

# Craccum

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Andrew Green

UNIVERSITY OF AUCKLAND

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Andrew Green



**T**HIS week's third annual student march down the main streets of Auckland was only one of a series of nationwide protests against the current bursary system. Auckland was, however, the only centre to actually hold a march. This is not necessarily political, according to AVP Chris Gosling. He pointed out that Auckland students have more money, better organisation, and more experienced people. Certainly the march was encouraging. 2,500 people (nearly one third of Auckland's full-time students) were present.

The Government's stand on bursaries is obviously causing great concern, although the response is likely to be negligible. A small increase might be forthcoming, either this or next year, but the Government seems determined both to retain the abatement and to avoid tying bursaries to the cost of living.

The students took to the streets with four basic aims. Firstly, they hoped to have the abatement abolished. At present a student whose parents live in a city with a University, has her bursary reduced, regardless of whether or not she lives with her parents and regardless of the

student's age.

Secondly, students want bursaries to be regularly adjusted, in keeping with the cost of living.

Thirdly, they want bursaries increased to the minimum level of Social Security benefits, \$36 per week. Finally, they want an immediate increase to compensate the 40% inflation which has occurred since current bursary levels were set in 1975.

Present at the meeting, outside the Central Post Office, was the Labour Party's education spokesman Mr Marshall, who expressed his support for the aims of the march. However, as Chris Gosling pointed out, "It was a very personal speech, he was very sympathetic but there were no concrete promises from the Labour Party".

The march was well covered by the media. Not only did it receive coverage on both Television channels but, incredibly, was the subject of a favourable editorial in the 'New Zealand Herald'. The reaction of onlookers during the march was mixed, with some members of the public expressing support and a few shouting the usual boring abuse. Over 2000 leaflets explaining the students' case were distributed to the public. Attempts by a few marchers to disrupt traffic by sitting down in intersections received little support from the bulk of the students.

The likely reaction of the Government is at this stage difficult to gauge. The total amount of the Education Budget for the coming year has already been set, and only its allocation remains to be settled. Most of the march organisers agreed that students would simply have to wait and see what came out of the budget. The march was undoubtedly a success in drawing attention to the plight of students. It also gave the govern-



ment cause for thought with an election due next year.

It is up to NZUSA to attempt to wring concessions from the political parties using the elections as a lever. Then, of course, there is still the problem of trying to ensure that election promises are kept. In these tasks, students have the support of the Post Primary Teachers Association.

The decision to hold the march was made by the SRC several weeks ago. It seemed that plans might have been hampered by the resignation of the Education Vice-President during preparations

for the march. However, the task was ably taken over by Research Officer Mike Treen and SRC Chairperson David Merrit. An encouraging feature of the organisation was the use of class reps to appeal to their classes for support.

The organisers are encouraged by the success of the march in attracting the attention of the public, the media and the politicians. They are more confident than ever that their position is sound, viable and realistic.

ROGER MANNING







Dear Mr Craccum  
Despised Frank Editor,

just like ta point out a couple of fings an all about yer article Dole Queue Rock, like. For a start, that were th' Damned in the photo - y'know Foundin' Fathers an all vat but not exactly Enzed bover like. As fer Junk noones ever 'eard of them an' all some bleedin' dago lot, no doubt. The ~~Scavengers~~ Reptiles & the Scavengers own this territory. Art-punk, wot a load of snake-shit, the two don't mix yer useless pigeon-throttling pedestrians. Why dontcha collect stamps instead - that's much tougher. Hate and ~~lizards~~ lizards,

suburban reptiles

*This correspondent gets the prize for the first illiterate, unemployed yob I've come across who is fully conversant with the use of the apostrophe.*

Dear Ed,

While there have been many 'reasons' put forward to "justify" the drastic 45% cut in the number of overseas students coming to N.Z., very few people have asked the question which is fundamental to the whole problem. That is: Why is there such a high demand for places in N.Z. universities from overseas students, notably Malaysian students?

The answer can be easily found if the whole Cutbacks question is viewed, not in isolation, but in the light of the existing socio-economic and political setting of those countries from which NZ draws her overseas students. The following example is most illuminating. In a submission to the Australian Federal Treasurer on the proposed introduction of fees for overseas students in that country, the Malaysian Union of Students in Australia pointed out:

"Most overseas students are from so-called 'under-developed' countries - 'underdeveloped' due to past and present exploitation by the imperialist powers. This has distorted the priorities of the national governments so that educational facilities, like other public facilities, have suffered. With a population of 12 million (comparable to Aust's, and compared to 3 million in NZ) Malaysia has only 5 Universities (16 in Aust, 7 in NZ), with a total tertiary student population of less than 30,000 (250,000 in Aust, 39,000 in NZ). Moreover, the range of courses are restrictive, and material and other resources scarce.

The future looks even more bleak with the current economic crisis. For example, MARA Inst. of Technology, one of the biggest institutes, will have its student population halved next year. All construction work has been stopped on the newly opened National University of Malaya, until such time that finance is available. It can therefore be seen that the educational facilities available in Malaysia are insufficient for the people not only for the present, but also in the future."

Concerned Overseas Student

## AND SO THE PRESIDENT SAID .....

Dear Ed,

The next major campaign Executive is embarking on concerns the all important question of Assessment. We wish to discuss with all Class Reps the problems (if any) associated with their particular departments.

All Class Reps in our records have been contacted and supplied with a copy of the meeting timetable. They should also have received a copy of the NZUSA handbook - "Assessment - the Least Onerous Form" which covers all possible forms of assessment.

If any Class Rep has yet to receive this information, could she/he please see either myself or the receptionist immediately. If you haven't been contacted, you're not on our files!

Below is a copy of the proposed programme. All meetings will be held in the Association Council Room, ground floor, Studass. Any student who is not necessarily a Class Rep is very welcome to pick up the above information and come to the meeting with any ideas. It is intended the meetings last half an hour, but they could take longer.

Remember, this is an opportunity for students to help themselves. We cannot fight the problem at University Senate or elsewhere. It has to be fought at departmental level.

Related to this - Clint Baker, the Education Vice President has recently resigned. Nominations have been opened for this important position and we hope to fill it as soon as possible.

Also, nominations have been opened for 1978 portfolio holders. Anyone interested in being a part of next year's Exec should see myself or current Exec members for information.

Love,  
Bruce Gulley

See News Page for details of meetings.

Dear Ed,

Could you please inform me through Craccum of your editorial policy in regards to the publishing of words and material many would regard as offensive. I refer to David Merritt's letter of June 7 and his use of a colloquial, blasphemous expression. Such expressions divert attention away from the basic argument expressed whether it is valid or not. Hopefully, in the future Mr Merritt will exercise a little more control in the way he expresses himself.

Yours sincerely,  
Paul Robertson.

*I must confess I was quite pleased to have my attention diverted from an argument (however valid) which I couldn't understand.*

Dear Ed,

"CRACCUM" has for many years unconsciously perpetuated the usage of the term "Malaysia". This arises from a serious misunderstanding of the historical developments in Malaya and North Kalimantan over the last 150 years and in particular in the last 20 years.

To accept "Malaysia" is to conform with the British neo-colonial plot of imposing their indirect colonial rule through their agents, the local ruling class, in the separate territories of Malaya and North Kalimantan. This was a scheme to preserve the economic interests of the foreign imperialists in this region following the upsurge of the mass movement of the people in Malaya and North Kalimantan for genuine independence and self-determination. Thus the boundaries of these countries were redrawn once again, and against the will of the people living here, especially in North Kalimantan.

If one understands the neo-colonial nature of "Malaysia" then its usage must be consciously rejected, and use Malaya and North Kalimantan instead.

At the same time it is also of great urgency and importance that the world start to know about the mass movement of the North Kalimantan people for national independence and the struggle for a new democratic society. This is to break through the conspiracy of silence in the "free world" press, which is part of the neo-colonial plot to deny freedom to the North Kalimantan people since 1962.

North Kalimantan Association

Dear Craccum,

In the wake of the dispute over the Maidment Theatre and over Bursaries, I feel prompted to write this letter as an example of what many students are experiencing - and many are going through worse!

As a 4th year student I get \$16 a week for 12 weeks each term. My parents live in Auckland but I am 21 and do not consider myself to be my parents' responsibility.

I take 8 papers and although I spent the 1st term looking at part-time jobs that were not within the then restricted working hours, now I realize my work load is too heavy to have a job anyway.

Money saved from the last holidays has all gone in textbooks and expenses that inevitably crop up e.g. waterproof coat for winter.

I have an average rent of \$10.50 per week for a room with only bare boards on the walls - and it's bloody cold.

Our kitty is \$6 each - this was supposed to pay the power and phone bills as well - now, with the price increases, it all goes on food. But power has gone up, so now I have to fork out 1/6 of \$25 every 6 weeks for power i.e. about \$4.

Plus there's the gas bill.

Plus the phone bill.

Obviously I'm already over my \$16 per week. But the bursary payments actually are about 10 weeks apart so I divide \$197 by 10 and live on about \$20 per week.

I go home for lunch.

I can't go to the pictures.

And I CANNOT go to the supposedly student Maidment Arts Theatre which asks a minimum of \$1.50 for any activity.

Yet I am a well-off student compared to many on only \$13 per week, on no bursary at all, or with higher rents.

I suggest that the Maidment Arts Theatre, if it is for students, is for those students who live with their parents or for those whose parents live out of town.

In fact, it would be more realistic and less farcical to stop thinking of the Maidment Theatre as student-orientated at all. It may involve some students participating but the bulk of students are outpriced by it as an audience.

Ordinary Student

*At last! I've met the legendary Ordinary Student*

Dear Ed,

I express extreme dissatisfaction with the article written by Michael Treen in a recent CRACCUM. The article was in connection with a student demonstration declaring "solidarity with the struggle of the oppressed majority against apartheid."

The protest demanded "Majority Rule now - let the oppressed decide." This statement is naively value. Does this majority rule mean a qualified vote, or one-man-one-vote (which discounts whether a person can understand the nature and effect of a vote; many people in South Africa, of all colours, are unable to read and write fully as a result of not taking advantage of available education)?

From what must the blacks be liberated? The highest standard of living in Africa? There is a form of democracy here, where each race group votes their own leaders into power, to look after that race group's homelands or affairs. However, of the 49 countries in Africa, 15 are under direct military rule and 29 have one-party civilian governments. Only five have multi-party political systems. Why are no similar demonstrations directed toward the former countries?

A small percentage of Soweto took part in the initial riots. At that stage, the rioters' efforts were directed against, firstly, those Africans legitimately travelling to and from work. These Africans then retaliated. Secondly, the rioters demolished their own schools and facilities which the article claims are so scarce.

The prime movers in the riots were political agitators, operating against their own people. Such subversive activity would be similarly dealt with in any country. For example, Britain strengthened its detention without trial laws due to the Irish situation. The work of the agitators is borne out by the creeping Communism in Africa: for example, the fall of Angola and Mozambique and the recent good will visit of the Russian President, Podgorny, through Africa. The article suggested that the main rioting took place where the "murder of the students (by police) enraged the entire Black population of Soweto ...." In the light of the above, this can be seen as an untruth.

Soweto will certainly be repeated if ill-informed external interference continues. This can only harm those people the article sets out to assist.



There is difficulty, hardship and discrimination in South Africa. Much is being done in the country by many of the White population - Government supporters and opposition members like myself - to alleviate this position. Peaceful change is, in fact, advocated by the majority of black organisations in the country.

It would be as well if organisations such as the New Zealand Anti-Apartheid movement concentrated their efforts on, firstly, passing on correct information to their own members; secondly, constructive assistance to the lawful representatives of the black majority working in peace for improvement and, thirdly, normal relationships with a government in South Africa, which, although not perfect, has done more to improve the lot of the African in South Africa than any other government this country has produced, and far more than any other government in Africa has done for its own people.

Gavin Gow

*This letter was submitted by a South African resident. One would have thought this kind of argument had been discredited too many times to bother repeating it, but it seems that there are still plenty of people who prefer to believe it - perhaps for the sake of their conscience.*

Dear Ed,

The hot servery must not be closed down. If it is, the only place where one will get reasonably cheap food within half a mile will be the pie-warmer at the Kiwi (the restaurant is too wildly expensive to be considered as a source of food for students), and this can hardly be considered as good enough to cater for those people (numbering in the hundreds on some nights) who have term tests at night, or those with nocturnal club meetings, and perhaps even more importantly those whose study in the libraries late at night, it must be remembered that the majority eat at the cafe, so that closing the hot servery could dissuade a lot of these people from continuing to use the libraries at night. With their number reduced from the already miniscule amount, wouldn't it be a possibility that somebody might consider closing down these libraries at night - if not the main library, perhaps some of the smaller libraries - hence discontinuing a service which all of us need at some time.

There is one change that I feel is worth considering. How about equipping the hot servery with facilities which would change it into some sort of takeaway bar (without taking the word 'takeaway' literally), with a hamburger griller, fish and chip fryer, and a vegetable bin, say. True, it wouldn't provide the kind of home-style cooking that the cafe has tried to supply in the past, but then most people use the cafe only occasionally, and a hamburger or a plate of fish and chips would satisfy most. If there is still any doubt, it should be pointed out that the only profit made on food was made in the coffee bar and the milk bar, neither of which could be said to provide an embarrassment of nourishment (i.e.: students like junk food. i.e.: 'takeaways' could be more attractive than a hot dinner), and also that in taking up this suggestion the Association would have its fingers in a type of operation which appears to be rather profitable in the outside world. The bar could also be considered for use at lunch time.

This idea, if better than the hot servery, might still not make providing dinner at the cafe a profitable operation. But if it cuts the expenses it must be implemented, because we can't afford to lose the service of dinner at the cafe.

I feel that to leave only a week for discussion on the matter is plainly ridiculous, and that the decision of the matter should be deferred to give people a chance to comment in Craccum, say.

J.A. Smit

Dear Ed.,

I wish to respond to a letter of Don Carson's in CRACCUM, June 7. The issue being the election to power of Menachen Began.

The letter again raised the tragic episode of Dir Yassin in 1948. The facts in my humble opinion were somewhat distorted. Began, the Irgun leader of that time has conceded that the Haganah (the Israeli defence organisation) had warned against the attack. However, he claimed that the village was in a strategic position and that prior to the attack, repeated loud-speaker warnings in Arabic had appealed to non-combatants to evacuate the village. Instead the village became an armed fortification and direct-

ed effective fire against the Irgun troops. If I may quote Ahmed Assad, an inhabitant of the village, who subsequently declared in the Jordanian newspaper Al Urdun (April 9, 1953).

"The Jews never intended to hurt the inhabitants of the village, but were forced to do so after they met enemy fire from the population which killed the Irgun commander. The Arab exodus from other villages was not caused by the actual battle, but by the exaggerated description spread by Arab leaders to incite them to fight the Jews."

It should be noted that the Israeli government deplored this act, repudiating it publicly and imprisoning the Irgun leaders responsible. (I ask if similar action has been taken towards Arab terrorists who openly claim responsibility to such murderous acts on Israelis). The incident appears to have been in every way exceptional, but somehow, anti-Israeli discussions always fall back on this only available example.

But let us not be so blinded by our political biases that we cannot recognise the tragedies that occur on both sides.

Mr Carson used Dir Yassin as an example of Israeli terrorism. For examples of Arab terrorism I need not go back 30 years. If I were to, I could fill this entire CRACCUM of atrocities incurred by Jews in Arab countries, in Israel, and other parts of the world. It is time to end the game of who did what and when, and time for supporters of both a free Israel and a free Palestine to move one step up and discuss settlements for peace, not continued terrorism and war.

Shalome  
Shoshana Szlachter

*Let me see if I've got this straight. Mr Carson should stop objecting to the election of a man responsible for "such a murderous act", a man who has pledged to extend the boundaries of Israel, and preclude all hope of the Palestinian people gaining the right to live on their own land, he should stop taking part in the "game of who did what and when" for the following reasons.*

*The people of the village of Dir Yassin had the effrontery to defend themselves against the attacks of Began's troops, so deserving everything they got.*

*The Israeli government was honorable enough to confess the crimes of their future leader and send him to gaol for the slaughter.*

*To expose the atrocities of the Irgun somehow stands in the way of a "free Palestine".*

*If I may answer on Mr Carson's behalf, it is my belief that what he said remains unchallenged - the election of Began brings a new, and obdurate face to the attitude of Israel to the people of Palestine who were dispossessed thirty years ago.*

## NEWS WT

Whilst sitting on my chuff in my black hole in Studass, on the floor above the one below, a sudden thought struck me. As you will probably realise a sudden thought is pretty hard to come by in Executive members these days, in fact they are known as A.S.T's (Scientific Enumeration Formula for rarely occurring phenomenon)

With that in mind, it was mildly terrifying to notice that it was not in fact an A.S.T. but a 2' high (woops! 60 cm) bloke in a red, white and blue tracksuit, plucking at the hairs of my legs. At first I thought it was Bruce Gullely. A closer inspection revealed that the bloke was far too good looking to be that gentleman, and his fluent command of gibberish immediately placed him in the Rob. Muldoon/Dave Merritt category.

Anyway, after getting over the initial shock of bald legs, I was able to concentrate on the words of wisdom the little cretin was spouting. He was really just a promotion gimmick for Peter Monteith, the Tournament Controller for Auckland's valiant attempt to stage the Varsity's Sporting Spectacular of 1977 i.e. Winter Tournament (August 22-25).

Well, what he really wanted to say was that anybody who is a student at Auckland Uni could compete in an Auckland side if they were up to scratch. Since this bloke had been seeing a lot of scratching going on in the cafe, he thought it would be a sure thing they would all be in with a chance.

To cut a long story short he reckoned these were the sports that were happening.  
Association Football (Soccer to the ignorant)  
Badminton  
Basketball - Men's & Women's

Billiards  
Cross-Country Running  
Fencing (no, not on farms)  
Golf  
Hockey - Women's & mens  
Judo  
Karate  
Netball  
League  
Smallbore Rifle Shooting (sorry, Exec members have refused to act as targets)  
Squash  
Table Tennis

If you are interested in any of the above take a look at the noticeboard outside the U.B.S. and find out who to contact.

Or if you'd like to help on Administration Social/Billetting side contact Peter Monteith at 677-789.



Meanwhile I'm looking for a can of 'spray on hair' for the old bald legs.  
W.T. is coming.

ALAN BROADBENT

### BACKSIDE STORY

Imagine a night in front of the tele, but instead of the "inside story" there is the "Backside Story" - social issues from the other side, the women's viewpoint. Within this format the Auckland Women's Theatre Group are presenting a collection of sketches including 'The Doctors Wild Quiz', 'Perfect Body Machine' and 'The Royal Commission Obstacle Race'. Backed by the all-female Original New Zealand Women's Stars and Shadows Band, the troupe will perform in the Old Maid on June 24 and 25 at 8 pm.

### BASTION PT FORUM

This Tuesday 21 June a forum on the Bastion Pt struggle will be held at 1 pm in the SRC Lounge, 1st floor of the Student Union Building. The forum is sponsored by the Bastion Pt Supporters Group, Young Socialists, Nga Tamatoa, University Feminists, Friends of People's Union, University Labour Club, and CARE.

The Ngatiwhatua people have been lining at the Bastion Pt tent village for approximately six months now, and the issue has developed, strongly, in that time. Students who are interested in hearing about the developments, and who want to air their own views and/or support the Bastion Pt struggle, should attend this forum. Tuesday 21 June. 1 pm. SRC Lounge.



The human cuckoo is generally a superior sort of person who sees his own side of a question but nobody else's. He is the self-interested man who wants only his own way in the world; he makes use of the work of other humbler folk for his own benefit, or he pushes others out who may be in the way of his getting the things he wants. You find the human cuckoo in various forms such as cranks, political tub-thumpers, intellectual high-brows, and social snobs, and other extremists.

There are two dangers about these cuckoos. One is that you may be sucked in to follow their lead. The other is that you may become one yourself.

SIR ROBERT BADEN-POWELL BART



# NEWS cont.

## MANA

A new publication - MANA - has just made a tentative appearance. Its editorial board aims to publish the paper fortnightly at a price of 20c. It contains material in Maori, English, Samoan, Rarotongan, Tongan and Nuiean. Editorial board member, Joris de Bres, says that the idea grew from his work on the City News when that paper introduced Pacific Island Language copy.

Like all new ventures, MANA needs subscribers. Those who become "founding subscribers" for \$5 will receive the first six months of issues through the mail. Any one interested should send \$5 to:

MANA Interim Committee, PO Box 704, Auckland.

## TAKE YOUR PICK

On Wednesday, 22 June, the varsity Folk Club will have its first nightly meeting for 1977. The evening starts at 7 pm in the Executive Lounge on the first floor of the Students' Association Building with a beginner-to-advanced class for guitar, and then proceeds at 8 pm to turn into the more familiar club meeting, where artist perform and the interested listen. Outside artists have been invited to perform, thereby avoiding monotony and boredom. Amongst the performers will be Martha Louise who plays dulcimer and guitar and she will be promoting interest in this Appalachian instrument, in readiness for a possible workshop when she returns from America in December. Those who play anything, or sing, or would like to learn are urged to come to this first evening. Either just pitch up on the evening or ring 502 769 for further details. The Folk Club caters for all tastes from beginner guitar chords, and picking through to bagpipes, lute, dulcimer, autoharp and anything else you would like to learn. Another concert is planned in September, the last one on June 10 was recorded by Radio New Zealand, and we fully expect results from that soon, and anticipate the next one will also be taped. See you on Wednesday!

Q.C.



## UNIVERSITY FEMINISTS

There will be a meeting of the University Feminists on Thursday 1 pm, 23rd June in the Women's Resource Room.

All women welcome.

## ACADEMIC GLOVE THROWN DOWN

University Challenge, that exciting test of wit and knowledge, is with us again. It will be filmed in Dunedin 14th - 19th August. Accommodation, travel etc is paid for by Television One. Each Students Association is paid \$100.00 for each round their team plays. The winning team receives a trophy and bonus prize.

Last year we were third - Otago won. If you are interested and feel you have a good general knowledge then leave your name, address, and phone number in the Studass office, Students from all faculties are needed.

## NO ACCOUNTING FOR SOME

An accounting text book - 'Accounting Information Systems and Business Organisation', by Barry E Cushing, was lost last week. It was last sighted in the Library on Wednesday June 8, and is probably very lonely without its owner. If you know where to find it, please contact Asok Siwami, room 416 in Grafton Hall, or phone him at 71015.

## CHRISTIAN CLUB MIDTERM

Do you want a Holiday with a difference? If you're behind with your study, here is an ideal chance to catch up. Yes, it's a Study Camp, but at the same time providing ample time for relaxation and group activities as well as study. For those who don't like studying for hours on end (most of us!) there are plenty of breaks such as morning tea, free time etc. The total work load being approximately 4½ hours a day. Or if you are keen there are the free time periods to study in??

Are you interested? If you are, it will be held at Camp Adair (the addition) at Hunua from Friday, 1st July to Monday 4th July. For those needing transport we leave from University at 7.00 pm. The total cost is \$8.00. For further information contact Mary at 4789414 or Maggie OH (27) 64814 or find your study camp brochure in the quad noticeboard area under Christian Club.

## TIMETABLE FOR ASSESSMENT MEETINGS

We would appreciate your attendance regardless of lectures and labs. All meetings begin on the hour for approximately ½ hour. All meetings are in the Council Room of Auckland University Students' Association.

### THURSDAY - 23 June.

10 o'clock	Accounting
11 o'clock	History
12 o'clock	Anthropology
2 o'clock	Geography
3 o'clock	Political Studies
4 o'clock	Biochemistry

### FRIDAY - 24 June

10 o'clock	Chemistry
11 o'clock	Botany
12 o'clock	German & Scandinavian Studies
1 o'clock	Economics
2 o'clock	Commercial Law
3 o'clock	Education

### MONDAY - 27 June

10 o'clock	English
11 o'clock	Geology
12 o'clock	French
1 o'clock	Classics



# 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

Special orders of merit this week to; the dashing and debonaire David Pointon; Rod's dad; Andrew; our very own literary wizard Gordon Avery; and new cub reporter Roger Manning. This weeks erudite edition is dedicated to Linda and Peter who are joining the brain drain. When will the Government realise NZ just can't afford to go on loosing its best bus drivers like this. This is also the half wayith Craccum for the year which we think merits a pat on the back all around. Everybody who has done anything for Craccum this year are hereby allocated a ten minute self congratulation break.

# SOUP

## 14c Cafe

# RECORDS

## TEENAGE DEPRESSION EDDIE & THE HOTRODS ISLAND (Through Festival)

EDDIE and the Hot Rods is a good rock and roll group regardless of labels. Their live 45 of '96 Tears', 'Get Out Of Denver', 'Satisfaction' and 'Gloria' is a minor masterpiece - loud, fast and energetic. But this studio l.p. suffers badly from unsympathetic production. Enthusiasm is the main thing new bands such as this have to offer just as it was with those at the beginning of the rock era. But they never had to put up with such immaculate reproduction of their live sound on record.

That, and the sameness of many songs, are the only detracting factors in a good debut l.p. Some of the songs, especially the title track and 'On the Run' are very effective. It should be noticed that these are the tracks on which the guitarist attempts something nearer solos than his usual devastating, machine-gun rhythm. And their version of 'Shake' might go down as the shortest, fastest bit of rock on record.

Now, what are the chances that a few more 'punk' bands, such as 'Clash' and 'The Damned', will get released out here for comparison's sake? Not good, unless you rush out and buy this one.

## GRANT DILLON

## JAN AKKERMAN & KAZ LUX ELI W.E.A.

QUALITY of record: Poor, warped (are there any that aren't?), though the record surface was good.

Recording: Good. Clear definition and a bit of electronic ambience. A good stereo image in some places, especially during the solo vocal which caused me to look up occasionally to see if the vocalist was in the room. The engineering however, is typically cretinish. Rock engineers seem to have this deep rooted fear of dynamic range. If a passage is quiet, they turn up the volume so that we can hear it better (isn't that considerate?)

Content: The music was neither inspired nor brilliantly performed. Jan Akkerman showed considerable restraint but little else. Kaz Lux's vocals were competent, in fact quite nice at times. There was nothing new on this album to spoil the mediocrity, no great breakthrough of style, no sparkling originality. In fact the whole thing appeared to be a harmless amalgam of all the most mediocre features (?) of a lot of albums.

It seems the 'composers' of the 'songs' dreaded variation as much as creativity, although at least the music wasn't obtrusively loud. Two tracks did show a slight diminution of the sound level: the title track 'Eli', which starts out with a bit of gimmickry, but pleasant solo reverberating voice; and 'Wings of Strings' which was the only track on which there was any evidence that Jan Akkerman is one of the fastest guitarists around. These two tracks receded least into the anonymity.

The lyrics... meaningful social comment?... vivid imagery?... lyrical poetry?...

yea I've been watching a fly die  
He didn't know why he had to die  
I said cos you're a fly, fly that's why  
Must be a lie he cried...

That seems to be all there isn't to say, I suppose this album would make muzak, or something...

Talking about warped records, before buying a record, ask the shop assistant to put it on a turntable and set it going. This is the only way to see if a record is warped. Short sharp warps are worse than long undulating ones. Insist that it be done, um and ahh a bit, register your protest and refuse such a record every now and then.

BRENDAN DACRE



# The Great N.Z. Novel

For the Average Bloke about the Average Bloke.

IT was one of those glorious July days for which Otahuhu is famous. A good stiff breeze kept the Penrose smog from settling too heavily and Mum had even ventured to leave the odd window open. Occasionally, the sun would manage to thrust a theatrical pillar of light through the clouds, or smear a rainbow somewhere above scenic and historic Manukau Harbour. This was a good omen, Mum concluded and prophesied that it would be fine to have the photos taken in the gardens at the Hospital. It was going to be so nice, she thought to herself. It had been nice, so far as she dared to remember when she was married too. But then weddings always were.

Weddings are one of those special occasions where men are made to face up to their utter inconsequence in the world. As is the case with most epoch making occasions in the history of families they are left, without insight or understanding, with no instructions other than to keep out of the way. Out of the way was the living room. There they crowded around a smoking kerosine heater (Mum had recently become a keen conservationist - a move not unrelated to the arrival of the power bill).

Cats, when at a loss for something to do, reputedly wash themselves. Men, being at the

apex of the evolutionary pyramid, have developed far more sophisticated expedients. It is thus we find assembled kith and kin, male division, drinking the national beverage while watching, without sound, the football on TV, and listening, no pictures, to 1ZB so as not to miss the races. If only cats knew what they were missing. But how could they understand the joys of letting all uninformed out-of-town cousins know that Barry Ashworth really is Rugby's answer to Tudor Light?

But, of course, the real action was elsewhere. Down the hall, through the door beside that lovely landscape by the prisoner rehabilitating himself in Mount Eden, the real business of the day was being transacted.

"Oh, lovely", crooned seven aunties in chorus.

"And she made it all by herself," boasted Mum proudly, while Briar, the maiden to whom the day belonged, bowed her head and blushed modestly. It was a lie of course. Briar's manual talents were such that she had difficulty keeping control of a ball point pen, but the aunties need never know that. In fact, Mum and Dad would, later in the day, present her with a reconditioned knitting machine just to make sure. However, even the most cynical fairy of the boudoir, were he watching from the window ledge, would have

been forced to admit that, granted the obvious limitations of the raw material, Briar had been made to look quite, quite ravishing. And in any case, in a couple of hours it wouldn't matter anymore anyway.

The aunties, with one or two spectacular exceptions were, of course, not entirely stupid, and suspected Mum's deception. Good manners however precluded knives being drawn at this stage. In any case, this was no ordinary wedding. This was Briar's wedding. Until recently, such an occasion was barely even dreamed of. It was spoken of seldom and in tones almost to suggest the second coming, or at least equal with the prospect of Waikato providing an honest referee for the annual Queen's Birthday Weekend match. Often at night Mum would roll over to face Dad, (for years now they had both customarily slept facing the wall) and croak tearfully, "Whatever's



going to happen to our Briar?" It was, of course, simply a rhetorical question, asked in complete anguish, since such things are not any of a man's business.

"God knows" Dad would grunt. Since Mum went out and bought twin beds behind his back about five years ago he felt he had nothing to lose by being honest.

None-the-less it was all happening, and what a nice boy he was too, all the aunties said so, although it must be admitted that the boys harboured doubts. Where, then, was the groom-to-be? Kevin, since it is as good a name as any, was making his own preparations. He was a thorough, methodical young chap, qualities which bode well for his career at the bank. He went about ironing his suit, his landlady offering much helpful hinderance, and dreamed of the future. It was not for him to become visibly excited about the ceremony itself, that was for the women. In fact he was a trifle worried about the whole thing. He didn't really know how to take Briar people apart from the fact that the locals made it quite obvious they didn't think a great deal of him or his chances of future bliss. The point we are hedging around here is that Kevin was widely been regarded as a bit of an odd bastard. For starters, his late father had been a Sky Pilot and Kevin played Soccer. Or as one of Briar's brothers was wont to say, he's a bloody old woman. Others were less charitable.

Meanwhile, back at Briar's place, preparations were continuing smoothly. The aunties divided into two task forces, one taking charge of Briar's make up, the other of preparing a cuppa tea. Emotions built up as the hour approached. Mum crept off to the loo to have a quiet weep, and Dad gazed vacantly at the long row of family portraits on the living room wall. Everything would go all right, unless of course, Duncan appeared.

GORDON AVERY

Part II of this epic, "Snore in Peace", will be published at a later date.





# WOMEN UNITED

**2** 700 women gathered at Christchurch over Queen's Birthday weekend for the 3rd United Women's Convention. For the most part, news has been limited to the events surrounding the exclusion of one reporter but those of us who were there find it hard to recognise our convention in these accounts.

The remits approved at Monday's session - overwhelmingly rejecting the recommendations of the Royal Commission on Contraception, Sterilisation and Abortion by a 90% margin, unanimously supporting solo parents in their fight against cuts in the Domestic Purposes Benefit, opposing sexist advertising and supporting a Bill of Rights for Children - all of these have been shadowed, especially in the Auckland press, by the media's indignity at having their integrity questioned (by someone other than the Prime Minister).

Most of us came away from the final session enthusiastic and invigorated, glorying in the strength of our unity.

From the informal welcome at Town Hall on Friday night to the Plenary session on Monday morning, we were involved in workshops, artistic and social events. It has been estimated that 1000 of those attending were from outside the Christchurch area, converging there by plane, auto, train and thumb. Billets were provided in private homes for about 120 women and a creche was available. The Canterbury Society of Arts kept their gallery open all weekend and provided a floor for sleepers. Others camped at Woman-space (the ChCh women's centre), hotels, motels, the Y and empty houses made available.

Shortly before the start of the official opening on Saturday morning Sarah Calvert approached the microphone at Town Hall and spoke to the male reporters and television production staff present, pointing out that the publicity committee had requested that women staff be sent to cover the convention and that there are women who can do these jobs and who ought to have been sent. (Radio New Zealand had sent 5 women and one man reporter, both TV channels had sent small all-man crews and TV One had sent a male co-ordinator. One man left at that point.)

Rosemary Ronald of the Broadsheet Collective led the speakers with a rousing blast that presaged later events. "I wonder if our progress since 1973 has been woefully slow because we've concentrated on chipping away with a chisel at piecemeal reforms instead of dynamiting the whole omnipotent mountain. I feel it is time for us to tear the women's movement loose from respectable liberalism - to focus at the grass roots level - radical change is needed."

In a widely quoted attack on anti-feminist views, she commented, "Whoever heard of a vegetarian convention inviting butchers along to show them how to carve the meat?"

Elizabeth Murchie, president of the Maori Women's Welfare League spoke on the need for the Pakeha women's movement to reach out and involve Maori women. "We are all aboard a hotted-up, souped-up, high-powered jet propelled time machine whether we are Caucasians or Polynesians, anti or pro the topical issues. We have one thing in common and it is a mighty one. There is only one woman and she is all woman."

In an odd lapse of feminist protocol, the mayoress, Judith Hay, welcomed participants to Christchurch. (Later comments in workshops defended the choice of the mayor's wife saying she had been active in women's affairs, but others felt a city councillor might have been more appropriate. Mrs Hay called for tolerance. "All talents and interests are essential to a gathering which claims to represent all women ... from the feminists who spearhead and collect much of the flak, through to the conservatives who are prepared to work quietly and solidly away, consolidating when it seems appropriate".

During Mrs Hay's speech, three women from Lesbian Nation approached the Radio New Zealand reporter and suggested he leave. One woman tapped him on the shoulder to emphasize a point and this was later described as "intimidation" and "abuse". He left after a discussion with a member of the co-ordinating committee "to prevent the situation becoming disruptive". In all, the non-event took about three minutes and did not interrupt the speaker.

However, because of the media's self-absorption, this was turned into the focal point of



press and TV coverage for the day. The Christchurch Star, TV 2 and the Auckland Star sensationalised the incident, as the ChCh Star's Monday editorial headline, "Butch Spoils it for Majority" shows.

So well had the co-ordinating committee organised the convention that they were able to spend most of the weekend sorting out their politics amongst themselves while the rest of us enjoyed the convention. Sunday afternoon the committee discussed excluding male reporters and women reporters voted to stay away from the remainder of the convention if the men were excluded. The few media women I spoke with over the weekend did not, in my opinion, know where their heads were and hadn't sorted out their own politics. They considered themselves to be working at their profession and identified themselves far more as reporters than as women who were controlled and restricted in their work.

In the end, the committee voted to exclude all media representatives from Monday's session. The publicity committee resigned immediately and apologised to the press. Some workshop convenors tried to bring the matter up for a vote at their meeting on Sunday night, but it was finally decided to call for a vote of confidence in the committee's decision as the first matter of business on Monday. The vote was taken without discussion (logistically impossible in a meeting of 2,000). The decision to exclude the media was upheld 1020 to 648. A day later, Radio NZ was still reporting the exclusion as the work of an "intolerant minority"!

The vote was taken in a tense atmosphere, and while the figures were being tallied, three women sat on the stage and sang. When the result was announced, jubilant voices carried on "We've got the patriarchal palsy, atrophy of the brain .... We're going to start a revolution, me and my wimmen friends ...." Clearly a large number of women present had been radicalised by the events of the weekend, and the women's movement will never be the same. Not in the sense that some detractors would hope, but as a more purposeful and unified force.

But back to Saturday morning ....

Dr Helen Marieskind was a brilliant choice for keynote speaker. She had left ChCh several years ago, vaguely ambitious but polite, to study in the US. Now Professor of Public Health at the State University in New York and a feminist, she has been involved in setting up alternative health clinics. Her youngest child, a 3 month old son, was cradled and nursed through Monday's session.

Several strands ran through her hour-long speech, including the divisive conduct of the media, attitudes of health institutions towards women and tokenism in employment. "Freedom of reproductive control is the essence of women's equality" led into an attack on the recommendations of the Royal Commission on C, S & A as an anti-woman document. The medical profession has used the press to counter her statements that the drug in the morning-after pill, Diethylstilbestrol, was responsible for the epidemic of vaginal cancer in young women in the US following consistent and heavy dosage of their mothers during pregnancy. Much of this argument has been over the semantics of the reporting; whether the 100% effectiveness attributed to the drug

takes the 72 hour - plus time lapse into account.

In a strong swipe at the media, Dr Marieskind warned against its tendency to produce superstars and turn factions against each other.

The session finished shortly after noon and reconvened at Ilam, the University of Canterbury campus. 2800 box-less lunches were served (in an effort to avoid unnecessary paper waste) and at 2.30 the first workshops began. 47 workshops were offered, each of us could attend three. Possibilities included: Women in Politics, Lesbian Women, Solo Parents, Changing Roles in Marriage Women and Finance. The convenors made wide use of audio-visual aids and drama and were flexible and responsive.

**WOMEN AND THE MEDIA** began with two women talking about their experiences with the established media. A representative of the Women's Community Video, Inc. and Auckland group of 20, spoke of difficulties of financial access and production of an organisation working outside the media structure. She stressed that pressure on the system does work and that progress is being made. Deidre McCartin, who recently produced 6 television films on women for TV One spoke of her experience in getting these films made; arranging financial backing took a heavy toll on her time and energy, as did gathering together an all-women crew. The unwillingness of broadcasting management to promote and train women camera moute and train camerawomen, sound operators and mixers and film editors means that such women are few and far between.

**WHITE RACISM** was set up by New Perspectives on Race, an Auckland organisation of Maori and Pakeha women. Race was defined on two levels: the personal, where people are treated differently on the basis of race, and the institutional where a racist system is set up to maintain itself. It was pointed out that there is no such thing as an unprejudiced Pakeha; a lifetime of being within the power culture means that Pakeha attitudes and ideas are racist whether Pakehas are aware of it or not.

The workshop focused on the responsibility of the Pakeha and it was stressed that it is not the Maoris or the Polynesians who have a 'problem,' but the Pakehas themselves who create the power situation. The dangers of liberalism within the power culture were also pointed out.

The **WOMEN AND THE LAW** workshop offered three groups - a discussion of the Matrimonial property Act, a discussion of the proposed Human Rights Commission, and a third group concerned with action. The recommendations of each group were quite extensive; one suggestion was that women's groups should take their cases to the Human Rights Commission, since many women will succumb to the fear of losing their job rather than assert their rights. There was criticism that the proposed Commission is not structured to initiate action and the suggestion that publicity of its work be a high priority.

The **GUILT** workshop used poetry, role-play, discussion and song, looking at sex stereotyping from babyhood up. It pointed out that women are expected to be gentle, submissive,



polite, slim, pretty and non-academic. Some defy these standards by not getting married, being sexually assertive, earning more than one's partner, or other 'unfeminine' actions, but many react to their conformity with pill-popping breakdowns.

**FEMINIST HEALTH ALTERNATIVES** also broke into learning groups and action groups. The learners were introduced to the politics of the health care system as it affects women, were given a demonstration in self-examination and discussed self-help groups. The action group discussed a women's health fair to be held later this year. It was felt necessary to bring information about alternatives and self-help out into the community and ways of publicising and instructing on a wide scale were discussed.

**ASSERTIVENESS** also broke into two groups, one discussing personal skills and the other, use of opportunities. In the opportunity group, the need for a substitute for the old-boy network was stressed, and we broke into sub-groups in order to hone our group decision-making skills, as well as to get to know women from our home area that we can call upon for network support.



Saturday night presented a difficult decision - a choice between films by and about women or a programme of feminist music and drama. On the theory that films are enduring, we chose drama/music and were immensely pleased with the entertainment. The original NZ Women's Stars and Shadows Band, an Auckland quartet working with original music, led off for an hour. "Thrush Blues" and "Hallelujah" were obvious favourites.

An a capella group from Wellington, The Six Tits, followed an impressive Maori welcome from three ChCh women. The musical level of the group was high and they obviously enjoyed themselves. The audience was quick to be caught up. riana Cadwallier joined the group and many of us heard "Revolution" for the first time.

The drama was outstanding. Presented by a polished Auckland collective which had written and rehearsed their material for weeks, it featured poetry/slide/mythology, but the highlight of the evening was "Isabella Rose", a fable for our times. There will be an Auckland performance in July - highly recommended.

Sunday night had scheduled a poetry reading/social at the C.S.A. The exhibit was Woman Art, mostly lesbian and using a variety of textures and expressions. It was really good to see. A number of women read their poetry and one collective work describing the dispersion of womanpower was performed collectively. A Wellington woman stood up to recite a spontaneous poem, ending with a jubilant cartwheel. Later, The Original NZ Women's Stars and Shadows Band performed, while the community danced.

The Monday Morning Round-up - Following the votes on remits, four NZ observers gave their

impressions of the weekend. Fanaura Kingstone urged women to go out and do more than talk. Elsie Locke called for the establishment of a South Pacific nuclear weapon-free zone.

Toni Church, convenor of the first UWC in 1973, spoke on women in health. She felt that as consumers of health services we must assert our rights to complain, to question, to know, rather than to act as clients, taking what is given. She called for maternity leave for breastfeeding mothers and concessions in workplaces for those breastfeeding on demand - pardon - breastfeeding on request. Ms Church questioned the options offered by Pregnancy Help, suggesting that her questions to them as to alternatives to adjusting to pregnancy were unanswered.

Christine Dann had an overview of a dozen workshops and was impressed with the hard work and careful preparation of the convenors but disappointed that more workshops did not approach the important questions in women's lives from a feminist perspective. "Feminism is the political theory and practice which has explained and changed the condition of women in the past", and she feels "more women need to go away with a commitment to feminist action." However, from the great support for the remits on abortion and the DPB, it was obvious to Ms Dann that most of the women there supported feminist principles.

In response to a request for a lesbian speaker, Dr Mariskind offered five minutes of her time to Lesbian Nation. In a really impressive speech, Linda Evans spoke of lesbianism as a personal choice, not calling for tolerance but asking that every woman look at herself and recognise that her earliest loving ties were to a woman. These are diverted to men at puberty "Men and the media make the division, not us."

"The music, art, theatre this weekend are infused with woman-loving energy." It was interesting to watch the rapt faces of the suburban women in the audience.

On Monday, "The Press" gave extensive coverage to the convention's workshops, but by Tuesday their hurt feelings were more apparent, calling the UWC disunited, squabbling and counter-productive. "To their credit, many of the 30 or 40 women journalists who enrolled for the convention or who were invited in their private capacities objected to the decisions to exclude the media or to narrow their choice of representatives." A credit to their sex, they are.

In an editorial entitled "How Not to Use the Media" The Press scolded women for depriving other women of learning what had been decided or discussed and reported that the media reacted unfavourably to the intrusion, as they saw it, on their prerogative to assign their staffs as they saw fit. During the weekend the words "Freedom of the Press" were also banded about, although with respect to the limits of information necessary for the public good. When asked why the reporters don't try their muscle on government controls and so-called self-imposed censorship, our discussion dribbled off.

Finally, flushed with victory from taking on the press, we took on the last bastion of male decorum - the loo. When the 3½ hour plenary session ended what seemed like 2,000 women headed for the Ladies, and the line stretched through the foyer. Since we had booked out the Town Hall, it seemed logical to use both loos, and off a dozen of us marched, only to be confronted by 4 macho staff.

"Where are you going?"

"To the loo!"

"You can't go in there ....."

"Why not?"

"It's the men's room."

"Where are the men?"

"Err, there are some workmen upstairs."

"Well, they can wait!"

In we marched, and a very nice loo it is too, with a capacity of perhaps 40, where the Ladies can accommodate 12. Of course, the requirements are different.

Two of the men had followed us in and demanded we leave. But we were in a militant mood, ready to take on the battle of assaulting restrictive stereotypes. When one man ordered us out and threatened to ring the police a woman in a booth shouted "A Woman's Right to Piss!"

The men retreated, and triumphant we held the loo.

After five minutes we wondered if we really wanted a loo and decided, in true guerilla fashion, to attack, capture and then fade away, ready to attack somewhere else.

But watch out world, 2700 of us will never be the same. ☺

JESSICA SKIPPO AND FRIENDS

## Spanish Elections



**S**PANIARDS have been enjoying the luxury of their first democratic election campaign for over forty years. On June 15 they will go to the polls to elect a new Spanish national government.

It looks as if Mr Adolfo Suarez, the caretaker ruler of Spain, and his Centre Alliance will be the dominant party in the Spanish parliament, with about 35% of the vote. Mr Suarez is at present the most popular man in Spain even with his opponents.

Far from being a bitterly-fought campaign, the sweet taste of freedom seems to have dispelled the sour taste of forty years of Franco's oppression and the participants have generally been very friendly.

The legalized Communist party, under Santiago Carrillo, seems to have taken its official status to heart and its Marxism is fast weakening into Democratic Socialism - although it is still far to the left of the N.Z. Labour's party's understanding of that term. Indeed in the prevailing spirit of bonhomie, Mr Carrillo has said that 'Suarez is our most loyal adversary' and 'he (Suarez) is one of the few men in Spain realistic enough to appreciate the problems of consolidating democracy.'

Mr Carrillo talks of 'consolidating' democracy; the other leftists talk of 'establishing' it. Perhaps Mr Carrillo is hoping to become a coalition partner of Suarez; he is at least keeping his options open.

Not so the Popular Alliance, the ultra right-wing party trying to establish themselves as the sole heirs of Franco, a doubtful honour, and to win the Francoist and military vote. Their leader, Mr Fraga Tribarne has accused Suarez's Centre Alliance of being infiltrated by the left and of being too woft on the communists.

A dark cloud in the background of the election is the army, very strong, quite capable of assuming power should they feel the need arise. Some think the need has already arrived - the right-wing paper El Alcazar recently called for an army coup. Any rulers of Spain must try to come to terms with the army and, I expect, subtly reduce their present strength.

Another problem the Spanish Government will have to come to grips with is the Basque separatist movement. Violence is sure to continue until their region is given a large degree of autonomy.

Whoever comes to power in the elections, the Centre Alliance, the Christian Democrats (who I think will get about 25% of the vote), the Communists (about 7%), the Popular Alliance (about 5%) or someone else, will have a hard job ahead of them. ☺

THOMAS MACAULAY.



# Fringe Films

## The Next Two Weeks

This year the Auckland International Film Festival has poured a lot more time and money than usual into its pre-Festival activities at the University. For the next two weeks there will be an event almost every day, including many films imported especially for the Festival.

Apart from the *Winners and Losers* series, all screenings are free of charge, although there will be a box at the door for donations.

Since this is the best pre-Festival season for many years, students are advised to make the most of it.

## Talks

Friday June 24 1-2 p.m. in B 15: a talk by Ms Vera Volmane, one of the leading French film critics and the organiser of the Critics' Week at the Cannes Film Festival. (Since the date of Ms Volmane's visit to New Zealand is still tentative, you are advised to check the Film Festival advertising pillar - near the bookshop - to confirm the time of this event.)

Wednesday June 29 1 p.m. in B 28 : a talk by the new Film Censor, Mr Philip McHale.

## Australian Films

All screenings in B28 1 p.m. - 2 p.m.

The Festival has imported two programmes of films by Australian film-makers, emphasizing controversial and experimental films. The programmes were arranged with the help of the Sydney Film-makers' co-operative.

Monday June 27 (B 28, 1 p.m.)

The first programme: *SOMETHING OTHER* by Gill Burnett and *CASTOR AND POLLUX* by Phil Noyce.

*CASTOR AND POLLUX* is a study of two non-conformists: a hippie (Adrian Rawlins) and a bikie (Gus of the Finks bikie gang). The film includes unique footage of the annual Finks' cannon shoot, with two groups of the gang doing battle with live cannons. Bob Ellis of the Nation Review has described this film as 'one of the most savagely iconoclastic and bawdily vivacious documentaries ever made ..... as good as anything by Milos Forman or Andy Warhol'.

Tuesday June 28 (B 28, 1 p.m.)

The second programme of films emphasizes experimental film-making:

*BARK-RIND* by Paul Winkler (one of the best experimental film-makers in Australia, whose film 'Dark' was screened here several years ago).

*DAVID PERRY* by Albie Thoms (Ubu Films). Images hand-painted onto film convey the energy of Perry's work, while Perry discusses his early years as a film artist. Screened at the Cannes Film Festival.

*ALBUM* by David Perry. Perry calls this a homage to photography. The film is built around family snapshots from early childhood to the present.

*WE AIM TO PLEASE* and *WE SHOULD CALL IT A ROOM*: a Collaboration between two sculptors and two film-makers. Screened at last year's Festival but worth a second look.

Wednesday June 29:

No film screening today, but a talk by the new censor, Mr Philip McHale.

Thursday June 30:

Repeat screening of *CASTOR AND POLLUX* and *SOMETHING OTHER*.



*Blues for Miss Laverty*

Friday July 1:

Repeat screening of the experimental programme (*BARK-RIND* etc)



*Big Brother, Little Sister*

## Winners & Losers

Two years ago, Ian Mune and Roger Donaldson made a series of six films based on well-known New Zealand short stories. This 'Winners and Losers' series created tremendous interest when it was screened by TV1. After that, the series was sold to television stations in England, U.S.A., Sweden, Norway, Denmark, and other countries - a remarkable success story for a N.Z. film production. Although it is still often talked about in N.Z., the series has not been seen again, apart from a few school screenings. We have re-assembled the series so that it can be shown at the Maidment Theatre on July 2nd and 3rd. These screenings should arouse a lot of interest, particularly in view of the fact that Donaldson and Mune will soon be releasing a feature-film (based on C.K. Stead's novel *Smith's Dream*). *Winners and Losers* features many of N.Z.'s leading actors including Ian Mune, Ian Watkin, Ivan Beavis, Pam Merwood, etc.

Saturday June 2nd 2 p.m. at the Maidment

The first three films in the series:

*AFTER THE DEPRESSION* (based on a story by Maurice Shadbolt).

*BLUES FOR MISS LAVERTY* (based on a story by Maurice Duggan)

*A LAWFUL EXCUSE* (based on a story by

Barry Crump).

The directors, Ian Mune and Roger Donaldson, will be on hand today to introduce the films.

Sunday June 3rd 7.30 p.m. at the Maidment

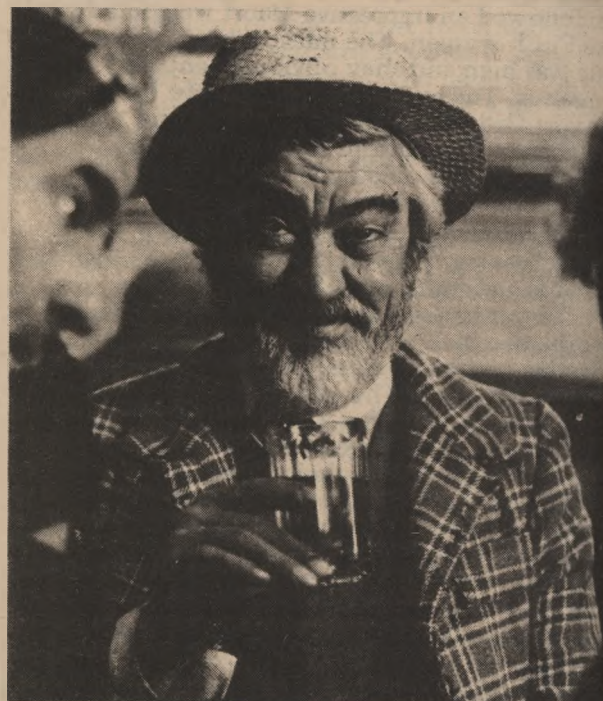
The other three films in the series:

*A GREAT DAY* (based on a story by Frank Sargeson).

*SHINING WITH THE SHINER* (based on a story by John A. Lee)

*BIG BROTHER, LITTLE SISTER* (based on a story by Witi Ihimaera).

Admission: \$1 per programme. (Any profit goes to the cause of N.Z. film-making - a worthy cause !)



*Shining with the Shiner*





Blues for Miss Laverty



A Lowlife Excuse

Wednesday July 6 at 7.30 in the Maidment Theatre.

#### OFF THE WALL

U.S.A. 1976 83 mins. Director Rick King.  
A fascinating feature-film which begins with a TV crew making a documentary about John Little, a young man who is unemployed. John Little becomes increasingly hostile to the TV crew, until he stages an armed robbery in front of the cameras. Then he steals the film equipment and escapes. The second half of the film is Little's diary of his life as a fugitive, filming himself with his stolen camera. His life becomes increasingly complicated.

'Off the Wall' was filmed over a period of six months, mostly around San Francisco, on a budget of \$45,000. The main actor (Harvey Waldman) has been very active in street theatre and other forms of political art.

#### HURRY TOMORROW

U.S.A. 1975 80 mins. Directors Richard Cohen and Kevin Rafferty.

A sensational documentary about the use of drugs in the treatment of disturbed patients in a Los Angeles hospital. Paul Krassner in 'Crawdaddy' calls it "an 80-minute masterpiece of documented nightmare". Derek Malcolm in 'The Guardian' says that it reminds him of Solzhenitsyn's accounts of Russian institutions. And Vincent Canby in 'The New York Times' remarks; "It is an agonizing, involving spectacle ..... with more bitterness and outrage in any three-minute sequence than in all of 'One Flew Over The Cuckoo's Nest.'"

The film was shot in five weeks (working round the clock) on a budget of \$15,000. It was screened at last year's Los Angeles and Edinburgh Film Festivals. It is said to be similar in style to Wiseman's films.

Thursday July 7 at 7.30 p.m. in the Maidment Theatre

#### VOLCANO

Canada, 1976. 99 mins. Director Donald Brittain.

This is one of the most important pre-Festival films, by a director who has won major prizes at many film festivals. It is an enquiry into the life and death of novelist Malcolm Lowry, with narration by Richard Burton. Critic John Richmond remarks: 'Donald Brittain, Canada's foremost documentary film-maker, has outdone himself in 'Volcano', having directed and produced a film that can be seen on almost as many levels as Lowry's novel Under The Volcano can be read.'

Robert A. Duncan, who co-produced the film, says: 'Lowry fascinated me because he embodied the human costs that have to be paid when a great book is written. We were not simply dealing with straight biography - we had a man's intensest and deepest fears pouring out from his own book in his own words.'

In making this 90-minute film, the crew travelled through Mexico, Canada and the U.S.A. and shot about 3000 hours of film. The final budget was \$225,000. The film received an Academy Award nomination last year and won six of the main Canadian film awards.

#### SUMMARY

Friday June 24: Vera Volmane (1 p.m., B 15)  
Monday June 27: Australian films, 1st programme (1 pm, B 28)  
Tuesday June 28: Australian films, 2nd programme (1 pm, B 28)  
Wed. June 29: Film Censor Philip McHale (1 pm, B 28)  
Thurs. June 30: Australian films, 1st programme (1 pm, B28)  
Friday July 1: Australian films, 2nd programme (1 pm B 28)  
Sat. July 2: Winners and Losers (I) (2 pm, Maidment)  
Sun. July 3: Winners and Losers (II), (7.30 pm, Maidment)  
Mon. July 4: Antonia (7.30 pm, B 28)  
Tues. July 5: Action and The Canadians (7.30 pm, Maidment)  
Wed. July 6: Off The Wall and Hurry Tomorrow (7.30 pm, Maidment)  
Thurs. July 7: Volcano (7.30 pm, Maidment).

It is possible there may be a few last-minutes changes to this programme.

Postal bookings are now open for the Film Festival season at the Plaza Theatre (July 8-21). Collect the Festival programme (which includes a postal booking form) from the Bookshop.

**KEEP THESE PAGES AS YOUR GUIDE TO PRE-FESTIVAL FILMS.**

## Other Festival Films

Monday July 4 at 7.30 in B 28

#### ANTONIA

U.S.A. 1974 58 mins.

Directors Jill Godmilow and Judy Collins.

This film, which was kindly made available by the U.S. Information Service, was one of the most popular films in the Women's Film Festival held two years ago in Auckland. Jill Godmilow and Judy Collins (the singer) directed this very warm and informative portrait of Antonia Brico, one of the first women to become the conductor of a major orchestra. Antonia, now 73 years of age, tells the story of her life. She plays music, she jokes, she talks passionately about the problems of a woman trying to make her way in an art dominated by men. This is a brilliant and very moving documentary with wide appeal - for male viewers as well as female ones.

Tuesday July 5 at 7.30 in the Maidment Theatre  
**ACTION**

Canada, 1975. 87 mins. Director: Robert Spry.

In 1970, French Canadian radicals kidnapped a British Diplomat and the Deputy Premier of the Quebec government. The Canadian government (led by Pierre Trudeau) declared martial law and began to imprison suspects without trial. This was one of the darkest moments in Canadian history - 'a loss of innocence for Canada' as Robert Spry suggests. Spry was in the thick of events and was able to shoot some dramatic footage. Political pressures held up the release by Spry's film (by the National Film Board of Canada) for five years, but it then won many prizes including 'Best documentary film' at the 1975 Chicago Film Festival.

#### THE CANADIANS

Canada, 1975. 57 mins. Director Albert Kish.

This film recreates the experience of fighting in the Spanish Civil War. (A large group of Canadian volunteers joined the Republican army)

Off the Wall



# BOOKS

RED WHITE AND BLACK  
SIDNEY BIDWELL  
GORDON AND CREMONESI

**S**IDNEY Bidwell was born in Southall in London during the First World War. Since then, Southall has been host to a large proportion of the influx of coloured immigrants into Britain. During his service on the local Borough Council, Mr Bidwell became concerned at the problems facing these immigrants; a concern which initially led to the formation of a "surgery" where immigrants could discuss their problems, and ultimately to Mr Bidwell standing as Labour candidate in the 1964 General Election.

The Election was won with a good majority despite the candidature of the British National Party (now the National Front) and Mr Bidwell has held his seat ever since, and become a leading spokesman and policy-maker on race relations in the British Parliament.

Originally, the book was supposed to be a story about Southall, but since it was felt that this would inevitably become an autobiography, the subject was changed to cover British race relations in general. Nevertheless, Southall has remained at the centre of the story, since it has a major role in anything to do with race relations in Britain. Mr Bidwell has not, however, adhered strictly to the subject of race relations, and in the appropriate chapters sidetracks to such subjects as Unions, Fascism, Police and even Womens' rights. The section on Women makes particularly interesting reading as the author parallels the progression of the Womens' Liberation Movement with that of anti-racist organisations.

In view of the subject of the book, I was not surprised to find the book rather heavy reading. This in no way implies that it was in any way boring. That is ensured by a steady flow of

case studies and background history. However, to my way of thinking, the author has left out an important part of the story of British race relations: that of Mr J. Enoch Powell. Although passing mention is made of him in a number of places, neither he nor his sensationalist speeches are made to stand out.

And as for the title? Well, Mr Bidwell claims that it was chosen because it is a narrative about race by a socialist.

ANDREW GREEN

THE UNWANTED  
CHRISTIAN BARNARD & SIEGFRIED  
STANDER  
HUTCHINSON

**D**R. Barnard, the heart transplant specialist at Groote Schuur Hospital in Capetown, is the joint author of this novel set in that city and although not obviously autobiographical it is presumably based on his life there. In addition to the medical aspects of the work, it is also a study of race relations in that unhappy country for one of the main characters is a coloured doctor engaged in research work at the hospital.

Barnard himself has protested against apartheid in medicine, which can mean a matter of life or death, for a non-white doctor is barred from contact with white patients. Molly Reinhardt columnist for the Johannesburg 'Sunday Times' in her book of verse 'What Makes the Southern Cross?' summed it up beautifully when she wrote:

Please forgive my agitation, at the problems of the nation,  
There's another thing that takes away my breath;  
If I'm knocked down in the street  
At a non-white doctor's feet,  
Do I wait for white first-aid or bleed to death?

'The Unwanted' then is more than a good novel about a hospital for it examines the personal lives of those working there which is one small area typical of the whole country.

JAMES BURNS

# RECORDS

SLOW DAZZLE  
JOHN CALE  
ISLAND (Through Festival)

**R**ATHER than try and delude you, I will begin by saying that this is the first John Cale record I have heard. And so you might say, "Woe! Are we to be smitten by the words of an ignorant man?". But then again, you might not, and as I'm writing this review I'll assume the benefit of the doubt.

In many ways, this album is standard fare consisting of ten songs (one of them is actually a narrated story about a horny eyeball), each an entity in itself and all written by unknown composers. Unknown? So the label will have me believe.

Cale has a good selection from the London terrace-house clique playing on the record; his usual partners Chris Spedding (guitar) and Pat Donaldson (bass) with notable extras Phil Manzanera and Chris Thomas. Chris Thomas?

Although there is at times a lack of emphasis, the overall feel of the album is quite striking. No-one really gets a chance to move, but these songs would be spoilt by excessive instrumental breaks - Cale's vocals and Donald's and Conway's drums provide the meat. The guitar work is mainly rhythmic - there are no prizes for the fastest solo using only the 2nd and 4th fingers, however it's the kind of guitar arrangement I like. A strum-strum version of Genesis' pluck-pluck to put it crudely. (How about a bang-bang version of Roxy's dong-dong?)

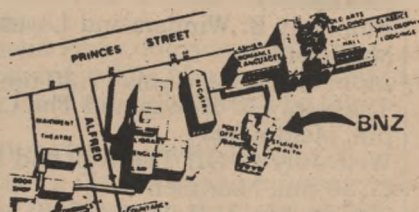
As the great music critic, Alberto Sandorez, once said "It doesn't matter whether you use the big toe or the little, as long as it goes between the posts."

MICHAEL CHUNN

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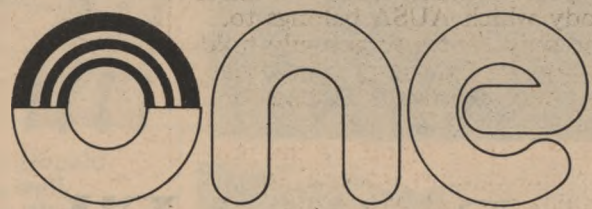


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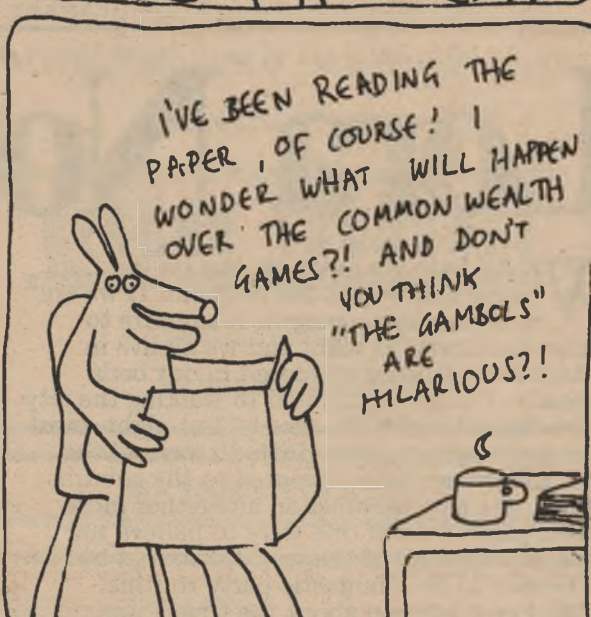
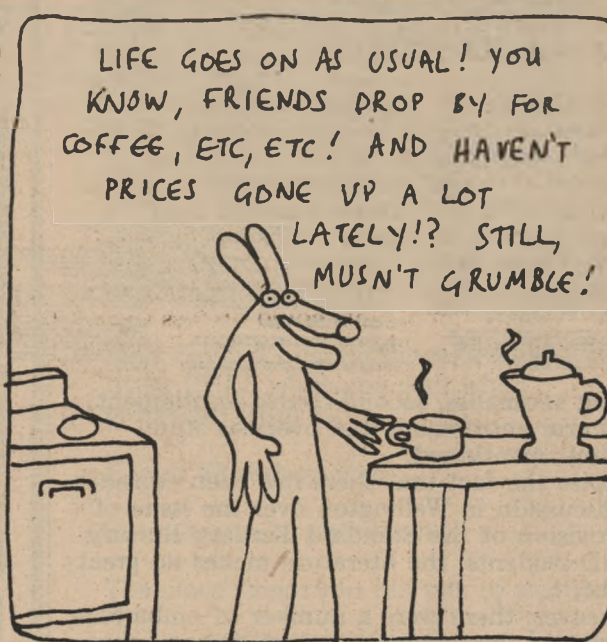
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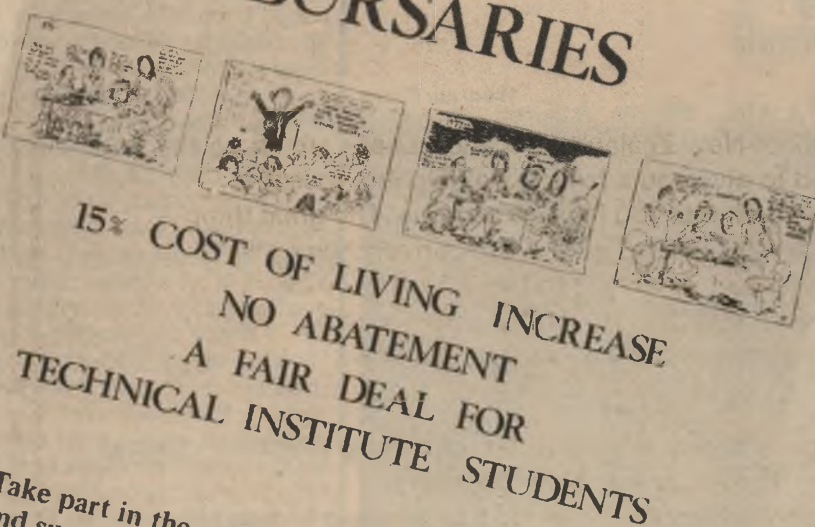
ON Wednesday of last week, the members of AUSA, with the help of representatives from ATISA and CTISA, marched down Queen Street to the Post Office and back again, to register their protest at the delaying tactics of the Government over reforms to the Standard Tertiary Bursary. This action was only part of a nation-wide protest which was co-ordinated by NZUSA, a body which AUSA belongs to. Auckland was the only centre to actually hold a public demonstration of the sort - the other centres confining their efforts to meetings on their own campuses.

NZUSA has as one of its functions the provision of resource and support material for these kinds of campaigns and AUSA did receive a certain amount - most of which is laid out here. You may notice that much of it is unfamiliar to you - this is primarily because it was felt to be unsuitable by the organisers of the action in Auckland. Moreover, the prepared, printed material arrived in Auckland on Monday, June 13: only two days before the action was planned to start.

There has already been some discussion in these columns about the indecisive nature of preparations for the campaign, and the confused reaction to the meeting with the minister of Education. Some of this confusion was evident in the NZUSA material.

The most obvious omission was all mention of indexation. While it has long been a plank of NZUSA policy that a Standard Tertiary Bursary should be tied to a cost-of-living Index (and preferably, a student cost-of-living index), the pamphlet and poster called for action on a percentage rise, abatement and Technical Institute student's bursaries. There was no mention in the exhortation to write to the Minister, that the subject of indexation should be raised. Nor were the other, more subtle grievances - related to such things as semester

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Write to the Minister of Education expressing your  
support for these changes in the bursary system.

ACTION ~ JUNE 15



teaching anomalies, second-course entitlement, block-course entitlement and overseas study provisions mentioned.

Despite the fact that there has been considerable discussion in Wellington over the issue of the provision of the Standard Tertiary Bursary for PhD students, the literature makes no great show of it.

Moreover, there were a number of embarrassing errors in the copy - the most glaring being the statement that the Minister refused to APPROVE the abatement of the Bursary - sheer nonsense. New Zealand students have been fighting against abatement for long enough to feel justifiably let down by material which displays such a ridiculous misunderstanding of the situation.

The material submitted for publication in CRACCUM, even to a publication starved for material, would have been useless - to us they were a waste of the considerable sum that must have been expended in sending them from Wellington by Telex machine. They were not solicited, they were far too long, and they were not needed. The cartoons and the same limited range of issues as the handouts, besides arriving far too late, also proved less than ideal for the Auckland organisers.

In fact, the only worthwhile contribution that NZUSA made to the day was the presence of their President - Lisa Sackson. Her speaking was a highlight of the march and her presence simply underlined the fact that some kind of personal interest in the situation in Auckland earlier in the piece, rather than a clutch of Telexes would have paid much bigger dividends.

FRANCIS STARK

Andrew Green



Lisa Sackson, President of NZUSA.

# Lora Norda

WE'RE having a great old run on the Lora Norda claptrap at the moment. If we are to believe some people, it's unsafe to walk on the streets at night and we all live in constant fear of being murdered in our beds. Personally, I'm quite addicted to walking the city streets alone at night. By about 11 at night, most of the day's pollution has drifted away, all the suits and pseudos have retreated to the suburbs. All in all, the city becomes an altogether more pleasant place. Now if one were to believe the Tait and Burnsides of the world, I should by now be able to do a fantastic party routine.

"Did I ever tell you about the time I was mugged just up in St Mary's Rd?" I could begin, leaping onto the table top. "This is the scar here." I could theatrically brush back the protective forlock from my brow to reveal not only a receding hair line (gasps for the multitudes) but also a five inch gash which required twenty seven stitches (shocked silence). "And they stitched it up without even a local!" I could add as the ladies swooned with admiration. I could then lure them into my sinful clutches for the night by offering to show them the wounds I received when raped by a mob of drug-crazed homosexuals on the front steps of the Methodist Central Mission.

But, alas, no such misfortune has ever befallen me. The only unpleasant encounters I've ever had, have in fact been with the forces of Lora Norda itself. Even these after a bit of practice, cease to be unpleasant and become quite enjoyable. It is all a game really. Picture the scene, gentle reader. A miserable winter night on Pons Rd. - Enter the characters, stage left; one seedy looking hippy bum holding an extremely erudite intellectual discussion with a stay dog. Stage right; a Police car containing two cold, bored policemen who would rather be at home with their respective wives and kids etc.

Cop 1: grunt (pointing out the window at the hippy) He resumes shivering.  
 Cop 2: Oh shit, here we go again (Stopping the car)  
 Cop 1: Must we? I mean it's cold enough in here. And besides look at him. Hippies that talk to stray dogs do not rape little old ladies etc, also he's such a weed most little old ladies could beat the daylight out of him.  
 Cop 2: Yeah I know, but regulations are regulations. Besides it could be a bit of a laugh. (They hop out of the car)  
 Cop 1: Hey you!! Come 'ere (He waves his arm in the general direction of the hippy)  
 Hippy: So you see Pup, once Calvin had existed, it was inevitable that sooner or later so would Marx (He sees the Cops) Oh shit. Not again (he thinks to himself).

Cop 1: What do you  
 Cop 2: think you're doing  
 Cop 1: wandering around the  
 Cop 2: streets at this time of  
 Cop 1: night



Hippy: (Sensing he is being taken for a novice) To whom do I have the pleasure of speaking?  
 Cops 1 & 2: (in unison): groan (Oh no, a wise bastard, and on a night like this)  
 And so it goes on.

This sort of thing doesn't work at all as a party story, because just about everybody I know has been through it. I only have one good party story about policemen which concerns one poor fellow who had to borrow some money off me because his walkie talkie had deceased and he had to phone in his report. In fact this whole law and order on the streets thing is a farce. It is the myth of thousands of neurotic suburbanites, among them the top officer type police, who are suffering from a chronic overdose of TV cop shows. Starsky and Hutch might look real cool cleaning up crime on the streets, but in real live Auckland NZ, the biggest problems in crime are simply not on the streets. Tait wants the police to have guns and Burnside wants to tap phones (and how are we to know he doesn't already?) not because it is of any particular use but simply because it's the latest fashion as shown on TV every night of the week.

If anyone doubts the degree to which the leaders of our police force are living in cloud cuckoo land, think back to the South African softball tour. There was a demonstration at Papakura attended by a rather pathetic bunch of meek, mild-type protesters. There were also, quite literally, hundreds of policemen marching around the place like an army on manoeuvres. They were, I was told, practising their riot control tactics. There are only three New Zealand riots that I can remember in my life-time; Mt. John, the Intercontinental, and the Ky visit.

On each occasion, the riot resulted from the police bosses losing their shingles completely and sending their men in to attack the crowd. There was not the slightest chance of a riot at Papakura started by the demonstrators. Yet there were all these policemen marching around in circles making idiots of themselves. Furthermore there wasn't a real live practising criminal in sight.

It is often said that policemen have a hard job and deserve the full sympathy and support of the public. I agree. One of the main reasons that their job is such a hard one is because their bosses make it hard for them. The reason so many people are now suspicious of policemen, is that their bosses seem so often to be more concerned with playing politics and staging Starsky and Hutch theatrics rather than in doing what is supposed to be their job.

Next time Burnside or one of his type come out with one of their lunatic outbursts, spare a thought for the poor average cop who has to take orders from these guys or lose his job. They really do deserve a lot of sympathy.

DON MACKAY.



SIX WOMEN IN A BOAT

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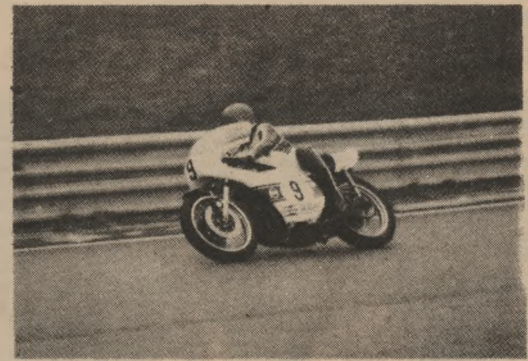
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ACROSS: 1, Persimmon, 6, Table, 9, Pastime, 10, Overlap, 12, Litters, 13, Tithes, 14, Parade, 16, Pictures, 18, Threepence, 20, Island, 23, Igloo, 24, Shaving, 27, Train, 28, Chamber, 29, Cheap, 30, Desperado.  
 DOWN: 1, Paper, 2, Rustler, 3, Shirt, 4, Opener, 5, Egocentric, 7, Bolster, 8, Expressed, 11, Estates, 14, Patriotic, 15, Dragoon, 17, Measured, 19, Release, 21, Algebra, 22, Dances, 25, Hate, 26, Curio.



PEDRO AREVALO

Pedro Arevalo is a Chilean folk singer who uses his talents to help the underprivileged in Chile.

On Tuesday 21 June Pedro is giving a lunch-time recital in the Little Theatre at 1.00 pm. Admission is \$1.00 by poster, and all proceeds go to the Columban Fathers, an organisation which provides aid in the form of food and clothing for the underprivileged in Chile.

Pedro Arevalo is a world renowned exponent of Chilean folk music, and was Professor of Folklore at La Serena University near Santiago until the military coup in Chile. He then moved to Auckland where he is living at the present.

Pedro says the only way for Chileans to become free is to leave the country, though many cannot afford food, let alone money for travel, and they have to stay with the oppression.

Pedro's own songs express his humanist beliefs and attitudes. He does not like the term "protest songs", and prefers to describe them as songs of social projection. His ideal Society is one where there is integration and communication between all people.



## A RESOUNDING TINKLE

### N.F. SIMPSON

### NEW INDEPENDENT

THIS play by NF Simpson is extremely funny. It has no farce or slapstick and it is not witty. Comparing Simpson's style with say Monty Python's is like comparing a baroque concerto with the Tijuana Brass. Yet this inconsequential, seemingly improvised piece has pointed a new direction in British theatre and has a freshness all its own.

In form, it is a classic model of how people really do talk to each other, complete with repetition, non sequiturs, the need to score a point by making a dogmatic statement (usually founded on a shaky premise), or by a relentless, irrelevant pursuit of logic.

It is the combination of this deadpan everyday form and the outrageously bizarre content of the play which is so hilarious.

Peet Dowrick has wisely avoided any temptation to allow the fantastic dimension to affect the form or the style of the play.

Norman Fletcher and Hilary Cleary complement each other beautifully as Bro and Middy,

and Diann Howard as "Uncle Ted" provides some good touches.

Altogether, a sympathetic, polished production.

## PHILIP MACDIARMID



## LOST IN THE STARS

### WEILL/ANDERSON

### MERCURY THEATRE

WHY did anyone ever think that it would be a good idea to put Alan Paton's novel Cry the Beloved Country to music? The story follows the search of black South African preacher Stephen Kumalo (George Henare) for his son, Absalom, (Rawiri Paratene) who has been corrupted by the white-dominated society of Johannesburg. Stephen eventually finds him in prison awaiting trial for the murder of a white man. The tragedy of the play is the multiple injustice of the death of two men, the grief of two fathers, and the kind of system which forces the persecuted to fight back, and then punishes them for it. In itself, the novel is poignant and powerful, if by now a little well-worn, and has great dramatic potential. Yes, but not as a musical, for the music, although now popular in its own right, had the effect, in the Mercury's production, of interfering with, rather than aiding, the smooth development of the plot.

For this production the Mercury employed a choir of twenty experienced singers (about time) who were seated on erected platforms on both sides of the forefront of the stage. Although the quality of their singing was high, I felt that they could have been more effective if placed in a less imposing position, say at the rear of the stage. The six musicians provided a polished and sensitive accompaniment.

George Henare played the part of Stephen Kumalo with skill and sympathy, and good performances were also given by Grant McFarland, John Atha, and Rawiri Paratene. Unfortunately, the supporting cast lacked the power necessary to carry a plot of such simplicity. Rhonda Bryers, as Irina, Absalom's pregnant girlfriend, sang pleasantly enough but failed in her acting to sustain the emotion developed in her songs.

John Roberts' set used the Mercury's stage in an interesting way. Sloping sharply upwards from the audience, it had a small platform in the centre to which most of the action was confined. The slope had the effects of making the acting area more immediate to the audience, and, because the white landowner Jarvis and the white judge sat for most of the play at the very back of the stage (ie at the top), of suggesting a social hierarchy in which white law is supreme. The whole cast remained on stage for the entire performance, blacks, naturally, huddled in one corner; whites spread out in the other. The starkness of the ground set was offset by large panels suspended both at the back of the stage and in the ceiling, which were used to reflect a large range of extremely effective lighting effects, designed by Jeremy Collins.

In conclusion, this was a mediocre production, but had enough interesting points to prevent it being a bad one.

SR &amp; SD

## DIAMOND LIL MEETS DEREK PAYNE

### ACE OF CLUBS

JUDGING by the continued success of Sydney's Kings Cross, female impersonators are still a-goggle and a giggle. But la dame of this city is not of the siliconed tits variety; Diamond Lil is blatantly male and would undoubtedly bomb the gloom of Mojoes. Instead Marcus Craig, the man behind the woman, is of that variety of hairy-armed, slightly pot-bellied men adorned in the very worst of 'female' attire, whose business it is to titillate verbally rather than physically.

The Ace of Clubs, beside the Cook St Market, has run the Diamond Lil show for a number of years now. It has recently begun a series of "Diamond Lil Meets ..." shows and the latest

guest is that funny man of the little screen, Derek Payne. The show as a whole however has not developed far since the last set of complimentaries that drew me to its doors about twelve months ago. There is still the Bond and Bond hen-pecked husband, Doug Aston, delivering a rather tedious monologue saturated with double entendres to keep the matrons/patrons happy. The faces have altered slightly, but again, two female vocalists singing what might be the worst of the Top Twenty, while oozing out of their After Five numbers, designed to match the lurex curtain.

Horrendous images indeed but once the worst is forgotten (and fortunately it is easily forgotten) the show picks up enormously. Diamond Lil solo is an amusing, entertaining creature - a caricature of the sailors' floozie, complete with whisky guffaw and fish-net stockings. Her ease with the audience and creation of a genuine bonhomie should be the envy of any entertainer.

Fortunately, though, Marcus Craig has fallen under the influence of a number of local satirists and media men, and after interval he plays the remainder of the show straight in a variety of skits involving Payne, Aston, Vicky Carroll and Eleanor Elliot. It is in this part of the evening that both Craig and Payne prove their capabilities as true comics.

Obviously, Craig-penned sketches retain the bawdy humour of his Diamond Lil character, but with a subtlety non-existent in his previous performance. Payne, on the other hand, despite his rather shy reaction to a live audience, has developed a particularly Monty Pythonesque style. Sadly it doesn't go down too well with the engagement-party-type audience, but it is definitely the high point of the show.

For the duration of the "Diamond Lil Meets Derek Payne" season the Ace of Clubs is offering a student discount of \$6.40 per ticket. This includes a smorgasbord dinner, from 7.30 pm onwards with the show beginning at 9 pm. So if you can avoid the avaricious waitresses, plying excessively expensive drinks, tolerate the kitsch decor and doze during the lousy singing, a night at the Ace of Clubs may well be worth the bucks.

L. CHUNN

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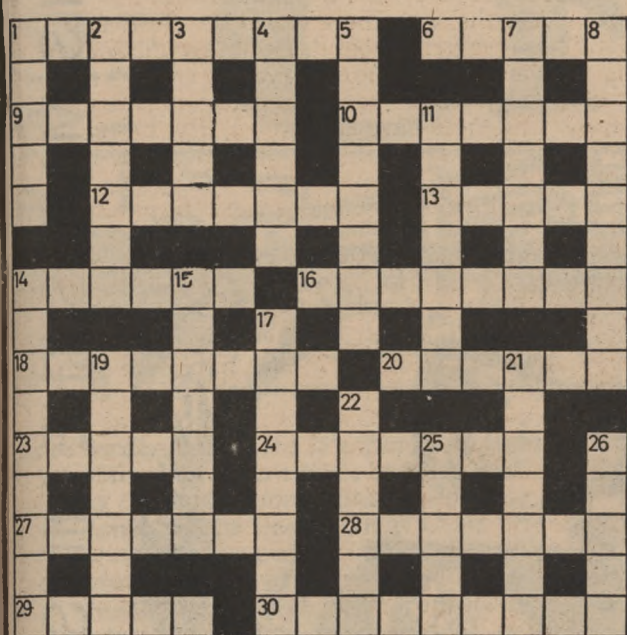
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# Crossword



ACROSS:

1. Looking up the purpose of this instrument. (9)
6. Mountain where one eats. (5)
9. I.e., stamp out a hobby. (7)
10. Parole five to make one go over the edge. (7)
12. Makes a mess of groups of children! (7)
13. Measure of Medieval decimalisation? (5)
14. Road for the military show. (6)
16. Old Scottish fighter sure about paintings. (8)
18. Utter menaces! (8)
20. It's not attached to any continent. (6)
23. Ice blocks the material for this house. (5)
24. Thin piece of wood for removing hair. (7)
27. Teaches animals. Boxers in particular? (7)
28. Part of the gun room. (7)
29. Not an expensive side of London. (5)
30. Dangerous criminal has a ring at the end. (9)

DOWN:

1. Leaves from a tree! (5)
2. One who takes stock, as it were. (7)
3. Put on the horse by a bareback rider? (5)
4. Can get at its contents with this. (6)

5. Describes one displaying an unusual degree of self-interest.
7. Put under the pillow to give the sleeper a lift. (7)
8. Gave an opinion that it was sent swiftly by mail. (9)
11. Lands cars that carry a lot behind. (7)
14. Such a song is a country air, as it were. (9)
15. English saint's adversary holds nothing for the soldier. (7)
17. Prepared for a suit. (8)
19. Let out, or let again. (7)
21. Mathematics for the man of letters? (7)
22. The proper steps must be taken to make these entertainments fun!
25. I tear about in a rage. (5)
26. Caesar's henchman found in an antique shop. (5)



## JOURNALS (VOL 5) ANAI NIN QUARTET BOOKS

**A**NAIS Nin is one of those "names" - a name that exists without any quick association with any noticeable accomplishments. ("Yes, I've heard of her, but .....")

She is, of course, an authoress. She is a European who has lived most of her life in America. And she is still alive. Her chef d'oeuvre is meant to be the hundreds of volumes of diaries that she has lovingly tended since she was a teenager.

For the past decade or so, her popularity has grown with the wider circulation of her journals. Volume Five, which covers the years 1947-1955 has recently been released in paperback.

Anais Nin is a middle-aged struggling novelist with a mind for unravelling the snarled psyche. She uses her diaries and her training in psychoanalysis to understand herself. If you're in the mood for puzzling with her, it can be an intriguing process.

While the political world is caught up in the Cold War, Anais Nin's years are garnished with such twentieth century delicacies in Charlie Chaplin and Tennessee Williams, laced with poignant sketches of small delights (the guitars of Acapulco), the soul-searing agony of the deaths of her parents. She presents bouquets of

anger to the literary world which refuses to recognise her work as a novelist. And she records her highly symbolic dream sequences.

For fans of the 1950's artists jet-prop set - the parties and people that Anais Nin describes are fascinating. For those who are interested in psychoanalysis and Freud, the dream sequences are significant.

But Anais Nin herself feels that one of her greatest gifts is her ability to stimulate other people - including the reader - to look at themselves with the harsh honesty that she looks at herself. This is one of the aspects that draws burgeoning feminists to read Anais Nin.

Some Anais Nin insights -

"How wrong it is for a woman to expect the man to build the world she wants, rather than set out to create it herself."

"Conceding with love and admiration to my mother meant an acceptance of traits inherent in me which I considered a threat to my existence, as, for example my maternal qualities, and I had to fight them in her. She sought to make of me the woman I did not want to be, who capitulated to wifehood and motherhood, and while she lived she threatened all my aspirations to escape the servitude of woman. When she died I was forced to take into myself this conflict, and I realised I had long ago lost the battle. I am a woman who takes care of others on the same level that my mother did."

"Part of our reality is that we invest others with mystical qualities, we force them to play the role we need."

"I no longer see people as the classified facade they wear: this one is a banker, this one a director of the opera. I see a human being who might have been anything ....."

Not everyone will like Anais Nin's writing. But she can repeatedly strike a resonant chord in her readers. And that resonance is where her value lies.

SUE STOVER

"I know my robe's gonna fit me well  
I tried it on at the gates of Hell"

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# THIS MAN IS THE MINISTER OF EDUCATION



Students representatives have asked the Minister for a 15% increase in the value of Bursaries to be effective in 1977. He refused.

Student representatives asked the Minister for removal of the abatement. He refused.

Student representatives asked for the Standard Tertiary Bursary to be indexed to the cost of living. He refused.

Student representatives asked the Minister for a fair deal for Technical Institute students. He refused.

In the face of massively rising prices and service charges and in the face of grave anomalies in the bursary system, the Minister has failed to keep his Party's promises.

## WRITE TO THE MINISTER OF EDUCATION EXPRESSING YOUR SUPPORT FOR . .

A 15% INCREASE IN BURSARIES, REMOVAL OF THE ABATEMENT AND A FAIR DEAL FOR TECHNICAL INSTITUTE STUDENTS.

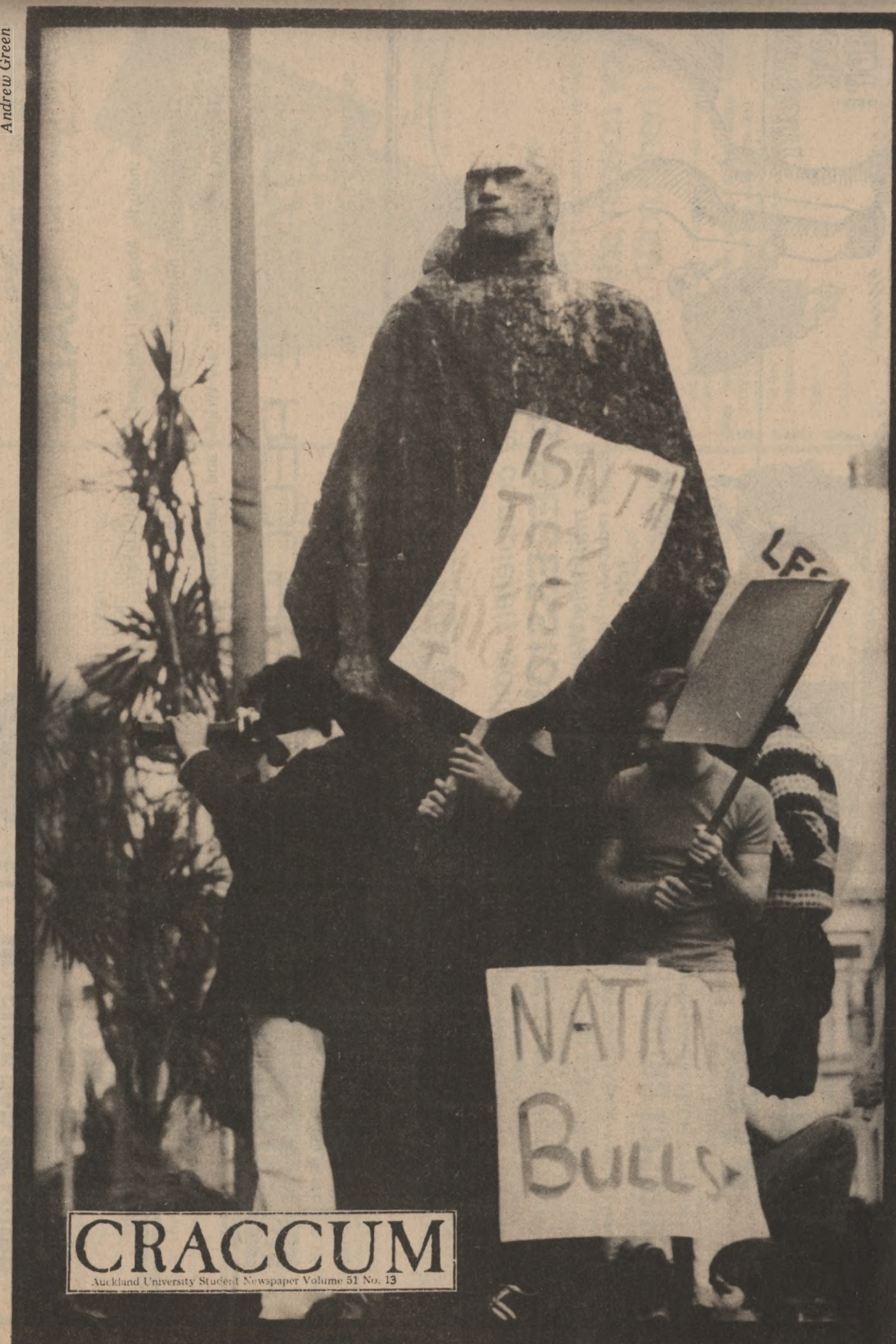
AN IMMEDIATE 15% INCREASE IN BURSARIES, REMOVAL OF THE ABATEMENT, INDEXATION OF THE BURSARY, AND A FAIR DEAL FOR TECHNICAL INSTITUTE STUDENTS.

YOUR STUDENTS' ASSOCIATION OFFICE CAN GIVE YOU FURTHER DETAILS.

YOUR ASSISTANCE IS NEEDED IN THE FIGHT FOR A BETTER BURSARY SYSTEM.

≡ WRITE THIS MAN A LETTER ≡

Andrew Green



**CRACCUM**  
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