

THIS MAN IS THE MINISTER OF EDUCATION

PAGE 16 CRACCUM JUNE 20

Craccum

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I can hardly believe it! It's that time again - Election Time. There are three candidates presenting themselves for public approval or approbrium, and this week's CRACCUM brings you the opening shots in what promises to be a more clear-cut battle than has been the case in recent years. Ladies and Gentlemen, I give you, the President, or the President, or the President

JANET ROTH

As a member of the executive this year, it has been obvious to me that the Association gets bogged down with administrative trivia to the detriment of wider issues which concern students, both at university and as members of the wider community

Continued on P 17



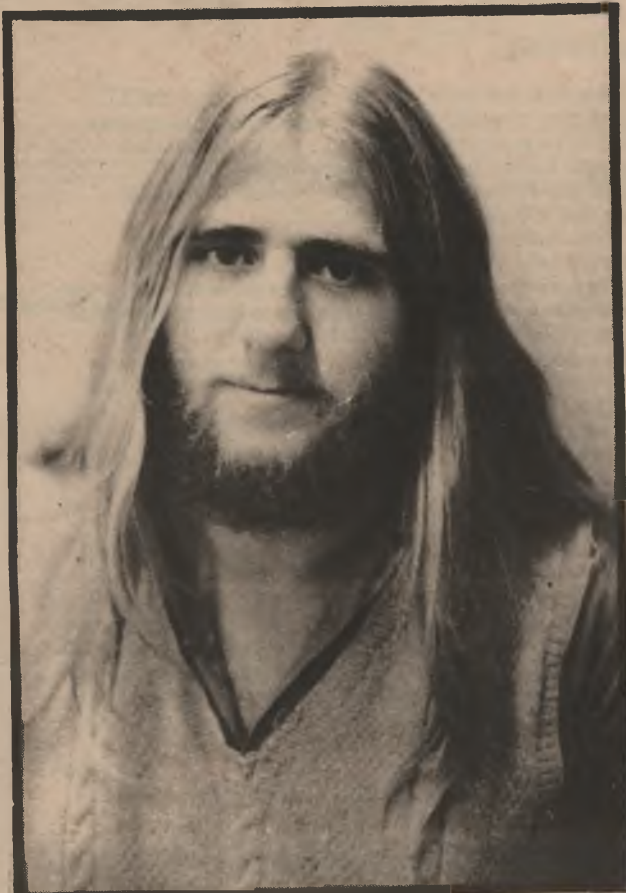
THE STUDENTS ASSOCIATION HAS ALL KINDS OF CLUBS AND SOCIETIES. HERE AT CRACCUM, WE THINK IT'S TIME FOR A

High Society

ONE of the more disturbing features of life in New Zealand is the number of our laws which are based on ignorance and prejudice. A list of such laws would probably run to several bound volumes, but in this case we are concerned with one particular area only, the marijuana laws. As everybody knows, it is illegal to possess, use, buy, sell, give away or do anything at all with cannabis. On the other hand, untold thousands and thousands of people defy these ridiculous laws every day. The absurdity of the situation does not end here. All over the city, shops and stalls quite openly sell books about growing and using cannabis, and accessories with which to more comfortably commit these crimes.

Some months ago, the results of a survey on drug use among students were published. This survey showed, among other things, that more students smoke dope than regularly smoke tobacco. There is no reason for believing that an equally high level of cannabis use is not practised among non-students in the same age group. However, the recent amendments to the laws

BALLOT BOX



DAVID MERRITT

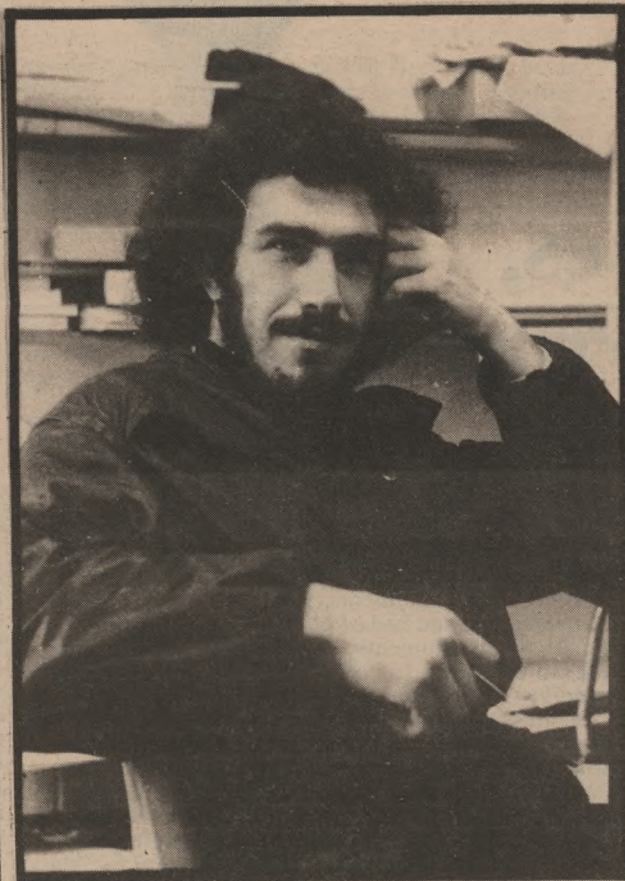
SOMETHING is happening in New Zealand, something which I fear we are letting pass us by without a murmur. For the past few years the student leaders at Auckland University have been content to sit back, renege on their commitments to the students and watch a slow erosion of our basic democratic rights.

Continued on P 17

MERVYN PRINCE

I will as President, see my primary function as looking after student interests in the two broad fields of (a) Education and (b) Welfare. Students by nature, I have found, are fresh with ideas and willing to try out these new ideas, therefore I feel it difficult to give concrete policy statements on specific issues. Rather, I would see it as part of my job to stay open to the mood on campus over such issues as Abortion, Maori Lands, and thereby truly act as a spokesman for the majority.

Continued on P 17



entire judicial and penal systems would collapse under the load. The present backlog of court cases would be extended from one of a few months to one of decades. One would imagine that faced with such a situation a Police force led by intelligent and enlightened individuals, would be quietly lobbying for legalization. After all, the current laws have left them in an embarrassing hole where they are expected to pay lip-service to a law they cannot hope to enforce, and, as a result, are being made a laughing stock. However top cops are bureaucrats, and bureaucrats are not famous for their intelligence and enlightenment.

At present, the law enforcement effort is aimed at suppliers of cannabis rather than simple users. This situation makes life relatively comfortable for the average smoker in the street. She knows that if she goes about her crime with a modicum of subtlety, she is unlikely to get caught, and even if she is caught, she has reasonable odds on not being charged so long as she co-operates. This attitude is rather hypocritical, both on the part of the law enforcers, and of the users. Both are perfectly aware that the law is totally ridiculous and irrational, but they go along with it all, and play silly games because they imagine it is going to be somebody else who

Continued on p. 8

LETTERS

Dear
Nicholas Dorset



yes,
Prunes

Dear Editor,

You foul arrogant bastard; what on earth gives you the idea that you can dismiss Gavin Gow's letter on South Africa (last week June 20) with the smug allusion that this kind of argument had been discredited time and time again. And then to imply that his opinions are an appeasement to his conscience.

There are good and bad of both colours in South Africa. There are arguments for and against with varying amounts of credit due to both. Yes, these sort of Gavin Gow arguments are dismissed often, usually by smug little pseudo-intellectuals like yourself. Have you ever lived in South Africa? Have you any conception of the day to day year to year problems of South African life? Obviously not! I suggest if you ever have the courage to leave your ivory tower. Go to South Africa, not to an incestuous little ritual of visiting other ivory towers and meeting with other academic prunes (yes, PRUNES), but take a 'job'. I would recommend Bus Driver, Barman, Taxi driver, Road works; i.e. any job that takes you into contact with real, live South Africans, both black and white. Don't stay 2 weeks, stay at least 6 months. Before you come back (hopefully a new man) to good old en zed; take a little tour through the "liberated" black states observe their conditions etc. I repeat again you are a ponce (yes, PONCE) beyond all imaginings a text book tit.

Yours
P.A. Blair

Dear Mr Blair,

I think it's very mean and nasty to be so rude about my friend Frank. He knows lots and lots about South Africa - and anyway my Dad's a policeman and he'll bash you up if you're not careful.

Dear Nicholas,

May I sympathize with the plight of the Ordinary Student and take this opportunity to remind those on campus with financial problems seeking solace within the walls of the Maidment Arts Centre, that there are an increasing number of free events of all types and to suit all needs, including the regular Wednesday lunchtime free event in the Little Theatre. Not only do you get the chance to attend theatre, music, dance and other equally stimulating events, but you also receive a FREE PASS to other events in the MAC not to be missed. You CAN go to the pictures!

Rosalind Cleark
Theatre Activities Manager

Dear Nicholas,

I would like to protest at the printing of Irving Gould's review of the Scavengers. I went to see them and was amazed at the content of their songs and the manner in which they were played. Glue-sniffing, V.D., and beating people up with baseball bats are hardly suitable topics for songs.

As well as this somewhat violent performance, there was also some unruly behaviour from the audience during a set by the more professional house band, Vox Pop. It was a sad reward for a worthwhile night of twelve-bar boggying.

The other band mentioned - Reptiles - are almost as loud and boring as I remember Grand Cremand being. Let's hope the Reptiles are around for as long as they were!

I'm convinced that publicity for bands such as these does more harm than good when there are lots of hard-working groups around playing real music and getting no critical reward.

Yours faithfully,
P. Petherbridge

Dear P. Petherbridge,

I think you're right, but my Mum won't tell me what V.D. is so I'm not too sure.

Dear Nicholas,

This year the examination papers of paper 29.211, philosophy of existentialism and phenomenology, are going to be sent to Wellington to be corrected and assessed. I don't profess to know all the sordid details about this matter, but it appears to me that some dirt is being thrown at Dr. P.

What concerns me most, is the fact that, surely students have the right to have their examination papers corrected by the lecturer who presents the course. The students doing this course are not the ones on trial by the Philosophy Department, even if Dr. P is; so there seems to me no reason to have our examination papers corrected by someone totally unrelated to our course.

I would appreciate it greatly if you could, through CRACCUM firstly explore this whole matter, secondly outline our rights concerning this matter, and finally what action could we take?

Ray.

Dear Ray,

As Mrs Winterbotham, my Social Studies teacher does not know what Philosophy is, I cannot help you. Try Mr Blair - he's a know-it-all.

Dear Nicholas,

I happened to attend the SRC where the affiliation of MSA to AUSA was brought up.

MSA spokesman, Mr Loh, kept on emphasizing NATIONAL IDENTITY. I wonder, being an automatic member of MSSA, have I lost my identity as a Singaporean? This brought me to recall the world table tennis tournament, where two Europeans of different countries won the World Men's Doubles Championship. Yet their national identities remain. Therefore, the more important question is, has the association fulfilled its purposes to represent its members? From what I can see, the committee of MSSA has tried their best. What remains to be seen is, what has MSA done for the students? If its committee has at least some commitment, they should take up some responsibility in helping the cut-back campaign for overseas students. That is a more vital problem facing those who intend to further their education here. Who knows the one being denied a place in NZ might be your relative or your friends?

Just a Singaporean

Dear Nicholas,

Strangely (or not so strangely since the new committee of CMSA did not behave like the three 'wise' monkeys) we have an attempt to form a 'Sarawak Club' in Canterbury.

A couple of weeks ago a group of Sarawakians were invited to a barbeque at Malaysia House there. About 60 turned up only to find, to their surprise, that the purpose of the gathering was in fact to propose the formation of a 'Sarawak Club' whose aims would be to provide sports, social and cultural activities, especially those unique to Sarawak.

People who were there refused to support the proposal because:

they felt the formation of such a body would split the strength of the student movement
activities mentioned above were already being provided for by CMSA

the motion was being pushed through in a hurry without giving people much time or opportunity to discuss the matter.

And so dear Ed, I propose we send a chocolate fish to the Malaysian Government for getting A+ in the Application of Divisive Tactics.

Sincerely,
Malayan

Dear Nicholas,

I was reduced to catatonic proportions on reading the atrociously vicious smear published in CRACCUM's second-to-last issue. Of course, I am referring to the feeble attack on one of Auckland's (and indeed CRACCUM's) finest journalists. With her unique combination of critical perception, vivacious wit and provocative feminine appeal, she has been my source of immense pleasure and education through her columns.

In the midst of student apathy and carelessly spat slander from hypocritical scum she is a welcome pinnacle of achievement and ambitious endeavour. Unlike 99% of the slobs on this campus she has been a constructive element in Auckland society.

It is a pathetic characteristic of parochial cliques (theatre amateurs leading the parade with their ostentatious chic, masquerading as trendy art) that they blindly (and blandly) defend their own - particularly in this setting of epidemic student insecurity.

In fact, I have it on good authority that suicide attempts in such cliques are 5.8 times that of the total student body, but their success rate is half that of the whole campus - a clear indication of their gross incompetence.

Talking of incompetence, I wonder how many of your readers actually witnessed that 'great' autobiographical monkey-epic 'Bam' (the cause of my bitter anger and I'm sure 90% of the other 9 who saw it.) I would have walked out had not I drifted into an REM world of autistic fantasy.

In short, ram 'Bam' and other such nonsense (tasteless nonsense at that) into the deepest bore hole at Winstone's quarry and blow it to Smithereens.

Keep up the good work CRACCUM - you have an excellent publication. How about a little investigative reporting into the fraudulent abuse of one of New Zealand's finest theatres - the Maidment.

Yours sincerely,
A. Beefy oscar

Dear A. Beefy Oscar (what a funny name),

They tell me it's that Miss Chun you're talking about. I think she's a lovely lady too, but why has she got her foot in her mouth?

Dear Nicholas,

In their article on the recent United Women's Convention in last week's CRACCUM, Jessica Skippon and friends wrote that the only 'intimidation' or 'abuse' involved in the exclusion of RNZ reporter John Bishop (unnamed in their article) was that three members of Lesbian Nation approached him and one 'tapped him on the shoulder' while 'suggesting' he leave. Columnist Helen Paske, who was sitting next to Mr Bishop at the time, expressed quite the contrary view in an article in the 'Sunday Times'.

She wrote that the lesbians mentioned by Ms Skippon sat behind the reporter and began 'abusing Bishop in personal terms repeatedly telling him to go'. They then began 'kicking and rocking the seat and hitting Bishop on the shoulders with their fists.' Mr Bishop did 'nothing to retaliate.'

I think a credibility rating of close to 100% on Ms Paske's first-hand report would be fair and a rather lower rating on Ms Skippon's presumably second-hand one.

Ms Paske also expressed the view that radical lesbians had planned to organize disruption to 'push out full coverage of the speakers' and make 'previously uncommitted women' angry at 'the concentration on what seemed like a trivial incident.' She saw the incident as a successful show of power by the radical section of the feminist movement. This is only speculation, however. I do not hold this view myself.

Helen Paske wrote, admittedly as hearsay, that the motion of confidence in the committee's decision to exclude the media (passed 1020-648) was 'framed and explained in such a way that a vote against it would have seemed a vote of no-confidence in women who had worked for two years to organize the convention.'

I am merely writing this as a point of information and in no way wish to cast aspersions on Jessica Skippon's informative article.

Thomas Macaulay

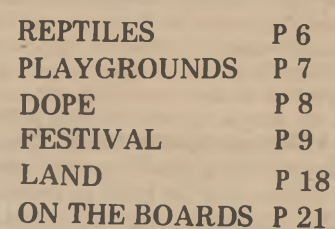
Dear Mr Macaulay,

Lesbian, feminist, radical - poor Mrs Winterbotham is confused. But I don't think they should kick us men around. I mean we boys are bigger and stronger than them anyway.

Dear Nicholas,

All out! Out with what? It would be better if students did get 'everything out' rather than follow like sheep in bursary protests. No longer do we hear about the open-minded, reasonable and hard-working students of this place, who are prepared to do without, for a while, to gain later rewards. Has there, in any case, been a drop in the number of students buying coffee in the cafe? What, then, are our student executives cultivating? Coffee! Undoubtedly not, they are encouraging the future leaders of New Zealand to be a race of parasitical spongers. Come on man! How are we going to overcome our economic ills if this is all we can produce? I declare that next Wednesday should be an 'all in' day. Who will support me?

Ray





CAFE~ LATEST

At the last Catering Committee meeting, it was resolved not to close the hot servery, though a trial period of closure on Fridays when an amalgamation with the Restaurant is proposed, may be introduced.

The main reason for the change in the decision is the recent upturn in use of the cafe facilities. This trend is being watched carefully, for the future of the continuation of some of the catering facilities will depend on whether it continues or not. The next Catering Committee meeting will be a very important one with regard to this issue.

On the proposal that the University take over the administration of the Cafe facilities, it would seem that negotiations between the Students Association and the University are still in progress. Another meeting with the University is to take place soon on this issue. The financial state of the Cafe at the present time is not the best advertisement for the Students Association proposal, but with corrective management procedures coming into operation, the Cafeteria facilities may not be such a liability as they at first seem.

Part of any solution, however, remains with the Students themselves. The only way for all the catering facilities to remain open for the rest of the year, is if sales increase. If students show a willingness to use the catering facilities, then the vicious circle of falling numbers contributing to a closing of some cafe outlets, which then contributes to an increasing fall off in numbers using the Cafe, may be broken - So, **ALL STUDENTS TO THE CAFE.** How about taking your tutorial over there, or eating there before the films or concert at night, or even when you are staying late in the library to do that extra bit of study, a call into the Cafe for a meal, will really help to keep that brain energy high!

R. SMITH

RIBS SHOWING ?

Here's this week's captivating cafe menu.

MONDAY
Soup. Roast Rolled Rib of Beef. Lancashire Hot Pot. Apple Strudel.

TUESDAY
Soup. Chicken a la King. Steak & Onion Pie. Plum Pie & Cream.

WEDNESDAY
Soup. Rump Steak & Onions. Beef Casserole. Steamed Jam Sponge & Custard.

THURSDAY
Soup. Chicken Chow Mein. Cottage Pie. Sherry Trifle.

FRIDAY
Soup. Fried Fish & Chips. Macaroni Milanaise. Pineapple Fritters & Treacle.

CAMP IT UP

During the first weekend of the mid-term break the Christian Club is holding a study camp at Camp Adair in the Hunua Ranges. This is probably the last chance you will have to get away for a relaxing weekend until after finals. It's also an opportunity to catch up on study. If you feel that you need a change of atmosphere to work better, this weekend will be ideal.

A good time to make friends, or talk to some graduates who are coming, about any difficulties in your study.

The cost will be \$8 per person, but for more information phone Ashley and Denise 468-279 or Kevin and Mary 478-9414

DISCO DUCK

There will be a Commerce students disco dance in the main cafeteria on Thursday June 30 at 7.30 pm. The dance will be held in honour of the end of half the academic year. Admission is 50c, and liquid refreshments will be available.

HEADING FOR WELLINGTON ?

You probably know that the New Zealand Students' Arts Council is holding a National Festival of the Arts in Wellington this August - but one thing you didn't know is that you are expected to be there! You see, it is absolutely impossible to have a National Festival if the only students there are from Victoria University. After all, we in Auckland are footing the largest share of the bill for the Festival as we have the largest student population But it will be rather wasted if we don't get down to Wellington in force. At this stage, the Students' Association wants to hear from anybody who is interested in performing at the Festival. By performing I mean singing, dancing, playing, painting, clowning, reciting, or anything else you can do. The Festival will be divided into five main categories: Performing Arts, Music, Screen Arts, Visual Arts, and Fringe. There is a full-time controller working on each of these areas right now. There are special travel arrangements for performers who will be able to make use of transport at a total cost of approx. \$21.00 return (nearly equivalent to just one-way travel on N.A.C.)



The Festival runs over a period of a week, from the 20th to the 27th of August, and the many events planned at this stage include a production of "Boesman and Lena", a five day Festival of Modern Dance, a combined Choir/Orchestra, a rock composers' Competition, hundreds of films, a huge A4 Arts Exhibition and a Student Radio Seminar, to mention only a few.

Now that you are absolutely bubbling over with enthusiasm you will want to know who to contact about the Festival. Well, it's quite simple really. Just pick up that telephone and dial 30-789 Ext 72 and ask for Susan or Quentin. If there is no answer there, Ph. 502-769. We will be able to answer most of your questions, and can direct you to the proper channels in Wellington. Go to it!

Q.C.

RAPE

A group of women will be meeting in the Women's Resource Room on the 30th June 1977, at 7 pm, to discuss the issues surrounding rape. All interested women are welcomed.

LESBIAN WEEKEND

All lesbians welcome to a weekend of discussion and frivolity. Bring yourselves, your ideas, your instruments and anything else you can think of. We hope to develop a sense of lesbian community in Auckland.

To be held at the Second Floor Functions Room, Students Association, Auckland University, on the weekend on the 2nd and 3rd of July. For more information phone Judy 767-666.

CAN CAN

At 1.00 pm on Thursday 30th June at the Little Theatre, LIMBS dance theatre will present a number of items in the modern dance and jazz ballet idiom. If the group's performance at the Maidment Theatre last week is anything to go by, Chris Jannedes, Kilda Northcote, Julie Dunningham, Debbie McCulloch, Mark Baldwin and Mary-Jane O'Reilly are sure to present an invigorating and highly original set of dances, a number of which feature the music of Debussy, Satie and the Rolling Stones.

Admission is 75 cents and the lunchtime event is sponsored by CAMPUS ARTS NORTH.

ANANDA 'NOTHER THING

There will be a free 4-week course on MEDITATION, the way to experience the JOY OF LIVING, by members of Ananda Marga, commencing Wednesday 29th June at 7.30, 27 Elgin St., Grey Lynn. All welcome.

SRC

There will be a Meeting of SRC at 1.00 pm in the SRC Lounge (first floor cafe) this Wednesday. Topics include assessment and the current state of the ball-game over Union takeover by the University (if you don't know what the hell I'm talking about then come along.) Everybody can have a rave and everybody can vote. Ta.

AMSSA

There will be an AMSSA meeting on Saturday July 2 in the Womens Common Room at 7.30 pm. A film - 'Soldier Blue' will be shown. All are welcome.

POMES

Local poets & the Metro Club collaborate on a poetry and musical speakeasy evening in the Cafe, this Wednesday (29 June) at 8 p.m. Admission charge is 75c. It is intended that the organised reading & acoustic music will encourage audience participation. Could be film and theatre as well. Consider yourself encouraged.

CHRISTIAN STUDY

Studying can be a ball when ? Answer when there are many more to tone down the monotony Here then is the first-in-a-lifetime chance for you to exercise your wisdom.

Nothing's better than a good start, right ? So why not begin the first few days (1st - 4th July) of the mid-term break leisurely, with a Study Camp at Camp Adair in Hunua.

The setting is superb both for study and activities (whichever you choose to major in!) Don't ever miss an opportunity to discover that studying can be fun when tackled together away from the same "haunting" environment that we're so familiar with.

Here's a challenge for you-if you care to come Ring Mary (478-9414). Cost is only \$8 and brochures freely available under the Christian Club Noticeboard.

KEITH EMERSON ?

There is one only MOOG Synthesiser for sale this week. It does all the things that MOOG Synthesisers are supposed to do - it may even make you rich and famous. This fabulous machine, known as a Satellite, can be yours for \$650. If you have ambitions to stardom, twinkling fingers, and enough money, come and ask for Frank at the CRACCUM office.

DOPES

There will be a meeting of all those interested in forming a Cannabis legalisation society, this Thursday at 1 pm. See Studass office for details.



One little form of "fun" in which I sometimes indulge myself when I have had too long a day in office or at committee work is to go to - for goodness' sake, don't tell anyone - a music-hall or a cinema.

I know that I shall be told by respectable folk that this is most degrading. Well, I can't help it. No man expects to be perfect.

I have been urging ACTIVE change of occupation as your best recreation. I have no defence for this occasional lapsing into being passively amused by others.

At a cinema I get into a restful, half-asleep condition, with a story put up in pictures before my eyes, and if it is a rotten story, as too often it is, I go quietly to sleep.

SIR ROBERT BADEN-POWELL BART

NEWS cont.

Sits Vac.

RETURNING

Nominations are now open for the position of Returning Officer for this year's elections to be held on Monday 18 July, Tuesday 19 July, Monday 1 August and Tuesday 2 August 1977.

Application forms are available from Studass and close with the Secretary on Thursday 30 June 1977 at 5 pm

Applicants will be required to attend the executive meeting to be held that night at 6.30 pm in the Council Room, ground floor of the Students' Association building.

AUDIO-VISUAL

Nominations are now open for the position of AUSA representative on Senate audio-visual committee. The successful candidate need not necessarily be a member of Senate.

Nomination forms are available from the Studass offices and close with the secretary on Thursday 14 July 1977 at 5 pm. Candidates will be expected to attend the Executive meeting to be held that evening at 6.30 pm in the Council Room, ground floor, Students' Association.

EXECUTIVE

Nominations are now open for the positions of portfolio holders for the 1978 Executive. They are:

- Welfare Officer
- Societies Representative
- International Affairs Officer
- Sports Representative
- Cultural Affairs Officer
- Publications Officer
- National Affairs Officer
- SRC Chair

Nomination forms are available from the Students' Association offices and applications close with the Secretary on Friday 22 July 1977 at 5 pm.

TIMETABLE FOR ASSESSMENT MEETINGS

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

TUESDAY 28 JUNE

- | | |
|------------|---------------------|
| 10 o'clock | Spanish and Italian |
| 11 o'clock | Asian Languages |
| 2 o'clock | Management Studies |
| 3 o'clock | Mathematics |
| 4 o'clock | Music |

WEDNESDAY 29 JUNE

- | | |
|------------|------------------|
| 11 o'clock | Computer Studies |
| 12 o'clock | Psychology |
| 3 o'clock | Sociology |
| 4 o'clock | Zoology |

THURSDAY 30 JUNE

- | | |
|------------|---------------|
| 10 o'clock | Physics |
| 11 o'clock | Fine Arts |
| 12 o'clock | Art History |
| 2 o'clock | Architecture |
| 3 o'clock | Town Planning |

FRIDAY 1 JULY

- | | |
|------------|--------------|
| 10 o'clock | Cell Biology |
| 11 o'clock | Philosophy |
| 12 o'clock | Law |

CROSSWORD SOLUTION

ACROSS: 7, Valentine; 8, Poser; 10, Hear hear! 11, Extras; 12, Brag; 13, Valhalla; 15, Panache; 17, Editors; 20, Skittles; 22, Laps; 25, Balm; 26, Enchiridion. DOWN: 1, Raced; 2, Terror; 3, Strength; 4, Engrave; 5, Contract; 6, Retailers; 9, Deal; 14, Sack-races; 16, Anteroom; 18, Delicate; 19, Assegai; 21, Last; 23, Pirate; 24, Blood.

RECORDS



GUTTER BLACK
HELLO SAILOR
KEY RECORDS (Through Festival)

HELLO Sailor flog their guts out. Every night they get up there on the stage of the Globe and give everything they've got - Auckland's best pub and dance band bar none. Somehow, though, it never quite seemed to work in concert for them. A little too disorganised, a little too clever, and something always amiss.

Not the most promising beginnings for a band going into a recording studio, you might think, but Hello Sailor have produced the single of the year for me. None of the hesitancy evident in their concert set is reflected by this little gem. 'Gutter Black' (perhaps significantly penned and sung by starboard guitarist, Dave McCartney) comes steaming out of the speakers with an energy that the Reggae it borrows from never had.

Hello Sailor have a genuine 12" LP due out in around a month. If you are one of those people who wouldn't be seen dead buying a single, or who doesn't quite know how to change the speed of your turntable from 33 1/3 RPM to 45, then you might have to pass this little gem up. As for the album - there is no excuse. Miss it at your peril!

FRANCIS STARK

N.Z. Photography

Two of the least "prestigious" departments of the university got together last week to give a performance that could be an example to most of the bigger academic hierarchies.

CONTINUING Education Centre launched a course in Photography, and Fine Arts supplied the talent for "Aspects of NZ Photography" which began with a treatment of "The Language of Photography". The senior lecturer in photography from Elam, Tom Hutchins, used a wide selection of New Zealand photographs (from about 1860 to one he took last week) to show some major kinds of things the medium can say - or rather "main ways this visual language speaks to us with its silent static images."

First, there is MEMORY - because each image comes from a specific moment in time, it bears powerful memory traces of that instant, with all its details of objects, events relationships, and material existence in front of the camera. Early photographs by Dr Barker, Alfred Burton and the Tyree Brothers were examples of images now seen as "national memories".

There is then DESIGN - pictures have to operate as visual compositions within the frame, with many kinds of visual forces and dynamics at play, as well as the imposed ideas as seen in designed series or manipulated images.

Third came OBSERVATION - for whatever reason, the "subject" attracted the photographer, it is presented to us as an observation by someone else and acts as a vicarious or extended visual experience for us.

This was extended into PERCEPTION - where the photographer goes beyond presenting 'the subject' for itself as a visible thing, but adds his own special insight or awareness to the image.

This made up the biggest group of what is called "expressive photography" by New Zealanders.

The subjective power of photography as a language was then extended into DREAM or FANTASY - "where the external world gives way to the internal world of the photographer and the viewer". Images featured in this category included some abstract and semiastracts by Elam student, Ann Noble, later argued over loud and long.

Finally, the main categories were drawn together into what Tom Hutchins called the communication of FEELING - illustrated by more work by his students, Janet Bayly and Ted Quinn, from her personal environment and from his own personal moments, of responding to a great sweep of seascape, and a coat perceived as "an existential fact".

All this in a widely illustrated style. Until someone in the class of about 60 made the mistake of saying that only four or five of the hundred or so images meant anything to him, so perhaps Mr Hutchins was reading too much into them - and the old bit about "100 monkeys daubing paint to make work that critics raved over". Then the class took off! The lecturer asked back, "Are you saying all this is a hoax?" and took off on a passionate definition of art and its defence as "enhanced consciousness".

In a dramatic plea for real looking and openness of mind, he challenged the man who said "These photographs do nothing for me" by asking him "What do you do for the photographs?" Do you scan them? Do you really try to see what is there? Do you ask yourself what the photographer is on about? Do you give yourself time to listen to this silent language of imagery? The essence of responding to a photograph as expressive art was the same as for life - to welcome new experiences, new viewpoints, new values - to enrich one's consciousness by art and life, and this was possible in front of a photograph with its language of silence, time, and feeling.

The class took over and discussion ran on until nearly 10.30 pm. For a class of strangers that had begun three hours before, the rich connection between art and life had been made. It seems, as Tom Hutchins says, "Aspects of New Zealand Photography" are really aspects of being New Zealanders.

C.G.L.



CRACCUM

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ROLL CALL

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Photographer	Jan Geary
Advertising Manager	Anthony Wright

And as the sky pales in the East, the gallant few come wearily, but victoriously home. There is Generalissimo Stark, head unbowed; Field Marshall Macdiarmid, the blood still dripping from the cut above his eye; Colonels Mackay, Chunn, Green and Shaw can each rest easy tonight, knowing their sacrifices have not been in vain. Air Vice Marshall Geary, invalidated out on the eve of victory, receives regular bulletins on the wireless, and Admiral Lewis' stern naval bombardment may well have been the decisive factor in the assault. Privates Parry and Pointon, sten guns on the shoulder, blue pencils on the other, show the true spirit that made the Empah great. And as the smoke clears slowly away, we can truly say This has been the longest week.

CONCERTS

UNIVERSITY MUSIC GROUP JUNE 17TH OLD MAID

The concert opened with the Quartet for Oboe, Violin, 'Cello and Piano by Martinu. This Czech composer wrote numerous compositions, many of which are left unplayed and this piece certainly deserved a hearing. It is composed for a rare combination of instruments, which is quite delightful as the violin and oboe highlight and echo each other.

Next there was the Sonata for violin and piano, in A major, op 13, by Faure. This beautiful piece is one in which both instruments contribute equally and the melodies interchange between them. Mary O'Brien played with passionate intensity and verve, which really won over the audience. Bryan Sayer accompanied and impressed all with his lyrical playing.

John Rimmer's Trio "Abstract is white", for violin, viola and 'cello followed the interval. This piece concentrates on specific ideas which are developed in different ways. It proved to be very interesting and not at all boring as I had expected.

The Quintet in F major for Piano and strings completed the programme. This is a massive work which seems to have the concept of universality as the driving force behind it. In this it is vaguely reminiscent of Beethoven, though of course the treatment is totally different. There are three movements. A majestic introduction which is developed into a powerful allegro. The Lento provides contrast, the ham in the sandwich, followed by a brilliant, dazzling finale. The music is superb, but I feel its treat-

ment was not as good as could be hoped for. It was somehow not subtle and relaxed enough to bring out the best of such a monumental example of chamber music in the 19th century.

C.H.M. 

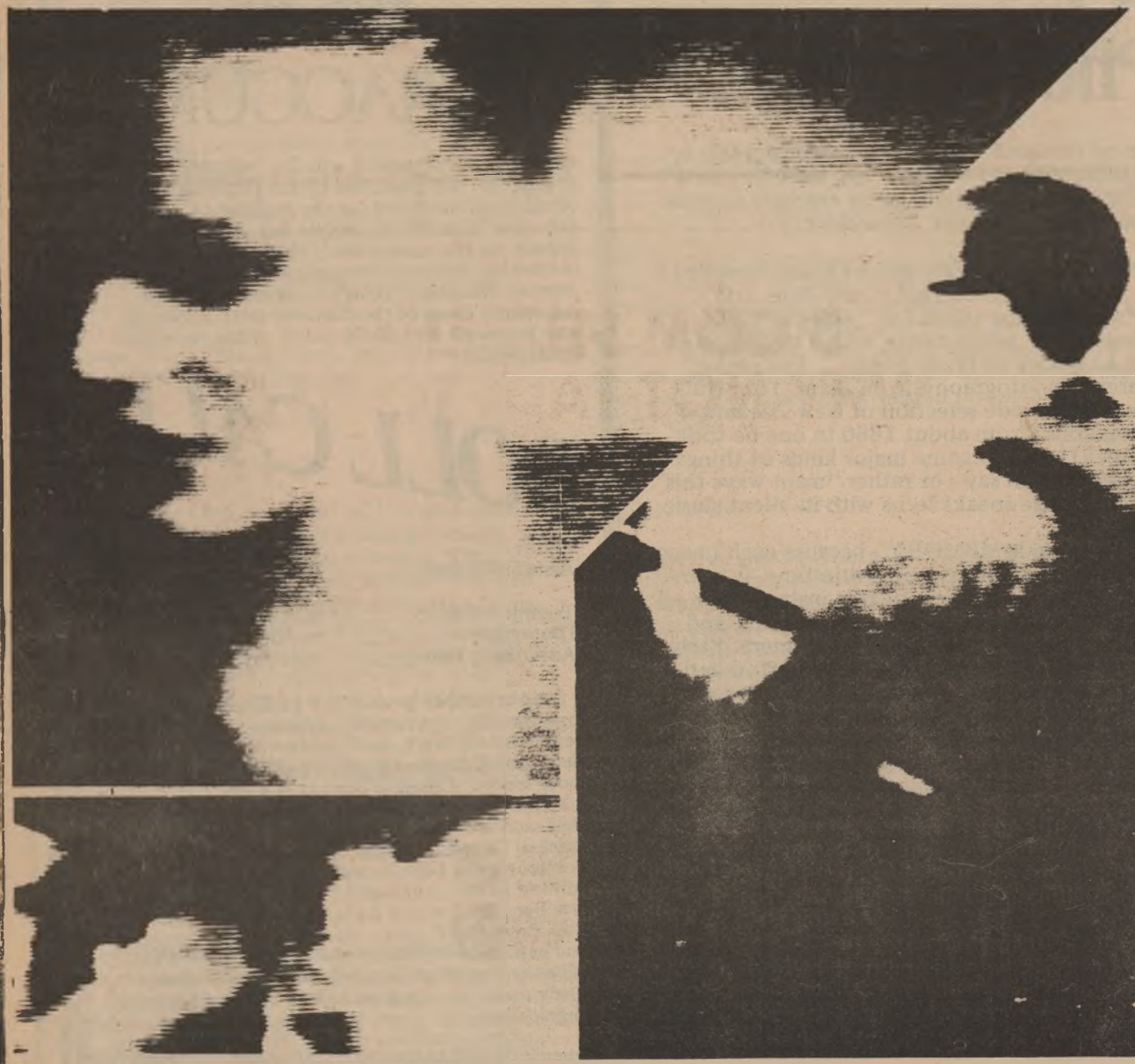


Most of you are going to find this hard to believe, but these people have a fan club which includes Jerry Garcia, Paul McCartney, Chet Atkins, Eric Clapton, Mick Jagger and Henry Mancini. No other band can say that.

There is actually a simple explanation for the adulation which THE CHIEFTAINS have showered upon them - they're brilliant. Using traditional Irish (and other Celtic) music as their basis, they are capable of having the most nodded-out rock and roll audience in the aisles. They produce the dances and airs from a surprising collection of instruments - the uilleann pipes, tin whistles, bones, goatskin drums, fiddles, harps and the oboe.

Most extraordinary of all, they have somehow reached Auckland. This Tuesday, June 28, they will be appearing in His Majesty's Theatre at 8.30 pm. There is a special student discount of \$1, which brings the price down to \$6 - including booking fee. A small price to pay for a slice of Erin.

During a break in the Elam cake-decorating competition we caught a new musical ensemble (below) with a distinctly 'modern' sound. They told us they were called the Suburban Reptiles and they were part of a 'new wave' in musical sounds. And it certainly did look different! (My my, how things have changed since we were last at the Orange Ballroom.) There are quite a number of them with rather peculiar names too - Sally Slagg is the girl behind the microphone; Jimmy Vinyl plays the saxophone; Sissy Spunk is the girl with the rhythm guitar; Billy Boots is on bass guitar; Shaun Anfrayd plays lead guitar and Buster Stiggs sits behind the drums. They were most happy to tell us that their concert at the Art School was only a beginning in their quest for fame. On Tuesday 28 June you too can see the Suburban Reptiles in person at the Kenneth Maidment Theatre at 1 pm. And there's another chance too! They will be playing at a dance in the University Cafeteria with another ensemble of similar persuasion who are called the Scavengers. This highlight of the musical calendar is scheduled for July 16 and we do hope to see you all there dancing and having a happy time.



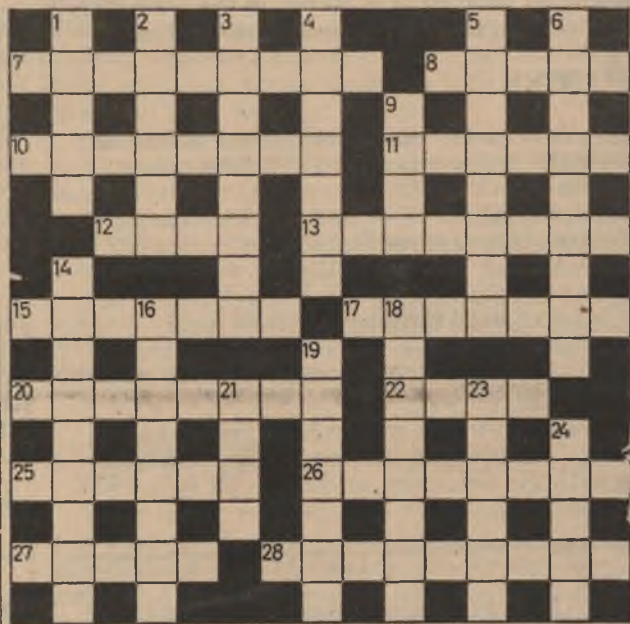
Crossword

ACROSS:

7. A card that shows love for a saint. (9)
8. Difficult question for a model? (5)
10. Listen. Listen to the sound of support for a speech!
11. Many of these are needed by the film producer. (6)
12. Be boastful, describing a card game. (4)
13. Where the best sort of Vikings went at last. (8)
15. Woodland god has a pain and a sense of style. (7)
17. I'd store different paper chiefs. (7)
20. Not wickets, though knocked down by the bowler. (8)
22. Circuits of people in the far north, we hear. (4)
25. I go into farm buildings to get Scots children. (6)
26. Get round people in a military way? (8)
27. King who pops up in pantomime. (5)
28. It divides some of a house or country. (9)

DOWN:

1. Cared about having run. (5)
2. Fear of the Roman world, by the sound of it. (6)
3. In a mild oath, one asks to be given this power. (8)
4. Make a cut in metal or stone. (7)
5. Business deal is to get smaller. (8)
6. They sell things bought by the public purse, so to speak.
9. Trade in part of Kent. (4)
14. Games held in bags? (4, 5)
16. Where one waits to be admitted. (4-4)
18. Tied lace together - it's fragile. (8)
19. Once much thrown in Africa! (7)
21. Cobbler's tool will endure. (4)
23. A robber, in the main. (6)
24. It must go round the body properly to bring good health.





Where do the Children Play?

IN recent years, with section sizes getting smaller, and the possibility in the future of medium-density housing becoming more common, planners and developers are faced with a situation which many at present haven't realised the importance of. That is, providing parks and play-areas for children.

Once children reach school-age, the back-yards of suburban homes offer little in the way of a challenge to them, and yet, with the spiral of suburban developments, there are fewer and fewer areas where children can experience the feeling of 'wild spaces', - unstructured play areas which call on a wide repertoire of responses from a child.

Today many children, both at school and in

play areas, are presented with static playground furniture, or bare grassed areas, which satisfy some of a child's needs, but which also contain many limitations. Children confronted with these play areas are, as Bernard Rudolsky states in his book, 'Streets for People', "expected to hop from rung to rung like a pet bird, or whizz along mazes that won't tax a mouse's brain."

Evidence produced from both U.S.A. and Britain shows that this type of play area so often produces dissatisfaction in children which is expressed in the form of vandalism of these same play areas.

Mary Buckland, a Wellington landscape architect who toured Britain for two months in 1975 on a Mobil Environmental Grant Study

tour, pointed out on her return that New Zealand, in its suburban developments, still had the space and the opportunity to provide stimulating play areas for children. She thinks New Zealand's park requirements fall into four main categories.

Neighbourhood parks within easy walking distance of each home.

District parks up to 3 km from each home and serving a whole suburb.

Pocket parks tucked into the heart of the city.

Large parks, including specialist areas like Botanical Gardens, Native Plant Reserves etc.

At the Environment '77 Conference held in Christchurch in February, Mrs Elaine Jakobsson, a play-centre supervisor, and author of 'A Place to Play', stated in a paper presented to the Conference that often '.... children were captives in an urban environment shaped and decided for them by adults.' She went on to say that '.... children's play was misunderstood and undervalued' and that, '.... children were being deprived of some opportunities to more easily grow into adulthood.'

As the importance of play in the development of children has been known for many years, it would seem that the erection of environments which allow for the growth of skills and confidence in children and where they can truly open themselves out to the joy of play would be high on the list of priorities in the planning and development of any suburban area, but in actual fact this is not so.

The designation of areas for the development of parks is a fairly flexible arrangement, depending a lot on the developers of a suburban area setting aside land; people giving land for Reserves; land being available in an area; and the demands the community itself makes regarding the development of parks and play areas.

To a large extent, then, it depends on the community itself putting pressure on the Parks and Reserves Department, or their Local Authority to develop landscaped play areas close to homes for structured and unstructured play. With play being such an important part of the total development of a child, this is one area where communities should be making their voices heard.

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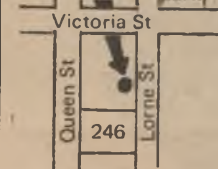
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Dope

Why, then, was cannabis made illegal in the first place? The answer seems to be simply that the law business which is basically no different from any other business, saw a new and profitable area for expansion. It doesn't take a lot of brain to figure out that the more laws we have the better it is for the law business, no matter how ridiculous the laws are. I refuse to accept that anybody could ever have believed the ridiculous pseudo-medical arguments and inane horror stories the authorities used to tell about cannabis. We are obviously not governed by the best and brightest but with a few exceptions they are not such complete imbeciles as that. It all just got caught up in the standard process of bureaucratic empire-building and deceitful political back-scratching. As a result, god knows



how many people are now convicted criminals, and the law is a laughing stock.

Now that it is illegal, all sorts of other forces come into play to make sure it stays that way. All manner of mindless conservatives decide that since it is the law, it is somehow sacred and immutable, and various interests in the legalized drug-peddling business see that the status quo suits them too. And so it will drift on until somebody gets up and does something about it.

In the past, efforts to organize some sort of Cannabis legalization agitation in NZ have tended to founder on the understandable paranoia which people have about standing up and being counted on something like this. However, overseas, it has been proven that decriminalisation, if not total legalization of cannabis is a practically attainable goal. California has decriminalised it, and it seems likely that Jamaica will soon become the first Third World country to do so. The situation that exists in California is mind-boggling to the average paranoid NZer. Cannabis is smoked and grown quite openly without fear of anything more than a fine resulting, and the likelihood of even that is so small as to be ignored. A smoke-in rally is being organized outside the White House on July 4th to promote decriminalisation throughout the US.

The proposition is, therefore, to organise a Marijuana legalization group on campus. A meeting will be held in the Student Union Building this Thursday at 1 pm and everybody is invited along to try and figure out what to do about it. Anybody who has any special skills, information, or talents they wish to volunteer, or who is simply mad keen about the whole thing, should make her or himself known to the CRACCUM staff.

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'Although this year's Festival Programme is more detailed than usual, there is still a strong demand for more information and extra opinions. To meet this need, I have summarised the main comments made about each film by overseas reviewers, and in some cases, added background information about the film. Since I have not seen the films myself, I have had to depend entirely on research and guess work. No doubt I shall be embarrassed by some of my comments when I finally get to see the films, but I hope that in most cases, my comments will be helpful, particularly when they are supplemented by the official programme.'

The 9th FILM FESTIVAL



'1977 seems to be one of the best Auckland Festivals ever. There are plenty of films to appeal both to the general audience and to the film specialist. In terms of the general audience, someone who wants a film that is not too unconventional would probably find these ones easy to take: 'John's Wife', 'Scent of a Woman', 'The Devil's Playground', 'Adele H', 'Summer Guests', 'Conversation Piece', and 'Brother Can You Spare A Dime'. Slightly more unusual, but still broad in their appeal, are 'Marquise von O', 'Three Women', 'Illustrious Corpses', 'F For Fake', and 'The Memory of Justice'. A little tougher again are 'Face to Face' and 'A Woman Under The Influence'.

'At the other end of the scale the most 'far-out' films are: 'India Song', 'Duelle', 'Moses and Aaron', 'Chac', and perhaps 'Mayakovsky Laughs'.

'There is one children's film ('Stubby'). It is hard to recommend films for school parties without knowing censorship certificates, but teachers are urged to phone Max Archer at the Auckland Festival Society (33629) for up-to-the-minute information. Possible school films seem to include 'Brother, Can You Spare A Dime', 'F For Fake', 'The Shadow Line', 'Death of a Guide', 'The Memory of Justice', and 'The Story of Adele H' - but this selection is very tentative. One particularly good choice for a school party would be 'The Devil's Playground' (R 13 unless accompanied by a parent or teacher).

'I hesitate to make a list of the 'major' films because so many of the films in this year's Festival are interesting for one reason or another. In addition to the more obvious titles, don't overlook 'Travelling Players', 'The Devil's Playground', 'Woman Under the Influence', 'Meat', and 'Mother and the Whore'. (These ones are high on my own list.)

'It is possible that the Festival will have to make a few changes to its programme, if films are banned or late in arriving. People always grumble about the fact that films are shown only once or twice, crowded into the space of three weeks, but this is the only way that it is financially possible to rent and import the films.

'It would take a long time to explain all the legal and financial complications involved. The Festival does provide Auckland with an opportunity to see films that would never come through the usual commercial channels. Only a handful is likely to be picked up by commercial distributors and given a second screening. And this year there will not be any 'overflow' screenings at the Lido during the Festival.'

ROGER HORROCKS



'The Marquise von O'

Friday 8 July at 11.15 am and 8.15 pm
THE MARQUISE OF O (Die Marquise von O) 1975

West Germany/France 107 mins. German dialogue with English subtitles.

It is customary to begin a Film Festival with an important film that will appeal both to film enthusiasts and to the general public. 'The Marquise of O' should be a popular choice. Set in Italy in 1799, the story concerns a beautiful young widow who finds herself unexpectedly pregnant. She has to find the man responsible (who raped her while she was drugged).

French director Eric Rohmer has produced a witty and ironic study of 'bourgeois morality', the nature of honour, and the pressures which society exerts upon the individual.

One critic, Pauline Kael, found the film 'arch' and 'wooden', 'like an historical work re-created for educational television.' She added: 'The costumes wear the actors.' Those people who don't like elegant, stylised films may agree with Pauline Kael. But almost all the film critics besides Kael wrote rave reviews about the film's 'sophistication', its 'funny and painful story', its 'subtle eroticism', and its 'beautiful camerawork'.

The film is based on a short story written in 1805 by Heinrich von Kleist (who was later much admired by Kafka). Rohmer kept as close to the text as possible, and that is why he made the film in Germany with a German cast (actors from the Schaubühne, Peter Stein's theatre in Berlin).

The film is said to have very beautiful mise-en-scène (costumes, sets, and camerawork). Many of the images of the film (by Rohmer's usual cameraman, Nestor Almendros) are modelled on the paintings of the time (by Ingres, David, Fuseli, etc).

Rohmer is the director of 'My Night With Maud', 'Claire's Knee' and 'Chloe in the Afternoon'. He completed this series of 'Moral Tales' in 1972. 'The Marquise of O' was his first film for three years, and his first to be based on a work of literature. According to Pauline Kael, however, Rohmer takes 'Kleist's wild, natural character' and transforms him into 'A Rohmer character' by subtly altering the proportions of 'Romanticism' and 'neo-Classicism' in the original story.

Film enthusiasts will know Rohmer as one of the chief disciples of André Bazin. His word-for-word adaptation of Kleist is a Bazin strategy, and Rohmer shares Bazin's 'Catholic existentialism'. Incidentally, Rohmer himself appears briefly in the film - he's a tall, long-faced Russian officer in view during the scene where the Count is being congratulated by his commander.

Friday 8 July at 2.15 pm and 5.15
SCENT OF A WOMAN (Profumo di donna) 1975

Italy 104 mins Italian dialogue with English subtitles

This film is aimed at the general public and it should have a wide appeal, thanks particularly to a great performance by Vittorio Gassman (which won him the best-actor award at the Cannes Film Festival). Gassman is Fausto, an ex-army captain who lost his sight in an accident during manoeuvres. He is a tremendously energetic man who seems to live life to the full despite his blindness. But his pride and his stubbornness make him unable to accept the love of a beautiful young woman (Agostina Belli).

Film enthusiasts may find this film (which was directed by Dino Risi) too conventional. But it contains plenty of comedy, drama and human warmth. The experiences of a blind man make a powerful subject for a film, and there is - for example - a superb scene where Fausto chases some girls out of a bedroom where they are undressing, then suddenly becomes aware that there is the 'scent of a woman' (Agostina Belli) still in the room. The scene begins playfully, becomes suddenly very intense, then abruptly turns sour.

Saturday 9 July at 10.15 am
LAND OF SILENCE AND DARKNESS (Land des Schweigens und der Dunkelheit)

West Germany 1971 German dialogue, English subtitles.

Fini Straubinger went blind at fifteen and deaf at eighteen, and then took to her bed for thirty years. Now in her mid-fifties, she organizes help and outings for similarly handicapped people in Bavaria. Herzog observes her going about her work.

Herzog is the director of 'Aguirre, the Wrath of God' and 'The Mystery of Kaspar Hauser' (in last year's Festival), 'Even Dwarfs Started Small' and 'Fata Morgana' (in this year's Auckland Film Society programme), and 'Heart of Glass' (to be screened in the Festival on July 20). I don't know how much popular appeal this film will have, but Herzog is one of the most important and original film-makers of our time, and this is a film I am determined not to miss.

Herzog's films are often disturbing; they confront the viewer with passionate questions about human values. Amos Vogel calls Herzog 'the mysterious new humanist of the 1970s'.

To add a technical note: Herzog wanted to develop a very physical and instinctual kind of camerawork for this film. The camera is hand-held, and (according to Herzog) you should be aware of the camera not as an 'impersonal eye' but as the eye of a curious human being, whose physical and emotional responses are reflected in the movements of his camera.

On the same programme:
BROTHER AND SISTER (Ani Imo-to)

Japan 1976 Japanese dialogue with English subtitles

Directed by Tadashi Imai, this story of a family in present-day Japan won the Best Film Award at the Film Festival of India. A girl, Mon, returns from the city to her home in the countryside, pregnant and unmarried. Her refusal to have an abortion is fiercely debated within the family.



Saturday 9 July at 2.15 pm
CHAC

Panama 1974 Spoken in Tzeltal and Mayan dialects with English subtitles.

Here is something really off the beaten track: a film about the struggle for power between the chief of a remote village in Mexico and the mysterious diviner who has been summoned in the hope that his knowledge can end a fierce drought. This strange film should be a 'must', not only for film enthusiasts, but also for readers of Carlos Castenada, and for anyone interested in Mexico and the Mayans.

To quote the director Rolando Klein, (a Chilean who studied film at UCLA): 'Shot on location, with a completely Indian cast, speaking their native dialect, it may sound like an anthropological study of a group of Indians in the South of Mexico. But in reality, "Chac" is a normal feature, with a dramatic plot based on old Mayan legends and current traditions of the descendants of that race.'

'I had a basic script centered around a contemporary village, stricken by a drought, that is forced to revert to its ancestral knowledge to overcome it. I hunted for almost a year, searching for a village that was isolated enough to still hold the Mayan background, but that had easy access by road to allow for the shooting of a film under professional conditions. Finally, I settled on the Tzeltal Indians of Tenejapa, a small village in the State of Chiapas near the Guatemalan border Through the village president, who spoke perfect Spanish, I started recruiting the cast from the local market, choosing from among the people who were willing to be photographed..... Perhaps because most of them had never seen a movie, their purity of mind and unselfconsciousness allowed them to abstract and perform with a kind of natural absorption. We worked on the movement of the scenes for over four months, rewriting the dialogue to their own thinking processes and enhancing it with their own traditions. During that period, I tried to prepare them also for the hardships of shooting a movie.'

Then, in January of 1974, we brought down a crew of 25 and shot for eight weeks on principal photography, and for four extra weeks, with a crew of ten, in faraway inaccessible locations. We were dealing with an Indian dialect and we needed perfect sound on every take because of the impossibility of dubbing afterwards.'

Klein has also spoken of the problems that arose from the disruption of the local way of life by the film: 'Earning good wages, many took to drinking; others could not stand the strain and defected to their hamlets, leaving us with continuity problems.' But thanks to the intense involvement of most of the local people, and the ingenuity of the film crew, the filming was eventually completed.

Saturday 9 July at 5.15 pm and 8.15 pm
THREE WOMEN

U.S.A. 1976

One for the general audience as well as the film buffs. Altman is the director of 'MASH', 'Nashville', 'Images' and a number of other films.

'Three Women'

Often he begins with a familiar commercial genre and gives it an original twist. He has more individuality and a broader range than most American directors, but in New Zealand his work has unfortunately not had the commercial success it deserves, perhaps because its nuances have been too 'American' and too sophisticated.

This film grew out of a dream that Altman had about two young girls who met in a kind of wasteland. The setting of the film is a 'rehabilitation' clinic for old people in the Palm Springs desert area of California. There is a sense of emotional dryness in this clinic, not only among the old patients but also among the young nurses. Millie Lammoreaux (Shelly Duvall) leads a sophisticated but empty life -- a 'thoroughly Modern Millie' unable to find the love that her surname suggests.

Her roommate is Pinky Rose (Sissy Spacek), and her landlady is Willie (Janice Rule) who also owns a decayed amusement park where the local studs come to shoot targets, ride dirt-track motorcycles, and drink.

Altman sets out to explore the lives and minds of the three women, and the forces of American society that their lives reflect. Jack Kroll remarks: 'Like Ingmar Bergman, Altman can evoke acting at its deepest expressive level.' This film - which runs the whole range from comedy to tragedy - also sounds reminiscent of the plays of Tennessee Williams. One critic finds the film 'pretentious', but I note that Andrew Sarris has given it a rave review, and as far as I'm concerned, that's one of the strongest recommendations possible.

Sunday 10 July at 10.15 am
THE TRAVELLING PLAYERS (O Thiassos)

Greece 1975 230 mins Greek dialogue with English subtitles

This complex, slow, four-hour film will certainly provide problems for people accustomed to fast-moving commercial films. But if you have any serious interest in films at all, you must see 'The Travelling Players' because it has become one of the most admired and influential films of the last few years.

'The Travelling Players' (directed by Theodor Angelopoulos) was 'made incredibly under the noses of Colonel Papadopoulos' military police during the recent regime.' (David Perry). It interweaves the events of Greek history from 1939 to 1952 with the adventures of a company of actors who travel through Greece performing a play called 'Golfo the Shepherdess'. The personal lives of the players echo the ancient story of Elektra and Orestes.

Because the film requires some knowledge of Greek history, I shall supply a plot summary:

In 1952, the troupe of actors arrive in Aegion. As they wander through the town (in which preparations are taking place for the election of Papagos), there is a series of flashbacks to reconstruct their own personal histories and also political events since their last visit to Aegion. In 1941, when the Germans occupied Greece, the director of the company was denounced by one of the actors, Pilades (the only member of the group sympathetic to the Nazis), who had been having an affair with the director's wife. The director was executed by firing squad for having



'The Travelling Players'

sheltered some British soldiers. Pilades then became the leader of the troupe.

Elektra, the daughter of the dead man, remained with the troupe, but she planned revenge. During the years of German occupation, she and her sister Chrissothemis followed different styles of life - Chrissothemis was willing to compromise, whereas Elektra remained proud and aloof. (There is a brilliant scene in a hotel room where Elektra humiliates an amorous German soldier.) Meanwhile, their brother Orestes had been fighting in the Greek resistance movement. Returning for one of the performances of 'Golfo', in a town now occupied by the British, he avenges his father by killing Pilades and his mother. He escapes to the mountains but is finally captured by the British and taken to a prison island where he is shot. The theatre company closes down for a while, since Chrissothemis marries an American soldier and two other actors go off to join the left-wing rebels. (After the war, there was a civil war in Greece between the left-wing, under General Markos, and the right-wing under General Papaghos aided by the U.S.A.).

By 1952, the conservatives had won the struggle. In that year, Elektra decides to start up the company again, with her nephew taking Orestes' place.

In terms of style, the film has been compared with Brecht and also with Jancso. (The film includes only 80 takes). Most critics seem to agree that the film is 'an epic achievement', 'a modern Odyssey', 'a masterpiece'.

Sunday 10 July at 3.15 pm
MOSES AND AARON (Moses und Aron)

West Germany/France 1975 German language with English subtitles 105 mins

Not much popular appeal. But anyone interested in Schoenberg's music will be delighted. (Michael Gielen conducts the orchestra and chorus of Austrian Radio, as on the Philips recording of the opera.) And film enthusiasts should be overjoyed to have this opportunity to see a film by Jean-Marie Straub and Daniele Huillet.

The films of Straub and Huillet are among the most important avant-garde films of the last decade, but 'Moses and Aaron' is the only one

that has reached New Zealand. Hundreds of critical articles have been written about their films - 'The Chronicle of Anna Magdalen Bach' (1968), 'History Lessons' (1972), 'Introduction to Arnold Schoenberg's accompaniment to a Cinematographic Scene' (1972), etc. - films exploring musical structure, Marxism, and theories of film-making.

This film version of Schoenberg's opera is another of their experiments in direct sound recording. The film is shot outdoors, in the ruins of an oval-shaped Roman arena in the Abruzzi mountains. The orchestra was pre-recorded, but the singers were recorded live. Jonathan Rosenbaum notes that 'Natural sounds of footsteps, breathing and other movements are beautifully captured along with the music.' The opera is performed in a characteristically austere (anti-De Mille) manner, with every camera movement and composition being carefully thought out, in relation to Schoenberg's original stage directions and the film-makers' own theories of style.

Straub and Huillet were drawn to the opera first by its 'theological' implications - the struggle between Moses (with his pure idea of a God that no image can represent) and Aaron (the practical maker of images). Straub has said that the two men are 'simply two aspects of the same thing', so that what is happening in front of 'the People' is the working out of a dialectical process.

Summary: Act I: Moses receives the summons from God. Moses meets Aaron in the desert. The two men announce God's message to the people.

Act II: Aaron, the Elders, and the people wait in front of the mountain of revelation. The orgy round the Golden Calf. Moses returns.

Act III: Moses condemns Aaron (spoken without music, and filmed in one take).

Schoenberg worked on the opera between 1930 and 1932 but did not complete it.

Sunday 10 July at 5.30 pm
BROTHER, CAN YOU SPARE A DIME?

Great Britain 1974 116 mins

A fascinating piece of social history. Film history, too. It should have wide appeal, though it will appeal most to those who already know

something about the period it describes - the 1930s.

Philip Mora, the director, says: 'The film is an historical odyssey which takes the viewer on a journey through the United States in the 1930s It is compiled with extracts from the feature films of all the major Hollywood studios of the thirties, as well as newsreels, short films, home movies and documentaries.' A lot of it had to be meticulously rescued from nearly wrecked nitrate film stock; a good deal of it had never before been seen; and some of it had not even been printed up from the negative.

The range of material is amazingly wide. The two people who figure most prominently are President Roosevelt and James Cagney, but there are also appearances by Ginger Rogers, Cecil De Mille, Orson Welles, Bille Holliday, Humphrey Bogart, King Kong, and many others.

Philippe Mora was born in Paris in 1949, but since then he has lived mostly in Australia. In 1969, he made 'Trouble in Molopolis,' a 'satirical musical' starring Germaine Greer. In 1973 he made 'Swastika' which used some of Eva Braun's home movies. To gather material for 'Brother, Can You Spare A Dime', he worked with five researchers in London, New York, Washington, and Los Angeles, to examine over 2000 feature films and countless newsreels in the search for 'unusual, original and revealing material.'

Sunday 10 July at 7.45 pm
ILLUSTRIOUS CORPSES (Cadaveri eccellenti)

Italy/France 1976 118 mins Italian dialogue with English subtitles

'Illustrious Corpses' should appeal to anyone who likes a good thriller. Also to anyone interested in Italy, or interested in politics - and certainly also to film enthusiasts.

Director Francesco Rosi has a big reputation overseas but he seems to be almost unknown in N.Z. His film centres round an honest policeman named Rogas ('you ask' in Latin) who sets out to investigate a series of murders of judges. Rogas has always believed in the Legal system, in the possibility of justice, and the possibility of arriving at the truth. As his investigation continues, however, he begins to doubt that justice can ever exist within a system so complicated by lies and political compromises. On one level, the film is a fast-moving thriller; on another level, it is (as Rosi says) an investigation of 'power and institutions'. The film has been compared with American films such as 'The Conversation' and 'All the President's Men'. It is not explicitly set in Italy, and it stars foreign actors such as Max von Sydow, but, in fact, it has a lot of topical relevance to Italian politics.

'Illustrious Corpses' is based upon the novel 'Il Contesto' by Leonardo Sciascia, a Sicilian writer who was recently elected on the Communist ticket for the Palermo City Council. Its main target is a right-wing conspiracy to discredit the left, but it is also sceptical enough in its portrayal of the left to have angered the Italian Communist Party. Indeed, the novel and the film have both been the subject of nation-wide controversy in Italy.

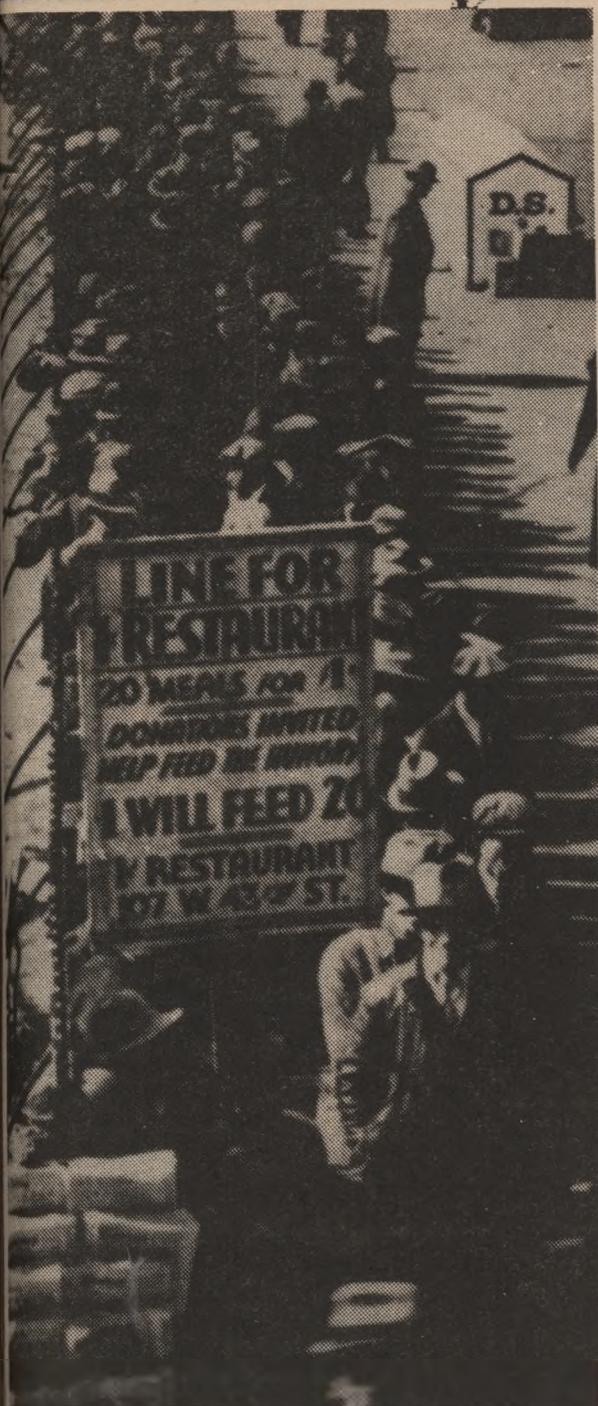
Derek Malcolm remarks: 'It is both an entertainment and a warning, with an excellent central performance from Lino Ventura as the dogged detective, not so very far removed from a European version of Raymond Chandler's Marlowe.'

Rosi was an assistant director on Visconti's 'La Terra Trema' in 1948 and since then has directed 'The Mattei Affair', 'Lucky Luciano', 'Cinderella - Italian style', and others.

Monday 11 July at 11.15 am and 2.15 pm
STUBBY

Sweden 1974 89 mins. English dialogue

The Festival has had difficulty finding good children's films but this year it has come up with a winner - a film about a six-year-old boy so good at soccer that he becomes the champion of the Swedish national soccer team. The film is aimed primarily at primary school children (who will hopefully be having their mid-term break on the day the film is screened). Teenagers are likely to get impatient, but there are some subtle details that adults will enjoy. The film was made by Bo Widerberg (the brilliant Swedish director of 'Elvira Madigan', 'Adelen 31' and 'The Ballad of Joe Hill') and features some excellent camerawork by Ake Astrand, and music by Prokofiev. Strongly recommended for young children and their parents (and for soccer enthusiasts in general).



Brother, Can You Spare A Dime?



'Illustrious Corpses'

Monday 11 July at 5.15 pm and 8.15 pm
PRIVATE VICES, PUBLIC VIRTUES
(Vizi Privati, Pubbliche Virtu)

R 20: Film Festival audiences only
Italy/Yugoslavia 1976 104 mins Italian dialogue
with English subtitles.

Sexually this is perhaps the most explicit film ever screened legally in New Zealand (although it is still milder than some of the films being screened today in overseas festivals: Borowczyk's 'Immoral Tales', Pasolini's '120 Days of Sodom', Oshima's 'Empire of the Senses' etc). Jancso's film is a stylised interpretation of the tragedy at Meyerling in 1889 when two bodies were found in a hunting lodge near Vienna - the body of Crown Prince Rudolph, the only son of the Emperor of Austria-Hungary, and the body of Baroness Marie Vetsera. Was the cause suicide or murder? Jancso suggests that the couple was murdered by the Emperor because of their rebellious political views.

The Prince is portrayed as a hippie of the 1880s, choosing to make love instead of war, and hilariously disrupting the military discipline of the soldiers sent to arrest him. Sex for the Prince is a political act, since his 'private vices' are designed to provoke his father, the austere administrator of 'public virtues'. Perhaps the film is a 'counter-culture' statement in terms of the current political situation in Jancso's Hungary and other parts of East Europe? (The film was an Italian-Yugoslav co-production, shot in Yugoslavia).

Most of the film consists of sexual encounters, photographed very sensuously with loving attention to details, colours, surfaces, and textures. At times it seems to be little more than a film version of the photos in Penthouse Magazine, but the style of the film has obviously been shaped very deliberately.

The Prince is the aloof master of the revels, conjuring up events which seem as dreamlike as the slow-motion bubbles which float through some of the images.

Jancso seems to be trying to re-shape his style in this film, using a lot of cross-cutting. Some of the editing to music (the music of a brass-band, used ironically, and folk-tunes in German and other languages) is very skilful. Admirers of Jancso's earlier films may be surprised or even dismayed by this one, but the film is likely to be his first box-office success at the Festival.

Tuesday 12 July at 11.15 am and 8.15 pm

F FOR FAKE (Verités et Mensonges)

France 1973 90 mins

A 'must' for admirers of Orson Welles, and for anyone interested in the subject of art forgeries. It should have wide appeal, although the Newsweek reviewer calls it 'D for Disaster' because he considers Welles' film indulgent, conceited and boring. The view of most critics seems to be summed up by Frank Rich's remark: 'Just about everything that is admirable and exasperating about Orson Welles can be found in 'F for Fake' The movie is by turns brilliant, pompous, mischievous, self-obsessed, witty, pretentious and magical.'

It seems that Orson Welles got hold of a documentary made six years ago by Francois Reichenbach about Elmyr de Hory, one of the world's most successful art forgers. Among the people appearing in the film was Clifford Irving, as yet unknown as the forger of the "official" biography of Howard Hughes. To quote Derek Malcolm: 'The spectacle of Irving, the faker, waxing eloquent about de Hory, the faker, was more mischief than Welles could resist.' Welles re-edited this footage in a sly fashion, then built it out to the length of a feature-film by adding other piquant items - anecdotes from his career, a scene involving a pretty girl and a concealed camera, a story about fake Picasso paintings, etc. On one level, the film is simply a study of art forgery. On another level it is a shrewdly constructed labyrinth - like a Borges story - which leads the viewer to question the very nature of art and truth. Some of the material in the film was forged by Welles himself.

Film enthusiasts will note that Welles - the most famous 'auteur' - also seems to be questioning the basis of the auteur theory by showing how easy it is to fake an artist's style. But, as a whole, the film seems to re-affirm the auteur theory, since Welles manages to make all this diverse material his own, thanks to some clever editing. Film enthusiasts can have an interesting time pursuing these artistic questions, while the viewer who is not particularly interested in Welles can still enjoy the

Liv Ullman in 'Face to Face'

film as an entertaining documentary about the fascinating subject of art forgery.

To quote Jack Kroll: 'F for Fake is a kind of oblique apologia for Welles himself, the artist-conjuror. Like a 60-year-old Puck, Welles glides through the film in magical ubiquity, eating oysters in Ibiza, making a girl disappear in a Paris railway station, pondering the mystery of Hughes in Las Vegas, evoking his own hoax, the "War of the Worlds" broadcast, and meditating on the Cathedral at Chartres'

Tuesday 12 July at 2.15pm and 5.15pm
THE SHADOW LINE

Poland 1976 English dialogue

'The Shadow Line' replaces the film 'Veronique', previously scheduled for this time. This is a fair exchange since 'The Shadow Line' is directed by the great Polish director Andrzej Wajda (known for such films as 'Ashes and Diamonds', 'Kanal', 'A Generation' etc). 'The Shadow Line' is based upon a short novel by Joseph Conrad, and it begins with a brief account of Conrad's Polish background, which was more important to his work than most English readers realize.

Wajda was determined to film the novel as faithfully as possible, so he decided to make the film in the English language, with a cast mostly of English actors. Wajda said he was attracted to the novel because it was a story of 'moral initiation' and seemed to sum up Conrad's central moral ideas. Also, the director was eager to work on 'a sailing vessel of those times', filming life at sea as authentically as possible. The filming took place on an English three-master named the 'Regina Maris', with the



shooting going slowly because of storms at sea. The film is so new that I have not been able to find any reviews, only some production facts, but Wajda can be relied upon to produce a powerful film.

Wednesday 13 July at 11.15 am and 8.15 pm

FACE TO FACE (Ansikte mot Ansikte)

Sweden 1975 136 mins. Dubbed version? (The Festival hopes to get a subtitled version, but the version dubbed into English may be the only one available).

Bergman enthusiasts describe this film as brilliant and gripping, while unsympathetic critics describe it as pretentious and depressing. If you've seen other Bergman films such as 'Scenes From A Marriage' or 'Cries and Whispers' you'll know by now which direction your own response is likely to take.

Like 'Scenes from a Marriage', this was originally a five-part television series, filmed in close-up television style, and now condensed to the length of a feature film. Before beginning the film, Bergman gave this statement to his actors and film crew:

'Dear Collaborators: We are getting ready to make a film which, in a certain way deals with an attempt at suicide. In fact it deals ("as usual" I was going to say) with Life, Love and Death. Nothing is more important than these three elements. We are always preoccupied with them, thinking, caring about them, in order to be happy.'

'If I was asked why I'd written the story I couldn't honestly give a precise answer. For some time, I've lived with a kind of anguish which has

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of the police and the stringent tax laws of a society in which Bergman was already paying 80% of his income in taxes.

After emerging from hospital, Bergman (who denies the charge of tax fraud) has apparently gone overseas and is not yet ready to return to film-making.

Wednesday 13 July at 2.15 pm and 5.15 pm
DEATH OF A GUIDE

France 1976 100 mins. French dialogue with English subtitles.

A mountain guide and his daughter's fiancé set out to climb an unconquered peak. We watch the reactions of the local community and the news media when the climbers fail to return. One critic describes the film as 'one hundred minutes of sheer suspense' as it follows the efforts of the search party and the investigation into what happened.

The director, Jacques Ertaud, has been making films since 1946, specialising in climbing, underwater, and other sports subjects. He has made dozens of films for television but this appears to be his first fictional feature-film. Because it is rather recent, I could not find much information about it, but it sounds like a well-made drama - not a major film but an exciting story that will hold the viewer's attention, particularly if he or she is interested in climbing.

The director and actors worked in very dangerous conditions ('on the Western face of the Drus and the South face of the Aiguille du Midi') in order to give this film an extraordinary realism.

Thursday 14 July at 2.15pm and 5.15pm
EADWEARD MUYBRIDGE, ZOOPRAXOGRAPHER

U.S.A. 1975 60 mins

In 1872, an English photographer living in the USA invented a method of recording movement which he called 'zoopraxography'. He set up 24 still cameras, aligned and operated by trip-wires. This enabled him to photograph a galloping horse and to prove that there are moments when a horse has all four legs off the ground. In 1880, he developed a machine - the 'zoogyroscope' or 'zoopraxiscope' - to project his series of photographs. Some historians regard his 1880 screening as 'the first motion picture presentation'.

By 1885, he had assembled a kind of encyclopedia of motion: men and women, animals and birds.

In recent years, there has been a revival of interest in Muybridge's work. We can relate it now to 'Nude Descending A Staircase' and the other Futurist paintings; and we can see Muybridge as one of the pioneers of film-making. Some of his photographs now evoke a curious pathos, or a Surrealist quality. Director Thom Anderson (associated with Animation Workshop of the UCLA Film School) has helped to strengthen this new interest in Muybridge's work by making an unusual and thoughtful film about it. He spent years painstakingly assembling and animating Muybridge's sequences so that they became true 'motion pictures'.

According to one reviewer, Anderson is 'an intellectual film-maker with a philosophical interest in his medium'. He also has 'a perverse sense of humour reminiscent of such theorist film-makers as Herzog or Rivette ... You can hear him laughing between the lines'.

On the same programme:
MAYAKOVSKY LAUGHS (Mayakovsky smejotsja)

No age restriction

U.S.S.R. 1975 85 mins Russian dialogue with English subtitles.

Mayakovsky is a great Russian anarchist poet who died in 1930. (Some New Zealand poets have recently paid homage to him). 'Mayakovsky Laughs' is an attempt by Sergei Yutkevich and Anatoly Karanovich to recreate the spirit of his work in the form of a film. The film is zany, free-wheeling, and very original. To quote Ken Wlaschin: 'the core of the film is a retelling of Mayakovsky's marvellous satire 'The Bedbug', a kind of Keystone Kops tale about a decadent young guitar-playing worker (Prisypkin) trying to cash in on the Revolution, and marry a rich middle-class girl.' The film is a wild mixture of live action, cartoon, puppets, and documentary material. The final section of the film (animated in a style akin to 'The Yellow Submarine') adds some scenes in the 1970's to Mayakovsky's original ending.

This film should appeal strongly to film enthusiasts, art students, and anyone else who enjoyed the wilder episodes of Monty Python.

THE DEVIL'S PLAYGROUND

Thursday 14 July at 11.15 am and 8.15 pm
R 13 unless accompanied by parent or teacher
Australia 1975 107 minutes

This should be a high priority for everyone. I would recommend it strongly both to casual viewers and to film enthusiasts. The only people who may not like it are those who will be embarrassed by the frank dialogue. With its intelligent script, good acting, and beautiful camerawork (by Ian Baker), this Australian film has enjoyed great success both in its own country and in Europe. It is probably the most sophisticated and artistic film to emerge from Australia.

Director Fred Schepisi has reconstructed his own boyhood experiences in a Catholic college-seminary. The year is 1953, and 13-year-old Tom Allen (played by a talented boy named Simon Burke who was first spotted by the director's wife in the foyer of a Sydney theatre) is undergoing preparatory training to enter the teaching order of the Marist Brothers. The film takes an amused but sympathetic look at the emotional and sexual life of Tom and the people around him (both boys and priests).

Schepisi has said: 'What I wanted to do was to show that religious people were human beings for starters, that they had the same problems as everybody else, and that they shouldn't be regarded as crutches for the rest of us. I wanted to talk about puberty and what it meant to people undergoing it, and about censorship and how it created a desire for the very things it tried to protect us against.'

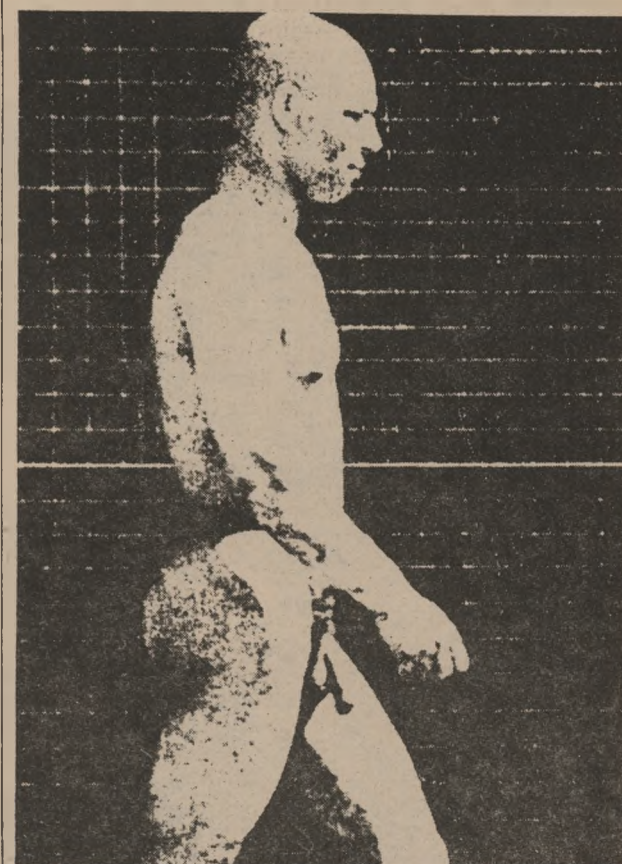
Schepisi does not agree with critics who suggest that he has made an anti-religious film: 'I'm often accused of not showing the special gratification these people get from a religious experience. My answer is that it is there, but it is an impossible thing to show.'

The school in the film is a 'juniorate', a type of farm boarding school, which used to be operated by the Marist order for boys of 12 or 13 who already believed that they had a 'vocation'. Letters were censored and visits restricted. The boys were kept busy because 'an undisciplined mind is the devil's playground.' Some aspects of the film (such as the great sermon on Hell, delivered in the film by novelist Thomas Keneally) are reminiscent of Joyce's 'Portrait of an Artist as a Young Man'.

Schepisi had difficulty raising the films \$300,000 budget. He persuaded forty individuals to invest \$1000 each and obtained \$100,000 from the Australian government, but had to earn the rest himself, by working on commercials 15 hours a day over a long period. Fortunately the film has been a big box-office success.

Friday 15 July at 11.15am and 8.15pm
FOX AND HIS FRIENDS
(Faustrecht der Freiheit)

West Germany 1975 123 mins



'Eadweard Muybridge, Zoopraxographer'

apparently no cause. It's like having toothache with the dentist unable to discover the cause.... After having diagnosed my feelings, and arriving at various conclusions, all unconvincing, I decided to free myself by a minute enquiry into the problems of someone else in anguish. It might help me to understand better my own pain. I discovered parallels in our two cases, although (hers) were more grave, more painful and more unhappy, therefore more clear than my own.

'And so, the principal character of our film began to take form. A disciplined, balanced and capable person, one highly qualified professionally, a woman strengthened by a vocation, comfortably married to a gifted colleague, a woman surrounded by what have come to be called the good things of life.

'It is her brutal depression and her return to life that I have tried to describe. I have also been able to show, with the information at my disposal, the causes of the disaster as well as what she might make of her future.'

The role of the woman - a psychiatrist - is played by Liv Ullmann.

To add some recent news about Bergman: 'Face to Face' was released in 1976, a year after 'The Magic Flute'. Soon after Bergman completed 'Face to Face' he was picked up by the Swedish police and accused of not paying tax on all his income. His apartment was searched, his passport was confiscated, and he was threatened with a court case that could result in two years in jail. Three days later, the 57-year-old director suffered a nervous breakdown and went into hospital. Two theatre productions had to be cancelled, together with plans for two films (one of them a collaboration with Fellini). The Bergman case created a storm of controversy in Sweden, since it highlighted the rough methods

The film 'concerns a homosexual ('Fox', played by the director, Rainer Werner Fassbinder) who becomes the sacrificial lamb of the corrupt rich. The original touch in this instance is that the homosexual is a 'proletarian' employed at an amusement park. He is lucky enough to win 500,000 marks in a lottery, and becomes the consort of a young man whose family owns a bindery that is on the brink of bankruptcy. It is saved by the proletarian's willingness to invest his winnings in their business. Sincerely in love, the guileless youth is treated first with an education which includes an expensive sports car, clothes of high fashion, holidays in sumptuous resorts - all of which is paid for with his own money. He nevertheless finds himself embarrassing his partner and his partner's parents by his uncouth table manners, and his plebeian conversation. When the bindery business goes bad again he is fleeced of all he has'. (The Nation)

Fassbinder is one of Germany's leading film directors. This film (his 19th) is said to be closer to the artificial style of 'The Bitter Tears of Petra von Kant' than to the more realistic style of 'Fear Eats the Soul'. Fassbinder's films are slow and heavy-handed at times, but rich in expressive details and sly nuances. His style owes a lot to traditional Hollywood films (particularly those of Douglas Sirk), but this 'Hollywoodese' is so formalized and mixed with irony, that it becomes something original.

'Fox' should be interesting as 'a serious, explicit but non-sensational movie' about gay life (as David Denby describes it). Fassbinder has said that he hopes his films will challenge the prejudices that straight people show towards gay people ('I think that a moment comes when people stop noticing that they're watching gays and then they watch them simply as people'). But, says Fassbinder, this is still secondary to the main purpose of the film, which is a general attack on social exploitation.

In the same interview, Fassbinder commented on the change of mood in the film from 'comedy' to 'melodrama', which had worried some critics: 'There are still comic scenes, once the terror has set in... It's exactly that mixture that keeps the film on its knife-edge, which is why 'Fox' doesn't have any overt rupture in it, as 'Fear Eats the Soul' does.'

Friday 15 July at 2.15 pm and 5.15 pm
JOHN'S WIFE (La Femme de Jean)

France 1974 103 mins. French dialogue with English subtitles

Not a major film, but an interesting one. It should appeal to a wide audience. Made in 1974 it was one of the first of that new genre of films about a woman who has to endure all the problems of being a solo mother, but eventually rises above the obstacles and becomes self-assured and successful. It's similar to 'Caddie' and 'Alice Doesn't Live Here Anymore'.

For 16 years, Nadine has built her life around her husband Jean, and when he runs off with another woman, she is very demoralised. But this is (in the words of Yannick Bellon, the

woman who wrote the screenplay and also directed it) 'a film about a return to life, a rediscovery, a liberation'. Nadine's adventures are full of humour and drama, and there are some lively scenes showing her relaxed relationship with her 15 year-old son Remi. In all, this is a film with a very positive spirit which 'concerns men as well as women' (as its Director suggests).

Saturday 16 July at 10.45 am
KASEKI

Japan 1974 210 mins Japanese dialogue with English subtitles.

At the beginning of the film we are told that Itsuki (the chairman of a Tokyo construction company, brilliantly played by Shin Saburi) is afflicted with cancer. In the course of the film, we watch him come to terms with this fact, and gradually change his style of living. He draws close to a woman (Mme Marcelin, played by Keiko Kishi). The ending of the film is unexpected.

Stanley Kauffmann describes the film as tedious and pretentious, but most critics agree with Penelope Gilliat that the film 'considers death with a majesty of intellect rare in cinema'. The tempo is certainly slow, but 'we are drawn so completely into Saburi's world that we lose all track of clock-time' (Jeanne Miller). The film creates a great depth of emotion without ever becoming sentimental.

The film is director Kobayashi's reduction of his popular 8-part serial made for Japanese television, based on a novel by Yasushi Inoue. The title ('Kaseki') means 'fossil', and the film is full of references to fossils and to stone (suggesting a scale of time more vast than human time). One of the most interesting sequences in the film is Itsuki's visit to France, which enables us to see French scenes and famous works of art in a new way, from the viewpoint of Japanese culture.



'John's Wife'

Saturday 16 July at 2.15 pm
INDIA SONG

France 1975 115 mins French dialogue with English subtitles.

A very slow and strange experimental film, but a very important one. For some film enthusiasts, this will be the most interesting event of the Festival.

The director, Marguerite Duras, wrote the script of 'Hiroshima Mon Amour', then went on to direct several other films (in addition to writing some influential plays and novels). 'India Song' is reminiscent of 'Last Year at Marienbad' but even more extreme in its style. The film is set in Calcutta in the 1930s, with 'elegant Europeans going through a silent choreography of boredom, despair, sexual attraction' (Carlos Clarens). Marguerite Duras tried to create a strangely distracted style of acting by describing everything the actors were doing at the same time they were doing it. Hearing themselves spoken about in this way, the actors began to feel oddly impersonal. 'Working like this is extraordinary' said one actor. 'I had no idea that a cigarette between one's lips could be so heavy, or that a hand could have so much weight.'

Duras's commentary was not included on the soundtrack, but instead a complex musical collage was created of voices and of music (modelled on 'the kind of music you might find at an Embassy party in the Thirties'). The first half-hour of the film 'contains several months of Anne-Marie Stretter's everyday life' leading up to her suicide by drowning. The other hour of the film is a reception at the French Embassy in which time passes in a more continuous fashion.

'India Song' was originally commissioned by Peter Hall as a play, but that version has not yet been performed.

Saturday 16 July at 5.15 pm and 8.15 pm
A WOMAN UNDER THE INFLUENCE

U.S.A. 1974 155 mins

This film should have wide appeal because of its rich human content. But it is rather long-winded and very turbulent, so the viewer should be prepared for a rough ride. Those who enjoyed films like Nichol's 'Who's Afraid of Virginia Woolf', Loach's 'Family Life', Bergman's 'Scenes From A Marriage' or Cassavetes' 'Husbands' will find this one equally powerful. Personally, I'd regard it as one of the main Festival films.

'A Woman Under The Influence' concerns the shrill marriage of a lower middle-class family in California, with Peter Falk as a hard-hat construction worker named Nick. He is unable to understand the growing mental illness of his wife Mabel (brilliantly acted by the director's wife, Gena Rowlands, who has won many awards for this performance).

Several critics say that the film reminds them of the work of R.D. Laing who sees the irrational pressures of family and society as the main cause of schizophrenia. Often the 'mad' person sees the world more truthfully than those around her. Mabel is basically spontaneous and joyful, but only children are able to respond to her on her own terms. Her husband sends her off for shock treatment.

Cassavetes likes gutsy, emotional acting. He gives his actors a lot of freedom to improvise. It's a sad commentary on the N.Z. film scene that a powerful film like this has taken three years to reach us. And we still haven't seen any of the films of Norman Mailer or several other American directors who encourage a similar style of improvised 'psychodrama'.

Sunday 17 July at 10.15 a.m.
THE MEMORY OF JUSTICE

No age restriction
U.S.A. 1976 278 mins. Basically English, but some French and German dialogue (subtitled)

Four hours makes this a long film, but it is a 'must' for anyone interested in politics and political morality. The film is perhaps the best study of Nazism ever made; but it also goes on to consider whether the countries that won the war can be entirely self-righteous.

The director, Marcel Orphuls, points out that 'Vietnam, Algeria, atomic bombs, Stalinism, the CIA, and tortures in Latin America and elsewhere' suggest that 'Hitler finally seems to be, at the same time, the great loser and the great winner of the twentieth century.'

The film is extraordinarily rich in historical material - particularly dealing with the Nazis



John Cassavetes - 'A Woman Under the Influence'

and their everyday lives - and it deserves to be seen by the widest possible audience. Orphul's editing is masterly, and he 'continues to prove himself master of the interview, his calm off-camera presence inspiring his subjects to intriguing self-revelation' (Judith Crist).

The title of the film is derived from Plato's belief that humans in an imperfect world are guided by a blurred memory of ideal Virtue and Justice.

Because Orphul's was pensive rather than aggressive in his approach, his original British and German backers (who wanted Vietnam war crimes to be equated neatly with Nazi war crimes) confiscated the film and re-edited it.

It was only after several years of conflict and litigation that Orphul's was able to recover his film and to release it in its complete form. The result is one of the best films about modern history ever made.

Sunday 17 July at 3.15 p.m.
DUELLE (T'whylight)

France 1975. 120 mins. French dialogue with English subtitles.

Another 'experimental' film, but one that can be appreciated on several levels. You can enjoy it simply as a poetic fantasy, which introduces beautiful goddesses then puts them in a kind of 1930's thriller (whisking them through night-clubs, dingy hotels and dance halls). And it's fun to go along for the ride. But there is also a deeper level of meaning for those who wish to speculate about it.

Jacques Rivette is one of the most thoughtful and 'literary' of the film-makers who emerged during the French New Wave. He has a strong 'cult' following, particularly among European film-makers.

The title of the film is a sort of Joycean play on words. 'Duelle' is the imaginary feminine form of a masculine noun, and 't'whylight' mixes 'twilight' and 'why'. The film sets up an imaginary myth involving two goddesses: Leni (associated with a ghost story) and Viva (associated with a fairy tale - and perhaps also with Andy Warhol's star). The critics have had a field day with the rest of the film's symbolism. Suffice it to say that the film is usually interpreted as a playful philosophical allegory about the medium of film.

Sunday 17 July at 5.30 p.m.
MEAT

U.S.A. 1976 112 mins

This is a particularly good year for documentaries - Wiseman, the Maysles brothers, Orphul's, Welles, Herzog, etc. A strong documentary is just as important an event as a strong feature-film. Hopefully the documentaries in this year's festival will lead everyone to that opinion.

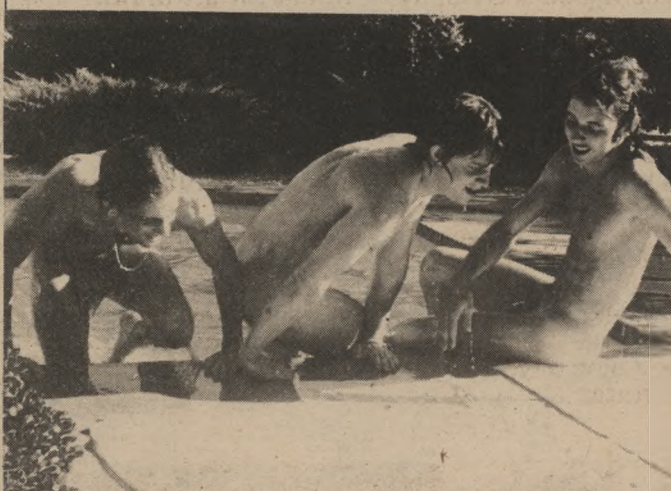
Frederick Wiseman has made a series of documentaries about modern institutions, such as a high school, a mental hospital, and an unemployment office (the film 'Welfare' in last year's Festival). In 'Meat' he takes a detailed look at another institution - one of America's biggest slaughter-houses. He is not trying to make a pro-vegetarian film, merely to take a clear-sighted look at everything that is involved in our society's treatment of animals and in the operation of a capitalist business. (Wage negotiations and executive discussions are observed, as well as the meat assembly-line.)

Wiseman has a growing following in Auckland. Stephen Mamber says of this great documentary film-maker: 'Because there is no voice-over narration in "Meat", some may feel deceived by Wiseman's apparent avoidance of a clearly stated social problem. Yet the surface simplicity of "Meat" should be taken as a challenge. We must see these events through fresh eyes, as if one really had a chance to improve them.'

Sunday 17 July at 7.45 p.m.
THE MOTHER AND THE WHORE
(La maman et la Putain)

France 1973. 215 mins

These 3½ hours of French intellectual bohemia will be seen by some as the best film of the year ('a film so true to the mysterious centre of our lives' - Frederick Tuten) and by others as the worst ('the movie will appeal to people who feel stranded in confusion' - Pauline Kael). Since it was released in 1973 it has



attracted almost as much debate as 'Last Tango in Paris'.

Alexandre (Jean-Pierre Léaud) is a 30-year-old café intellectual who is kept by Marie (Bernadette Lafont), a good-natured and unpretentious shop-owner. A triangle is created when Alexandre gets involved with Veronika (Francoise Lebrun), a girl who sleeps with a lot of men but is (according to Pauline Kael) 'the biggest bundle of guilt ever to be hurled on the screen'. Most of the film consists of the three characters discussing their sexual attitudes and experiences.

The film was not improvised, but Eustache works hard to give it a 'cinéma vérité' style - 'he keeps the framing a little rough and insecure, as if the cameraman were looking for the action, and it took three months of editing to make this film seem unedited.'

Some viewers may grow impatient with this wordy chronicle of Left Bank life, but others will be delighted to have an opportunity at last to see a film often described as 'one of the key films of the 1970s'.

Monday 18 July at 11.15 am and 8.15 pm
A BIGGER SPLASH
R 20 Film Festivals only
Great Britain 1974 105 mins

David Hockney has been an influential artist and key figure in the 'swinging London' scene since the early 1960s. This film was made by Jack Hazan who paid many visits to the artist and his friends over a period of 3½ years. It is an intimate portrait of the artist and the milieu in which he lives - the art scene, the gay scene.

The central action of the film is Hockney trying to complete a portrait of his former lover, Peter Schlesinger. The film combines documentary footage with dream sequences and paintings.. In subtle ways the film attunes the viewer to Hockney's particular way of seeing the world in his paintings.

The film has an obvious appeal for people interested in art, but it also looks interesting as a study of life-styles. If only there were some Warhol films around, it would be a fascinating exercise to compare Hazan's film of Hockney's London scene with Warhol's films of his friends in New York. There are similarities, but American 'Pop Art' (as it used to be called) is basically a very different can of soup from British 'Pop Art'.

Monday 18 July at 2.15 pm and 5.15 pm
LANDFALL

New Zealand 1975 86 mins

New Zealand feature films are so few and far between that it is important that we see and learn from each of them. Paul Maunder, who was working for the National Film Unit, shot this one in 1974 for local television, as a follow-up to his 'Gone Up North For A While' and 'One Of Those People Who Live In The World'. Before he completed it, the NZBC was replaced by two new television channels - and neither channel was interested in screening the film.

To the dismay of those involved in the making of the film, it gathered dust on the shelves of the television channels for two years, until the Film Festival finally persuaded the channels to release it for a Festival screening. On its one previous excursion into the outside world, the film won first prize at the Abu-Shiraz Film Festival in Iran. Because its N.Z. screening has been delayed for two years, the film has lost some of its topical flavour - for example, the references to Vietnam - but it still deserves to be seen and discussed. The film was made at the same time as 'Test Pictures' and there are some interesting similarities (a sceptical view of counter-culture types trying to get back to nature), and sharp stylistic differences. Maunder's strongest points are his seriousness and intense moral concern - you may find his view depressing but at least he was trying to do something vastly more ambitious than most National Film Unit directors.

'Landfall' has the same kind of small-town grimness as the early fiction of Davin, Sargeson, et al. The camerawork is by Lynton Diggle (who also shot Maunder's other films).

On the same programme :
GREY GARDENS

U.S.A. 1975 94 mins

For those interested in documentary films, this will be one of the main films of the Festival, since the Maysles brothers (Albert and David) have a tremendous reputation overseas. A few years ago we saw 'Gimme Shelter', their excellent documentary on the Rolling Stones; but their other celebrated film 'Salesman' appears never to have reached N.Z.

'Grey Gardens' should have a lot of general audience appeal since it is an intimate study of two eccentric elderly women, close relatives of Jackie Kennedy. Marjorie Rosen in Ms Magazine calls it 'A painful but poignant affirmation of life, rich in the kind of psychological drama that the screen rarely probes. It's an experience you feel in your gut.'

Tuesday 19 July at 11.15 am and 8.15 pm
CONVERSATION PIECE (Gruppo di Famiglia in un interno)
R 18 Film Festivals only
Italy/France 1975 122 mins. Probably a dubbed version, although the Festival is attempting to get an Italian version.

Made by the great Italian director Luchino

Visconti at the age of 70, this film has received mixed reviews. Newsweek describes it as 'the crowning achievement of the Master's career' while other critics see it as flawed and sometimes unconvincing. But most critics agree that the film is a memorable one, with strong performances by Burt Lancaster, Silvana Mangano, Helmut Berger and others.

Lancaster is a professor in his 60s, a solitary intellectual who is reluctantly persuaded to rent some rooms to three people who turn out to be wealthy swingers, interested in drugs and group sex. The professor is angry at first, but gradually becomes fascinated.

Eventually he comes to accept even their worst abuses as proof of his own heightened sense of remaining alive.

Visconti has said the film is about the sadness of the gap between generations. The young are 'beautiful', 'corrupt', yet unconscious of their own corruption. Edward Behr says: 'In Visconti's hands, what starts out as a sordid little tale becomes a symbolic vehicle illustrating our moral decay.'

Tuesday 19 July at 2.15 pm and 5.15 pm
SUMMER GUESTS

West Germany 1976 'GA' Certificate 115 mins
German dialogue with English subtitles

A film that should have general appeal. It is a free adaptation of a play by Gorky about a group of 13 well-to-do but bored people, idling away the summer months at a country dacha - a portrait of the upper level of Russian society at the turn of the century.

This is the first film by Peter Stein, director of the celebrated Berlin 'Schaubuhne am Halleschen Ufer' (Theatre on the Halle bank) - which is (I think) the same company that provided the cast of Rohmer's 'The Marquise von O.'

Wednesday 20 July at 11.15 am and 8.15 pm
HEART OF GLASS (Herz aus Glas)

West Germany 1976 94 mins

Some of my comments about Herzog's 'Land of Silence and Darkness' (July 9) are relevant to the same director's 'Heart of Glass'. But this film is fiction rather than documentary. It concerns Muhlihas, a legendary figure of Bavarian folklore who has prophetic gifts. He foresees the closing down of the local glass factory. The factory owner has lost the secret formula for making a valuable type of glass. To find it, he is prepared to commit murder in a black magic rite.

Herzog had his actors hypnotised before each scene of the film. He explains: 'I am not doing it in order "to pull puppets on a string". For me the fascination lies in seeing people as they had never been seen before in a film.' Herzog was influenced by a film made in Canada by Morley Markson whose actors were the inhabitants of a mental hospital, and a film made in Africa by Jean Rouch whose actors were drugged.

Under hypnosis, says Herzog, 'each of the people being observed retains his or her identity, only sometimes it is a stylized identity.' He adds: 'The film is meant to be pervaded by an atmosphere of hallucination, prophecy, vision, and collective madness which will reach a climax towards the end of the picture.'

Wednesday 20 July at 2.15 pm and 5.15 pm
MONTREAL MAIN

Canada 1974 88 mins.

'It is a sensitively-handled tale of friendship between an artist who's getting nowhere at the age of 28, and a 13-year-old boy who hangs around arcades and peep shows.' (Les Wedman). 'It traces a sub-culture in a Canadian city, within a free-wheeling group of homosexually-orientated (but not exclusively so) drop-outs' (Brian Baxter). 'In a way, it is just as good as "Death In Venice"' (T. Haslett). 'A cross between Warhol and Cassavetes' (Jay Newquist). The film, it should be said, is a small-budget, occasionally naive, personal work that has rough edges..... But 'humorous and surprising, it's a film which above all lives in its people' (James Stoller).

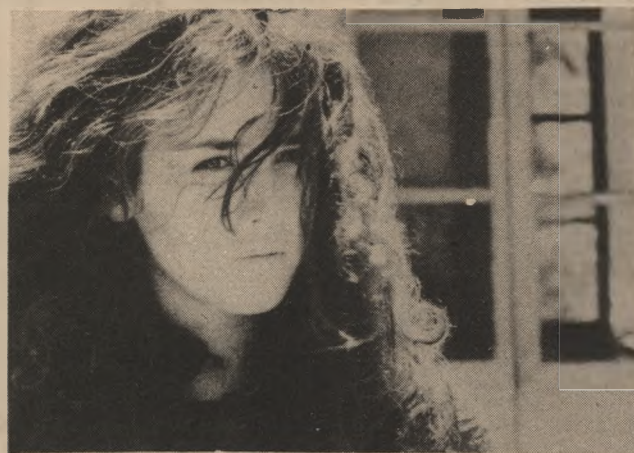
Thursday 21 July at 2.15 pm and 5.15 pm
THE CONFESSIONS OF WINIFRED WAGNER
(Winifred Wagner und die Geschichte de Hauses Wahnfried 1914/1975)



West Germany 1975 120 mins German language with English subtitles.

Winifred Wagner, the English-born daughter-in-law of the composer Richard Wagner, talks freely about her friendship with Adolf Hitler, Hitler's admiration for Wagner and her own search for some lost Wagner manuscripts. The film will fascinate anyone who is interested in Wagner or Hitler, and it's also a rich character study that raises a number of moral questions ('It is easy not to be a Nazi when there is no Hitler around').

Hans-Jurgen Syberberg shot this film over five days, using natural light. The film originally



ran for five hours, but Syberberg later produced this two-hour version. 'Confessions' has been described as 'the most talked-about German film since 1945'.

Thursday 21 July at 11.15 a.m. and 8.15 pm
THE STORY OF ADELE H

France 1975 97 mins. French dialogue with English subtitles (or dubbed?)

The Festival likes to save one of the best films for last. 'Adele H' is one of Truffaut's most successful films for many years. Like 'The Wild Child' it is based on a true story. The daughter of the famous French novelist Victor Hugo kept a diary in code, which was discovered in 1955 (40 years after Adele's death) by an American professor named Frances Guille. Truffaut was fascinated by the published diary and asked Ms Guille to help him convert it into a script. The film is the story of Adele Hugo's unrequited love for a shallow seducer. Her passion gradually slides into madness. Truffaut says: 'I don't know why I have made a film like this - a film so sad Almost the whole film is shot in interiors. It's a film about claustrophobia, loneliness and passion.' Yet Pauline Kael (who describes this as 'the only great film from Europe I've seen since "Last Tango in Paris"') regards it also as 'a grand-scale comedy'.

She adds an interesting comment about the two central characters: 'Adele's unshakable conviction that this one man is the only man for her, may be woman's inverse equivalent of the Don Juan, forever chasing. Woman's mania transcends sex; the male mania centers on physical conquest. The woman values the dream of what she's almost had, or what she's had and lost; the Don Juan values only what he's never had.'

Isabelle Adjani's performance as Adele is so powerful that she seems 'destined to become one of the big stars of the Seventies.' The moody colour photography ('dark and luminous like a Gericault') is by Nestor Almendros, who also shot 'The Marquise von O'. Some viewers may grow impatient with this film devoted so single-mindedly to a sad, romantic passion, but most will be fascinated by it.

DAVID

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DAVID MERRITT

Executive is surely there to provide leadership and the position of President in this role is crucial. I feel that the time has come for AUSA to strengthen its existing lines of communication with students and to start initiating (through SRC) campaigns which will benefit the majority of students.

The Association needs to build up active political interest.

Education is the one main issue that directly affects students and so therefore must take first place in the activities of the Association. The question of "why be assessed" has been much neglected in past attempts to mount an assessment campaign. Instead of assessment for purposes of highlighting weaknesses and improving the learning process, we have a system which, above all, is designed to rank students and to weed out those who do not make "the grade".

Class reps are the key link between the Association and its members. If AUSA is to ever succeed in truly representing students on assessment, then feedback is crucial. Some suggestions to streamline channels of communication are -

- * Class reps must know when they fit in, what their responsibilities are.
- * A handbook for Class Reps.
- * Regular Reps meetings will make the Reps accountable to the Association through SRC.
- * A monthly newsletter to keep Class Reps in touch with developments on the assessment front and enable them to talk to students more knowledgeably.

Hand in hand with the building of the Class Reps system goes the overall push for fairer assessment. The two hinge on each other. The Association is in a position to help provide better (ie educative) assessment alternatives with the help of NZUSA.

Since the introduction of the so-called STB, the real value of the Bursary has dropped something like 40%. Students living in hostels and those living in the same area as their parents have been particularly badly hit. The pressure from last month's bursary march is going to have to be kept up on the Government until we get a realistic C.O.L. increase. Tying the STB to a price index is badly needed to ensure that disadvantaged students can stay at university. Women are disadvantaged by lower income in holiday employment and students from working-class backgrounds are constantly pressured by lack of funds.

This has got to the stage where, in a so-called "welfare state" there is unequal opportunity for people in the lower income brackets. I believe that University education should not be a privilege of the select few alone.

45% of the intake of overseas students was cut in 1977. It seems that the National Government is more concerned with "aiding" Malaysia and Singapore with half of our armed forces providing training for countries which have very little opportunity for Tertiary Education.

The Association has in the past taken a firm stand against any moves by the University to limit students enrolling for courses based on strict academic criteria. U.E. must remain the basic entry qualification to University for any student. The University has turned a blind eye to the problem of planning for roll increases, and the quality of the education we receive has suffered. Things like a growing staff/student ratio and overcrowded lecture theatres are a direct result of their lack of foresight.

With the political situation as it is, it is necessary to have a strong NZUSA to represent constituents on a national level. Individual Students' Associations can not expect to wield the same kind of muscle as NZUSA has done in the past. AUSA's contribution to NZUSA has been well below par. AUSA officers have shown a rather negative attitude toward the political activities of NZUSA and this cannot be allowed if we are to have a strong National Union.

SRC next year will draw in more students to provide the leadership and interest in the affairs of the Association. I'd like to see the President and Executive making regular reports to SRC and constantly seeking guidance from students. It is unfortunate that in the past, instead of actioning good policy SRC has taken the easiest way out money. I hope this trend will settle down.

As for Exec, there is a need now to set priorities for the year's actions, things which are beyond the normal yearly task of a Students' Association. Executive needs these priorities if it is to break out of its administrative role and work all year on things that will benefit the broad mass of students. Reports on these priorities and their action go to SRC at regular intervals.

The involvement of an AUSA President must at all times lie with students and not with the University bureaucracy. I aim to free much of this time involved in administration.

Clubs and Societies are essentially the backbone of a successful social and political life on campus. Facilities such as the Maid, the cafe and the new Gym can all be better utilized than at present and we must be careful that the administrators do not get too divorced from the mainstream of student social and cultural requirements. Again, our clubs and societies must be given every encouragement to use these facilities something that is not being done at present.

MERVYN PRINCE

The primary reason for coming to University is to become educated in your chosen field. This can and should also become the time when one tests out one's morals and prejudices in the face of major current issues in society. On this basis I will support forum and S.R.C. which are excellent avenues for enlightenment on campus.

I have found from past experience that one cannot work part time and give one's fullest to study. For this reason, I will push the standard Tertiary Bursary so as to provide students with a liveable income whilst at University. I am fully aware that it is election year next year and unless our demands are met, I will encourage strong action to be taken, not only in Auckland but on a national level.

There is at present much excellent work done by our class reps and co-ordinators on our assessment systems. I will be listening closely and acting upon the advice of all persons involved, thereby strengthening the present network with positive feedback.

The welfare of the students, individually and collectively, will, hopefully, take up the majority of my time as president. My goal being to make this campus not only a place to study but one where study is enjoyable. This can be done by co-ordinating intra and inter-faculty activities through the various executive portfolios. I will see that next year our Gym complex and Maidment Arts Centre are well through their teething problems and humming with student involvement.

The clubs and societies involve two thirds of the students and are one side of varsity life that can never have enough encouragement. The more time spent on campus activities during day and night by the various clubs, then the richer the whole of campus life becomes.

The cafe and surrounding complex is a central feature and is necessary to satisfy an obvious need, but its running is the responsibility of a professional person. The direction I will take on present negotiations will come from students and through executive.

I have not stated my view on many burning issues to certain groups, but that does not mean I am unaware or will neglect them. It is my hope and aim in my term as President to make Auckland University into a strong entity, yet a humane and enjoyable place to study.

JANET ROTH

My presidential campaign, therefore, revolves around the need for an Association which is in touch with the interests of students, which will take up these issues as demands, and organise students to take action for their own advantage.

The Government's inaction on providing a living bursary means that the Association must continue to take our needs to the public through such actions as the Bursaries March on June 15, in which 2,500 students participated. Such a bursary is needed to open up access to a tertiary education for all those who want it, rather than only those whose parents can afford it. This is especially true for women who face additional barriers to higher education such as lower holiday earnings. 20% of first year Arts enrolments will drop out this year because they can not afford to continue their studies.

This campaign must be tied to the fight against education cuts being waged by other teacher and student unions in New Zealand. We must demand the restoration of the Government research grants. We must oppose the cutbacks in Library services (the University is proposing a 50% reduction in magazine and journal subscriptions). Our education must not be allowed to deteriorate or our opportunities diminish. We must oppose the continuation of the process of limiting enrolment in certain faculties because of the lack of finance and staff. We must call for the restoration of departmental services (e.g. the closed Anthropology Department library)

and oppose the illegal imposition of Xerox fees.

To do all this requires a president and an association that will involve students in the process of decision-making and action.

Such an Association, with an informed and active membership, will be able to make its views felt throughout society. The policies of the present government with its attacks on civil liberties and living standards must be stopped. The association can play an active and leading role in the campaign to do this. We must fight to stop the Royal Commission report on Contraception, Sterilisation and Abortion becoming law so restricting a woman's right to choose. We must oppose the subdivision of Bastion Point and call for the returning of the land to the Ngati Whatua. We must demand an end to the racist harassment of Pacific Islanders and call for a total amnesty with the right to free immigration. We must defend the union movement's right to free bargaining including the right to strike.

One of the most vicious parts of the Government's cutback philosophy has been the restriction imposed on our educational aid to "developing" countries. The Government has imposed a 40% cut on the entry of overseas students. It has established a 2-year probationary period on overseas students who marry New Zealand students. It resists the right to permanent residence and political asylum. The discriminatory LATOS tests continue to apply. All this goes on while the New Zealand Government maintains a military commitment to the dictatorial regimes in Malaysia and Singapore. This points to the need for the Association to take international affairs seriously and demand an end to New Zealand military commitment overseas and its commercial, sporting and cultural contact with South Africa.

I am a first year MA student in Political Studies, a member of the AUSA executive, University Feminists and Young Socialists, I have been active in the areas covered in my policy statement and will make sure the Association is also. I you want a President who will listen to your demands and fight for them, vote Janet Roth for President.

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THROUGHOUT our history, Maori land grievances have brought with them a legacy of inter-racial tension, misunderstanding and bitterness on the part of those dispossessed. Most New Zealanders are familiar with the early colonial land grabs. It was an era referred to in a 1909 Parliamentary debate by the then-Attorney-General, Dr Findlay, as a "monument of human greed, perfidy and chicanery." He believed, and even today many New Zealanders would probably concur, that "there are no pages in the history of this country which stand more to our discredit than the pages which deal with free trade in native land." But while many are prepared to admit to the skull-duggery and errors of the past, few will acknowledge that today's Maoris are still the victims of discriminatory land laws. Nor do they see that just as 19th century land alienation had a demoralising effect on Maori society, so too is current land alienation detrimental to future Maori wellbeing and to their identity as a people.

Despite the prominence of the Maori land question over the last two years, most people remain confused and ignorant of the issues involved. To some extent this is understandable. It is a complex, often bewildering area, discussed for the most part in emotive terms, and a subject inadequately examined by the media. The Maori land march in 1975, a highly visible manifestation of Maori dissatisfaction, did little to expose the real nature of the problem. It was a grand exercise in sentimentality, but at no time was the real cause of alienation revealed, or precise demands articulated.

It neither grew out of, nor resulted in, a radical critique of New Zealand, and in particular Maori, society. In the end the movement degenerated into feuding factions leaving the real battles to be fought by militant radical groups.

The history of Maori land legislation is a confusing mass of often contradictory statutes originally forced on the Maori by a land-hungry, European settler-dominated Parliament. The prime aim was to facilitate further alienation of Maori land. The cumulative effect has been to diminish any possibility of the Maori establishing a secure economic base from which to rejuvenate and strengthen their cultural identity. Today, the Maori Land Court operates much as its 19th century predecessor, i.e. to fulfill the intentions of a legislature whose interests rarely coincide with those of the Maori. The emphasis has changed and the tactics are more subtle. Protection for its activities lies not so much in a rapacious land-hungry Crown, but rather the smug, all-pervasive belief in the exemplary nature of our race relations, which effectively prevents critical appraisal of our institutions.

The Maori Land Court was established by the 1865 Native Land Act to administer the individualisation of the communal land titles, itself contrary to the Treaty of Waitangi. The ultimate intention of the Act was succinctly expressed by Henry Sewell, Minister of Justice, in 1870, i.e. "the object of the Native Lands Act was twofold: to bring the great bulk of the land in the northern island which belonged to the Maoris, ... within the reach of colonisation."

The other great object was the detribalisation of the Maori - to destroy, if it were possible, the principle of Communism which ran through the whole of their institutions, upon which their social system was based and which stood as a barrier in the way of all attempts to amalgamate the Maori race into our own social and political system."

The present day intentions of the Maori Land Court have been recast in new words, but sadly the net result of its activity is much the same as the above. Today's Court is no longer concerned with bringing "the great bulk of the lands ... within the reach of colonisation," but rather within the reach of profitable land utilisation. As the present chief justice of the Maori Land Court, Mr K.G. Scott, (recently appointed to head the Waitangi Tribunal) stated in a 1964 speech on the role of the land court, "land just cannot be left to lie idle and neglected. Land must, of necessity, be used to best advantage and it must be made to produce food I fear that the desire and wish of many Maoris to own in severalty, or in common, small, uneconomic and unused lands must be sacrificed for the good of the common weal."

The sentiments of Justice Scott were subsequently echoed in the 1964 Pritchard - Waetford Report, which led to the 1967 Maori Affairs Amendment Act, universally opposed by Maoris. In the absence of development by the Crown, the Pritchard Report saw only three possible alternatives for Maori land: (i) Long term leasing with the Crown converting the small interests, i.e. buying up "uneconomic interests"; (ii)

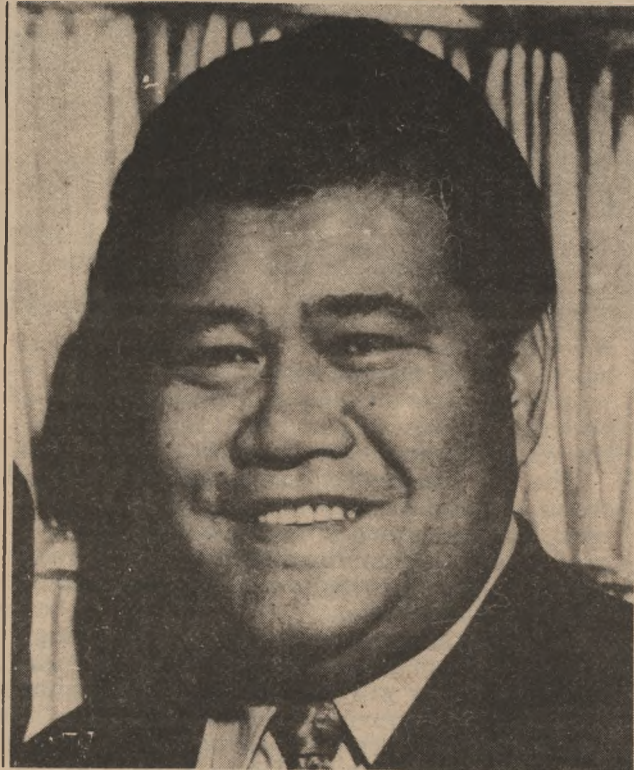
Whose Land...

Preferred Jail To Signing Lease on Land

Staff Reporter
A member of the Ngati-hine Trust told the Maori Land Court yesterday that he would be prepared to go to jail for contempt of court rather than sign a lease the 15,000-acre Ngati-hine forestry company.

They'll fight land order

Maori beneficiaries



Mat Rata - very concerned.

Incorporating and leasing; (iii) Selling.

In an extraordinary passage on relocation, the report concluded that the urban Maori may well prefer to realise their small land interests "in some distant block they will never bother to see again," in order to reduce their mortgage etc. They made no mention of helping the Maoris themselves to develop their land in a manner that is both to their economic advantage and in keeping with their social attachment to the land. Emphasis, as in the 1967 Act, focused entirely on alienation. It offered no suggestions for overcoming one of the fundamental problems of the Maori in developing their land - undercapitalisation.

To ensure that Maori land is "sacrificed for the good of the common weal" the Land Court has a variety of legislation at its disposal, the most relevant being section 438 of the 1953 Maori Affairs Act, the 1967 Rating Act, and the 1967 Maori Affairs Amendment Act.

Section 438 of the 1953 Act empowers the Maori Land Court to invest land in trustees "for the purpose of facilitating the use, management or alienation of any freehold Maori land...."

Once established, a trust consisting of a few persons (not necessarily owners) has sole jurisdiction over a particular block of land owned by, perhaps, many hundreds of people, and may, in some circumstances, be directed by the court to undertake what it considers the most suitable land use, including alienation.

Under the Rating Act, if any rates are outstanding on Maori land, the local county council can apply to the Maori Land Court for a charging

Ngatihine owners apprehensive

Shareholders in the Ngatihine Block, which is proposed for afforestation, meet tomorrow on the Mawhara Marae, near Mawhara, to hear the views of the Ngatihine owners on the proposed afforestation deal on the block. The meeting was resolved unanimously to remove the trustees who negotiated the afforestation deal on the block. The meeting was set up once the Ngatihine Incorporated members of the block have more say in the future of its land. A statement was attended by the MP for Northern M. Rata, has the p.

Ruling On Maori Land Plea

Herald Correspondent

An application by Mr. T. K. H. Hotehene (deceased) asking for termination of the trust order amalgamating lands in the Ngatihine block was dismissed in the Tai Tokerau Maori Land Court yesterday. Judge ...

County councils often have vested interests in ensuring the profitable use of Maori land, in order to increase their revenue. Hence their support for alienation. However, they rarely invoke the Rating Act for this purpose, no doubt because it would be considered politically unwise.

The rates problem is a classic example of the clash of two cultural systems with the weaker minority culture losing out. Rate collection is based on the European notion of individually, or company-owned land which facilitates ease of collection. Blocks of Maori land with absentee owners sometimes numbering in the hundreds don't readily lend themselves to the collection of rates. There is no real structure amongst the owners to ensure payment. The council is under no obligation to notify all owners and will most likely send the bill to whoever happens to be living on or near the land, or to the largest shareholder, who may well be an elder living on a pension with no hope of paying.

The 1967 Amendment Act implemented against overwhelming opposition from Maoris included the enforced transfer to European status of Maori land owned by four or less persons, and increased facilities for Maoris to sell interests in undivided freehold land and transfer shares to the Crown or Maori Trustee. The National Government originally intended to permit free trading in the shares of incorporated Maori land, which would have ultimately destroyed the very concept of Maori land. It was forced to withdraw the proposal, but retained the provision that shares owned by bankrupts in the incorporation were available to the Official Assignee.

The whole emphasis of the Act, despite its stated intention of promoting the effective and profitable use of Maori Land in the interests of the owners, was on alienation. The less than 3.25 million acres of Maori land left today will continue to dwindle against the long term wishes and interests of the Maori. As John Miller, liaison research officer for Te Matikite, has stated, "the struggle of Maori people against Government forces and a bureaucracy antagonistic to the principles and operation of the traditional form of Maori land tenure continues to the present day." One such current struggle is that of a group of Northland-based Maoris over a block of land known as Ngatihine.

VIRGINIA SHAW

Whose Decision?



(Below) Chief Judge Ken Gillanders Scott



The dealings with Carter Holt began in 1971, when Tupi Puriri, on his own initiative, wrote to Carter Holt, along with five other companies, including one foreign company, informing them of the availability of the block for leasing. He had, at that time, no rights over the land whatsoever. Carter Holt had worked out detailed plans for development of the block at least seven months before the formation of the trust. These were then presented to the trustees as a virtual 'fait accompli' by Carter Holt's representative A.N. Sexton.

At the first meeting of the Trust on the 6.4.74, it is recorded in the minutes that the trust was formed to initiate the establishment of an Incorporation, and that "the Secretary (Mr Puriri) is to contact forestry companies to ascertain if they have any interests in forestry in this area." He did not do so, nor did he do so after a second request made at the next meeting. The third meeting was simply devoted to discussing Carter Holt's proposals. Mr Alexander then contacted a second forestry company, Taupo Totara Corp. to see if they had any interest in the land, but the trustees decided not to pursue the matter further and resolved to offer the land to Carter Holt at their fourth meeting in August 1974.

On the 7.12.74, the finalised proposals were put to an owners' meeting where the question of other interests including Northern Pulp Ltd, was raised. The Appellate Court, in a later decision on the case, concluded that 'the owners' res-

(Above) A view looking north-east across the centre of the Ngatihine Block lands.

olution to accept the Carter Holt lease might be read in conjunction with the trustees' undertaking to consider Northern Pulp's proposals before concluding a binding contract'. But, at a meeting a few days before, the trustees had already resolved with Alexander dissenting, to confirm the Carter Holt agreement. On 4.4.75, when the formal lease was produced, Alexander refused to sign.

Alexander appealed against the court's decision to remove him from the trust, and was subsequently reinstated in August 1976. But there was a Catch 22 to his reinstatement. The Maori Appellate Court, presided over by Chief Judge Scott, acting under the powers given it in S438 (5) M.A. Act 1953 to 'confer in the trustee or trustees such powers as the court thinks fit, but subject to any express limitations or restriction....', altered the terms of reference of the trust. It defined the object of the trust as the leasing of the land to Carter Holt Farm and Forestry Ltd, with some modification to the original lease.

Alexander is still refusing to sign, and by so doing is acting in contempt of the court. He had made it clear he would rather go to prison than sign.

The court, in justifying its decision, stated that it is 'anxiously concerned to see that Maori Land in Northland for which no profitable use has been found over the past 20 years or so should be put to advantage promptly both in the best interest of the beneficial owners and of New Zealand generally'. The court was 'not persuaded that the calling of tenders would give, to the owners, social benefits that could not be obtained from the present prospective lessee', ie. Carter Holt.

The court's decision has reduced the trust to a mere rubber stamp committee, and is considered by many owners to have gone way beyond the court's jurisdiction.

A group of disgruntled owners have formed the Ngatihine Objection Committee, to fight the court's decision. They consider it to be a dangerous precedent, that could have serious ramifications for similar future cases. For them, it represents an attack on Maori Civil rights.

In September, 1976, the Objection Committee applied to the Supreme Court for an injunction to prevent the trustees from signing the lease. This was granted to them by Chief Justice Sir Richard Wild.

Then, in December 1976, an application was made to the Maori Land Court by the Objection Committee in the name of one of the owners Te Koha Here Hoterene, seeking the termination of the present trust, on the grounds that the owners were not only not aware a trust had been

THE Maori Land Court is trying to force the Maori owners of the Ngatihine land block mid-Northland to sign a disadvantageous lease with Carter Holt, NZ's third largest forestry company, against their wishes.

Carter Holt stands to make considerable profit at the owners' expense. As things stand, Carter Holt and the Maori Land Court are fast becoming embroiled in what could well turn out to be a political scandal to rival Bastion Point.

The affair began in 1971, when Tupi Puriri, then Bay of Islands County Council Rates Officer, initiated discussions amongst some of the local owners of the 13,626 acre Ngatihine block. Those owners contacted by the Maori Affairs Dept in 1973 - approximately 200 out of a total of 1488 legal owners - expressed general agreement with amalgamation and utilisation. In March 1974, the Maori Land Court appointed a seven-man trust under S 458 of the 1953 Maori Affairs Act. The trustees were nominated by a Maori Affairs Dept. Officer, Mr Bill Kaka, without recourse to a general meeting of owners as suggested in S 438 (1), and included three non-owners. One person objecting to the appointment of a particular trustee was ordered from the Court.

The trustees decided that the land would be developed for saw logging by Carter Holt Holdings, but when the lease was formally put forward, one trustee, Graham Alexander, refused to sign it. The terms of the original 99 year lease were five cents an acre for the first ten years only, and 16 per cent of the stumpage value of the trees when felled. It is important to note that at no point were the options for developing the land put to the landowners themselves, nor have they been since. The court made no effort to contact the majority of the owners many of whom were not even aware they had succeeded to ownership.

At a meeting of the trustees on 4.4.75, it was decided that a meeting with the Maori Land Court would be sought "for guidance". This duly occurred, and the trustees were recommended by Judge Nicholson of the Tokorau district Maori Land Court to make an application to the court for the removal of Graham Alexander from the trust. An affidavit to this effect was presented to the court by Mr Puriri one of the trustees, and in July 1975, he was removed.

Alexander's reasons for refusing to sign the lease, are that at no time were tenders called for from forestry companies other than Carter Farm and Forestry, and that the lease offered by Carter Holt was not, in his opinion, in the best social or economic interests of the owners.

created, but were not consulted. The request was refused. Judge Nicholson, at the hearing, spent sometime attacking the Objection Committee lawyer, Mrs Grey, and Sir Richard, claiming the injunction had been drawn up by a solicitor who knew nothing of the Act, and was granted by a Judge who had no right to enter the arena and had no knowledge of the Act!

In his decision, Judge Nicholson stated that Alexander would be dismissed from the trust if he did not sign the lease with Carter Holt. The court later tried to persuade him to sign.

There have been various informal meetings of shareholders since then. A month ago, at a meeting at Matawai Marae, attended by Mat Rata and some 50 owners, it was resolved unanimously to further seek the dissolution of the trust, and replace it with an Incorporation so that members of the tribe might have more say in the future of the land.

Mat Rata recently said that long-term leases were a constant source of worry to him, and feels that the Ngatihine case has come about as a result of those individuals and organisations involved, acting with complete disregard for the sentiments expressed in the preamble of the Maori Affairs Amendment Act 1974, which he was responsible for. The preamble states that "...it is desirable that there be greater involvement and participation in, and identification of the Maori owners with land development activities..."

He believes that S438 trusts were originally created to deal with land whose owners were mostly unknown. The Ngatihine Objection Committee is now about to make an application to the Maori Land Court asking that a formal meeting of assembled owners be called, for the purpose of discussing the cancellation of the Trust and the establishment of a Maori Incorporation.

The battle is primarily one of jurisdiction, ie: has the Court the right to force its wishes on the Maoris? It epitomises the present lack of safeguards to ensure that Maori land is controlled by, and in the interests of, the Maori owners.

But there are other aspects of the case which are important to note. For instance, the nature of the lease itself. Are forestry companies oper-

ating a twentieth century equivalent of 'beads and blankets'? They are keen to get much of NZ's marginal land in afforestation, hence their interest in Maori land. Much of the land presently being alienated is going to forestry companies on long-term leases, with full government backing. The companies could well be taking advantage of the local owners' lack of education and business experience, to negotiate leases highly advantageous to themselves.

Some would dispute the assessment of Mr J. Groome, a forestry consultant who did a report for the Land Court, that the original lease offered by Carter Holt was 'the fairest available to both parties at the time it was discussed', although it did conclude that 'it has become outdated, to the detriment of the lessors,' and recommended that modifications be made in future negotiations. Carter Holt subsequently modified the original lease, reducing it from 99 to 75 years, plus other minor changes which were deemed acceptable by the court.

Carter Holt's offer to the Maoris was a minimal 5c an acre for the first 10 years only, and 16% of the stumpage value. The proposal also included an offer of prepayment to the owners. Instead of waiting 25 years for the trees to mature before gaining any benefit, the company offered to start making payments straight away. They offered \$10,000 a year, for the first 19 years, and \$50,000 for each succeeding year up to 25 years - a total of \$490,000. The catch is that the Maoris will have to pay interest.

The so-called 'prepayments' are, in effect, just a loan, which Carter Holt will later recover plus 8 percent compounded interest. The interest alone, after 25 years, will amount to \$616,456.29 -- not a bad return on their money.

The forestry companies desire ever more land for their activities, and with the laws as they presently stand, the system is wide open to abuse. Needless to say, these practices are going on with full government knowledge and backing. Mr Venn Young, Minister of Lands and Environment is careful not to mention the term 'Maori Land' when being questioned about forestry. He consistently refers to it as 'private land' beyond his jurisdiction. This perhaps is calculated not to arouse interest from prying liberals.

People must come to admit that there are two cultures in this country, and that both have equal right to exist and develop in accordance with their distinct characteristics. If the Maori allow their lands to dwindle away, or to be taken for 'national development', with little economic or social benefit to themselves, they will ultimately forfeit their identity as a distinct people and culture.

There is nothing more calculated to maintain bonds between people and integrate a community than shared economic interests. It is absurd that the Maori people, as the possessors of some three million acres, much of it that could be either brought into production or developed for a socially acceptable level of tourism, occupy the economic position that they do in our society.

The Maori have been denied the state assistance to develop their once-substantial resources, that have been showered upon European farmers over the decades. They have been badly let down by their own Maori Affairs Department, and by the Maori Land Court which they have always treated with great respect, but which is increasingly removed from, and patronising towards those whom it is meant to serve.

With capital behind them, there are numerous possibilities for the development of Maori tribal resources, ranging from simple kibbutz type settlements which would do so much for disgruntled, underachieving Maori youth, to large scale trusts and Incorporations, investing in mineral and land exploitation and manufacturing.

This would provide the economic base for healthy social and cultural development.

When will the Maori learn that they must unite behind strong leadership, if they are to occupy the place in society that rightfully is theirs? Any attempt to do so will of course be fought tooth and nail by the present government, for as Henry Sewell noted in 1870, the principle of communism runs through the whole of their institutions.

Their numbers ravaged by disease, the Maori only just made it into the 20th century. Unless they begin to fight back, it is unlikely that anything other than 'brown Europeans' will make it into the twenty-first.

VIRGINIA SHAW

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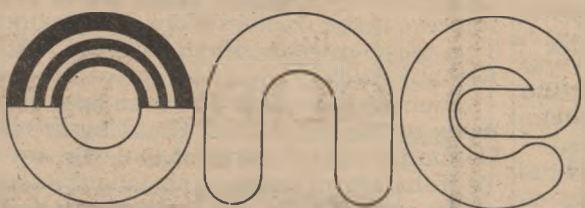
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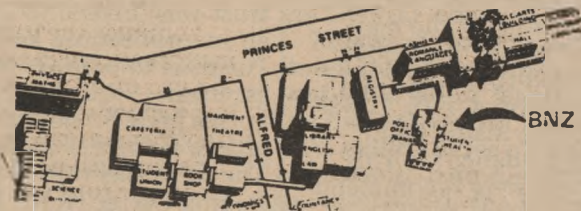
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DON'T put your daughter on the stage Mrs Worthington, Don't put your daughter on the stage!" wrote Noel Coward in one of his inimitably elegant but vacuous comedies. Like so many of his puns and subtleties Coward's attitude toward women on the boards is not condemned as passe, indeed, sexist. The stage is a new medium in the era of feminist collectives and conventions and even traditional theatre reflects, to a lesser extent, the impact of the Women's Movement upon the dramatic arts.

Political theatre is hardly a new phenomenon; its cultural importance was first established in debate between Aristotle and Plato. Since that time political theatre has developed into an art form that incorporates both traditional drama and a sophisticated form of propaganda. Brecht is probably one of the most notable playwrights to heavily emphasise the latter element of political drama in his plays written for performance in factories and union halls.

Feminist theatre, like much street theatre, is not strictly speaking the extension of drama into the field of political enlightenment. Rather it developed from the need to propagandise a political message in a manner acceptable to both participants and audience. Drama, with its tradition of bright lights and coloured costumes provides a vehicle which can avoid the pitfalls of lengthy speeches and the tedium of didactic articles. But feminist theatre is, almost by definition, different from traditional drama; its aims and techniques have created a new form of theatre that barely remains within the confines of the dramatic arts.



The Auckland Women's Theatre Group -

On The Boards

Over the next four weeks Aucklanders will have the unusual opportunity of seeing four productions dealing exclusively with women. On June 24 and 25 the Auckland Women's Theatre Group performed in the Old Maid. The production - 'Backside Story' - is a satirical look at social issues from a women's viewpoint, and is intended as a follow-up to the troupe's successful video-taping of 'Herstory, History or Whostory?' The group first performed in Meyers Park on Suffrage Day, 1975, as an extension of the Auckland Women's Centre's activities. The following year they came together again for a performance to celebrate the anniversary of the AWC. Up until this time the group's activities had been only in response to specific issues and events; the decision to videotape 'Herstory, History or Whostory?' marks the beginning of definite organisation into a theatrical troupe. The video-tape was screened in the Auckland City Art Gallery and during the International Women's Day activities and the troupe has also performed during the Radical Feminist Caucus last year. Both productions were compiled by the group as a whole, which numbers about eight women.

The Auckland Women's Theatre Group deals exclusively with feminist issues but Glenda Northey, one of the members, admits that because of the use of dramatic forms they are often unable to go into topics in much depth. This is compensated for, she believes, by the emotional impact of their productions; through satirical entertainment a larger audience, not always converted to a feminist stance, can be reached. The AWTG is not a highly radical feminist collective: 'We are not laying heavy blame or providing solutions. Instead we're hitting for the mid-line.' The response to their performances reflects their moderate stance. Militant feminists tend to find them too conservative, for the uninitiated they are often considered too radical.

The 'other' Auckland feminist troupe are The Muses. Last year several members were involved in Christchurch's Backstreet Theatre, which toured parts of the South Island with a show (designed for the most restrictive facilities) to publicise feminist issues. With personnel changes they re-formed with the purpose of performing one show - for the United Women's Convention this year. As with AWTG the response to their performance in Christchurch has prompted them to repeat the show in Auckland at the Centennial Theatre on July 2, to coincide with a lesbian conference.

Like the AWTG The Muses use the dramatic form because 'through theatre we can express everything we want to say much more succinctly'. But although the issues are much the same the Muses use feminist theatre in a far more militant way than the AWTG. Much of their work deals with lesbian feminist issues where performances



Judy Gibson and Evin Heffernan in 'The Maids'

are 'an enactment of my beliefs' as Sandy Hall, one member says, rather than the traditional dramatic adoption of a character role. In fact The Muses see feminist theatre as a new and completely different approach to drama; it is a part of the new women-culture they hope to develop therefore they reject much of the trappings and techniques of stagecraft and acting. Unlike AWTG however The Muses do not allow men in the audience - perhaps an indication of the level of radicalism that persists within their troupe.

Feminist theatre is a relatively new phenomenon although, as a branch of street theatre, the use of drama for didactic purposes is not unprecedented in NZ. Women in theatre, in its traditional form, are however in an entirely different situation from performers of feminist theatre. From the women who act in amateur productions at places like the New Independent to the most polished of professional actresses there is a common link and only rarely is it one based on feminist principles. 'The play's the thing' and traditional actresses are involved in an art form where unless the script is politically orientated they have little chance of expressing their own opinions.

Theatre Corporate is a professional theatre which has produced a significant number of political plays, including Brecht's 'The Mother',

one of the original street theatre productions. This month they are putting on 'The Maids' by Jean Genet, a controversial piece if only for the fact that it was originally written with the intention that the parts of the three women involved would be played by men in drag. It would be pushing it to suggest that 'The Maids' story of two sisters rebelling against their mistress who works as a high class prostitute, is in any way feminist; Genet is certainly not a women orientated playwright. Nevertheless the choice of this play by the three Corporate actresses and their director, Roy Patrick, was determined by one of the few discriminations against women that exists in the theatre. There are far too few female parts, presumably due to the proliferation of male playwrights and the search for a play needing only three actresses was severely limited by this.

For July, also as a workshop production, a group of active Theatre Corporate members are compiling a show on the exploitation of women. 'Adam's Rib' is, rather ironically, being put together under the guidance of Roy Patrick, one of the stronger feminists involved. He insists that it is 'not fiercely anti-male or militant' but rather, a light-hearted survey of the subjugation of women from Biblical times through to the present day. Although the issues are related to feminism, few in the cast are actively involved in the Women's Movement. Rather they see themselves as actresses involved in a play inclined toward feminist ideas and react accordingly - as actresses, rather than, in an emotional sense, as women.

Just as it is virtually impossible to pigeonhole an entire sex, it is equally unfair to attempt to do so with the dubious premise of 'women in theatre'. According to theatrical tradition women involved in theatre are actresses, playwrights, stage designers and so on, but their involvement is dependent upon their talent in the field rather than their sex. In 'women's theatre', more aptly named feminist theatre, the stage is yet another medium through which ideas can be channelled to an audience; feminist theatre does not involve acting in its usual sense but a pure conviction to the message.

LOUISE CHUNN

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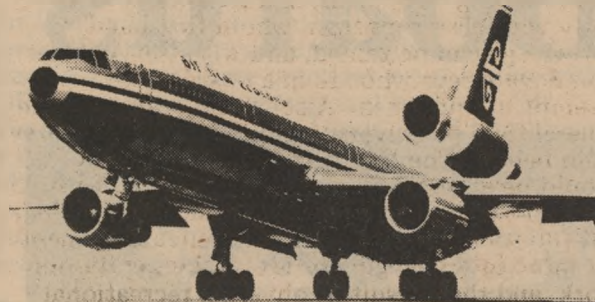
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Vice-Presidents



JILL FREWIN
ADMIN VICE-PRESIDENT

THE position of AVP is not a well-defined one. As the name implies, a certain amount of administration is involved. Mainly a general liaison with and between Executive members, and certain mundane activities such as better writing, advertising AUSA activities etc.

But this should occupy only a minor amount of an AVP's time. The AVP should function as a "general" exec member covering a wide variety of association activities.

As AVP I would like to actively work in four areas while still giving this general coverage.

I would like to continue my involvement in student welfare and consequently would be pressing for expansion of and addition to the existing welfare services. I want to see Student Health's trial period of free medical care for all students made permanent.

Education will be a big issue next year. Apart from the assessment campaign which I will be actively involved in, bursaries will again be a very important issue as it is an election year. We must push all out for improved bursaries for the next three years.

My other two areas of concern are somewhat interwoven. SRC is now an open body, and by widening and strengthening it this body can become a major channel for increasing student involvement in the association. SRC should be made a stronger force in the directing of association affairs and policies. Too many people feel they get little value out of the association. My aim is to increase student participation in AUSA in all possible areas.

Therefore my main concerns are increasing student involvement in AUSA, expanding existing student facilities, and pressing the government for a better deal for students.

NIGEL GOODINSON
ADMIN. VICE-PRESIDENT

There are several reasons why I am standing for the position of A.V.P. Foremost among these, however, is the desire both to involve and inform students to a much greater extent with and of the Association's activities. One of the major failures of the Executive both this year and in



the past has been this failure to inform the people that they represent of its actions and the consequences of these actions, almost as if they were done in 'secret'.

I also believe that much more time and effort should be spent in involving students in the Association's activities and that the Association itself should be more active both in a political and social sense. I think students at large should have the opportunity to say how the Association is run and it is for this reason that I am in favour of increasing S.R.C.'s power and effectiveness as a counterweight to Executive. I believe that the Association has a role to play in society as a

political and social force but that the Association's policy should represent its members' views as closely as possible. Other plans that I have for the year are: formation of a Social Committee to improve social life on Campus; investigations of the possibility of holding a British-style 'Rag Week'; and finally the re-creation of a Liason Officer on Executive to improve Association-student interaction.



CHRIS GOSLING
EDUCATION VICE-PRESIDENT

THE area of education is of primary importance. It is one major area where the Students

Association can achieve concrete gains for its members. As such, the position of Education Vice President should be treated as a full-time one, and this I intend doing. There is little new that can be said in the field of education, I feel I have the experience and knowledge, however, to maintain this area as one of priority, to work with other campuses, through N.Z.U.S.A., in co-ordinating campaigns, and to work consistently with class reps from whom first-hand knowledge can be gained, and with the Association Senate reps who are in a position to attempt to implement Association policy. In the general field of university education, I have three main beliefs. The first is that this education should be a broad, all-encompassing one, with the opportunity for, not only academic learning, but full social development with encouragement for more interchanging of ideas, co-operation in work, and the pursuit of physical, recreational and artistic goals.

This humanising can only come about by breaking down the restrictive structure of many courses, and by easing the burden of assessment which deprives students of time for anything other than academic pursuits.

Also, this sort of university education requires more teaching and less lecturing. It must be established that a vast knowledge of a subject does not make a lecturer a good one. Lecturer assessment is an interesting idea.

My second belief is that if we are to have a basic criterion for University entry, then there

should be no further restrictions in enrolment. I believe the greatest restriction comes before university, for the poor, for women and non-Europeans. The root causes of these problems within our society must be fought to ensure true free entry to university and a right to tertiary education.

For those who get this far, the increasing trend to pre-enrolment and restricted entry are dangerous, and should not be allowed to continue. Overseas students who have the basic criteria should not be restricted by any arbitrary number or percentage. Financial considerations should not be a restriction to university study, students have a right to a living wage, sufficient for them to live independently of their parents.

Thirdly, I believe students are the major force at university. They have the most to gain, and lose by university education. Thus, I believe, that students should have representation in all areas where decisions affecting them are made.

We must have student representation on all academic committees and push for and take up the chances for involvement in structuring courses etc.

These are a general summation of my beliefs, and the aims I will be working to achieve if elected E.V.P. If you would like to discuss them or anything else with me, don't hesitate to call at the Studass Office.

Next Week

NEXT WEEK YOU WILL ALL BE ON HOLIDAY (LUCKY DEVILS) BUT ALL OF YOUR 'UMBLE SERVANTS HERE AT CRACCUM - THE PAPER THAT CARES - WILL BE SLAVING AWAY TO BRING YOU ALL THE LOW-DOWN ON SUCH GOODIES AS THE ARMS RACE, INDUSTRIAL RELATIONS, SNORE IN PEACE (THE GREAT NEW ZEALAND NOVEL), STILL MORE PUNK ROCK, AND WHAT THE EDITOR DID ON HIS HOLIDAYS.

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ADVENTURES OF AARON!



the Percussion of Gums

DIE AMSEL ADRIAN A. MITCHELL.

i could not see it
thrush or blakbird
wallowing in the blue
it fled the clouds

i could not hear it
through the traffic
amidst the leaves
it plucked the sky

i could not feel it
on the wind
in the berried bush
the jilted song

i could not find it
when the streetlights
blinked on

when the city rose
above the night

i could not see it
but the silent flight
wandering to the ocean

HE.... ZACHARIAH BOTTOM

..... looks into her eyes
sees himself in those eyes
that do not see him.
His mirrored thoughts
glisten
as he raises his face to
the one-star sky.
The sun shining, having no alternative,
merely glances with curiosity
at his face then turns to
other things less corporeal.

..... takes off his shoes and
socks now and
shucking off the
bond to EARTH
launches himself skyward,
slowly flapping arms
catch uplifts and
he soars over the city.

Embracing cool concrete
a lifetime below
a question assails
his dreams: which will arrive first ?
Life or Death :
a slow cascando
of pellucid yellows,
the daffodils fall
to cover his
body.

JOHN DONNAN
I am a Jet. I roar for you at midnights...



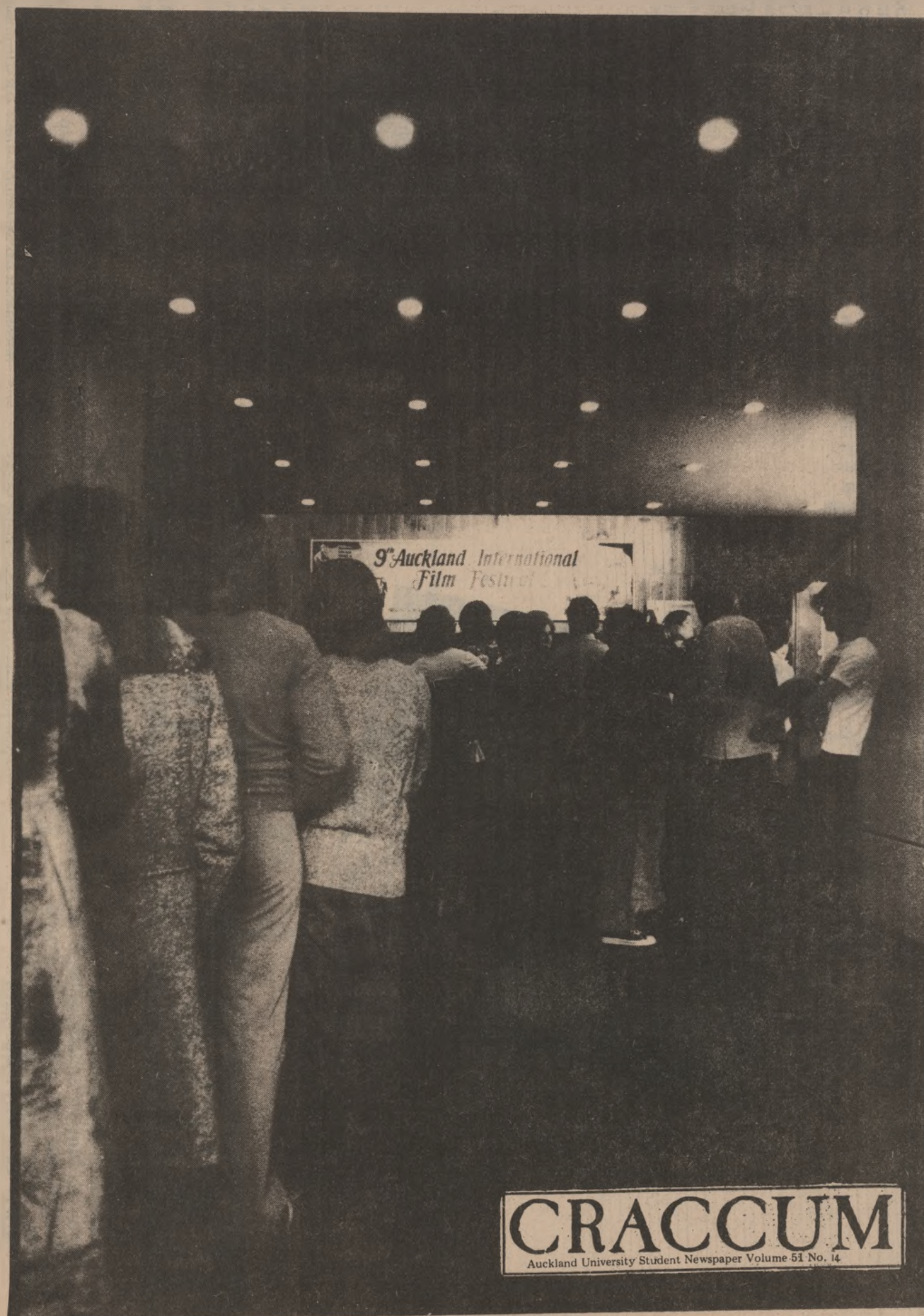
MEN WITHOUT AMNESTY HUGH COOK

They are masters of the smoked-glass stare.
They may be untutored men,
But they are well-versed in the scholarship of pain.
They are descended by lineage of motive
From the Inquisition -
Heresy is necessary to consolidate dogma.
If it will not arise spontaneously,
Then it must be cultivated,
Or rooted out of hiding -
Rumours, bribes, stool-pidgeons and microphones
May prove the most self-righteous deviant.
If all else fails,
Then random truncheons in the street
Will provide the necessary quota.

The law is their sanction:
When that fails, there is still tradition.
Orthodox terror
Is a classical function of the Church and the Party.

They seem remote from other men.
Often they are known only
As blind shadows in the corona of searchlights,
As relentless voices in the hours of delirium,
Or as boots enforcing the rhythm of progress
In the corridors of execution.
Day after day they record, with professional composure,
The autobiography of the scream.

But they, too, are human,
And conscience gives no amnesty.
One weakens, and his treason
Ends in a white arc of agony -
He was too clumsy to escape detection.
Another
Continues at his work,
A white-coated father-figure of calm,
But wakes at night in a sweated bed,
Listening to the silent screams
Shaking his room in the null hours of night.



Andrew Green

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