tool, to get what they want.

I think that there is a great deal wrong with society at the moment, and this affects students. Through policy, and active assistance to organisations which are working for change, we can be valuable. The SRC is the best kind of place to do this. Because of its openness to students it can be much more in touch. In fact, I'd like to see one of SRC's main roles being to look at and criticise the Exec.

In many students' opinion, becoming a student politician is a retrograde step. Students just don't realise what motivates people to become involved. I suppose they are interested in the status quo, and anything that changes the status quo is suspicious.

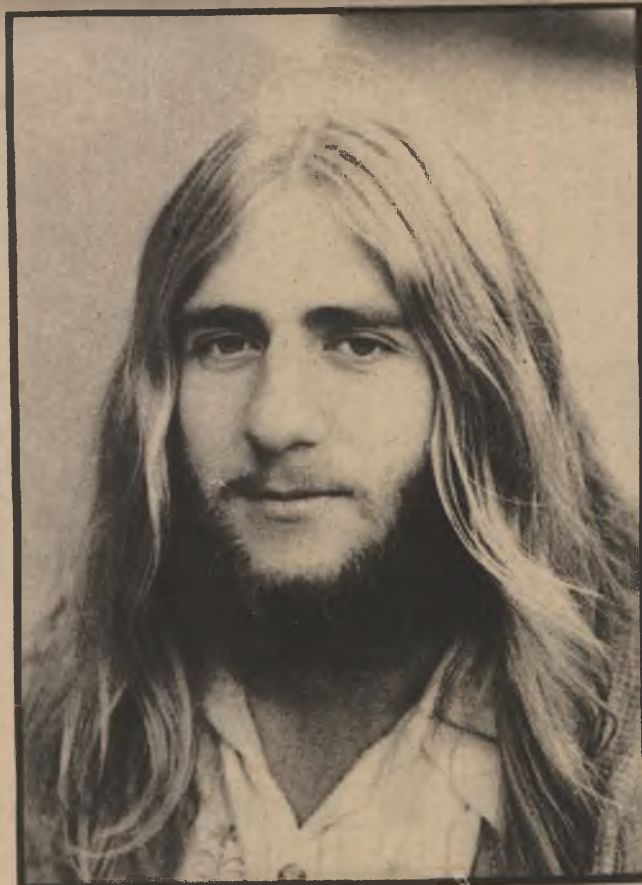
Issues which are out there now, and they're coming, will do wonders for this association.

It is really unfortunate that some Exec members confine themselves so strictly to their portfolios. They must see that there is more. Those who don't see that are almost reneging on their responsibility. We must present a united body of opinion. We really should assess what we are and where we are going.

Primarily I ran for the position as a person. What I mean is that I ran because Administrative Vice-President left me free to get involved in other things. The Association doesn't even need one. A General Vice-President would be much more sensible.

SRC should make recommendations on where the money goes basically. And the Executive should follow that direction. No, probably not this year, but next year, yes, I think we could do it next year.

At Victoria (University), I saw people putting their careers on the line for what they believed. They were not afraid to do that. Their SRC worked because the Exec is like that students are like that. I don't think that it's a question of ideology. They saw the Association role I'd like to at the moment. They'd get



involved and make damn sure that students could see that action that students could see that they were working for them - even if it was in an obtuse way.

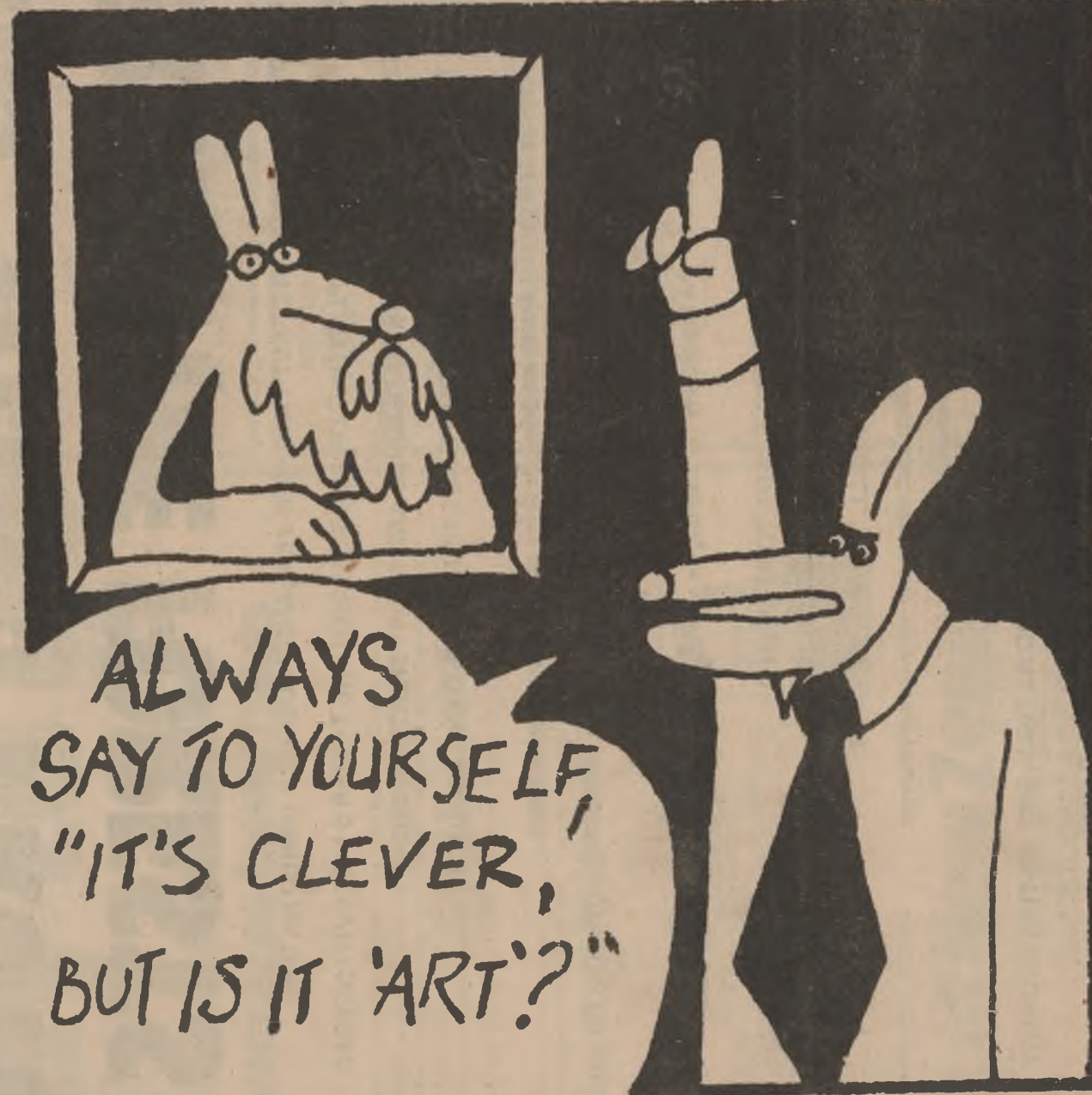
I don't believe students here are any different. They see the Association as being there to work for them. At the same time, if we wait to be led by students we'll be waiting till Hell freezes over.

It's very arrogant to assume that Auckland has the best system and that others should copy us. Perhaps it could be that the national office, NZUSA, is not providing the cohesion between the different Universities. They are not really even pulling the different campuses together.

University is no more than a glorified factory and the students are little more than workers. Yet the average worker at Reidrubber is better off. That's because the bosses know if they took away the workers' lunch-hour or gave them more hours work, with no increase in pay, the union would step in and there would be a strike. Look at ourselves. We are now in that situation where we are being screwed by the university. Action will and has to come.

It is our basic rights as students that are now under fire.

Craccum



ARTS FESTIVALS ISSUE