

CRACCCUM

Warming The Cold War

No I'm not talking about the Horn of Africa, or Cuban troops in Angola or wherever. I'm talking about Thursday June 1 1978. Budget night. A budget that I'm sick and tired of hearing the media, self-named experts and Muldoon call 'generous'. 'You can tell its election year' they're all saying with a little smile, very proud of their astute assessment of the situation.

'A little something for everybody', they say. Well I've had enough of that crap. The 'Little something' for students was the biggest kick in the teeth they have ever received from any government, and I'm braced off with people who haven't really assessed the situation thinking otherwise, and I'm pissed off that the media hasn't considered students important enough to consider their new plight.

But more, much more than that I'm fucked off with a government which has consistently ignored its election promises, ignored the united demands of all educational groups — New Zealand University Students Association, New Zealand Technical Institute Students Association, Student Teachers Association of New Zealand, Post-Primary Teachers Association, New Zealand Education Institute, Association of University Teachers, Vice-Chancellors Committee and all the Universities — for an improved bursary, and in an underhanded manner changed the emphasis of tertiary assistance, and tertiary study itself, by reducing the level of support to where it is not even an effective supplement to holiday earnings, and turning tertiary education into the exclusive abode of those with sufficient independent wealth in their own right.

Although the 1978 Budget is the greatest manifestation of this change of direction, let's not kid ourselves that it's the first. This government, since its election, has continually hedged on even carrying out its basic education policies. It undertook wide scale education cuts in all areas in 1976; it delayed one of its basic policies of placing technical institute students on the same relative level as university students till the 1977 Budget and thus effectively till the beginning of 1978. The last budget finally got rid of the last of these anomalies for 1979, effectively 3½ years after they were first promised; they allowed the bursary level to remain static or rise slightly, effectively losing considerable value; they made no moves towards even a limited removal of some of the anomalies, or abatement, and then, there was the 1978 Budget!

Before we look in detail at the budget and its ramifications let's look at what students have been asking for:

1. An increase in the bursary to a level where no outside support is required other than holiday employment to undertake full-time study.
 2. The abolition of abatement.
 3. Bursaries for full-time students not presently eligible — PhD's, full-time-part year courses.
 4. The indexation of the Bursary.
 5. Extra assistance for those on costly courses.
- Those were students' basic demands for changes in the bursary system.

The 1978 Budget took no recognition of these whatsoever. It was a further step in this governments downgrading of the nature of education in this country and educational opportunity. But it was more than the simple laissez-faire attitude and non-existent action we have come to expect, the Budget provisions were calculated as an actual attack on student incomes, rather than the more subtle erosion of the past. The provisions of the 1978 Budget will mean that not only will students be in a worse position than the year before, but in most cases STUDENTS IN 1979 WILL GET LESS CASH IN THE HAND THAN IN 1978. The effects of inflation don't even bear thinking about.

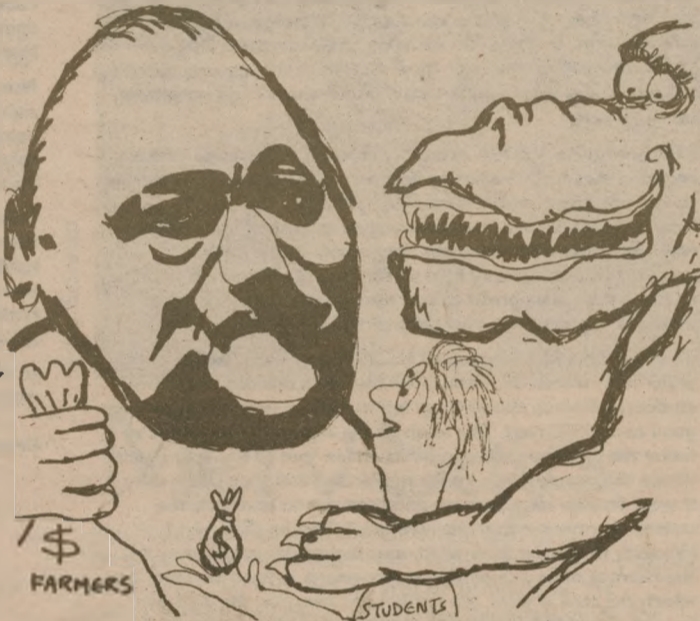
So we return to the title of this article — the governments cold war attacks on tertiary students have turned into strong premeditated action.

Okay, enough of the rhetoric let's look at exactly what was in the budget: Page 31 'Increased assistance is to be provided for tertiary students. The tertiary bursary will be increased by \$2.50 per week for years one to three and by \$3.00 per week for the fourth and subsequent years, as from the first term in 1979. Technical institute students studying part time towards recognised courses may also qualify for fees bursaries from 1979.'

All pretty straight forward. The bursary cheque you draw next year will be higher than this year. Not a

substantial increase. Probably not enough to keep up with inflation in most cases. Pretty poor when you consider it was meant to be a 'generous, election year budget'.

There was no move to abolish abatement (although the govt. takes the view that by increasing the abated and unabated bursaries at the same rate the percentage difference is reduced — a pity percentages don't make any difference to the cost of milk and bread) or even any of its more outstanding anomalies (orphans etc). Bursary provision was not extended further to other groups, despite obvious cases of hardship and anomaly. The bursary was not tied to the cost-of-living. Oh well, how much can you expect?



Unfortunately we can't stop there; there are a couple of other juicy bits in the budget. Page 37 'All taxable income up to \$4,500 will be taxed at 14½ cents in the dollar. In addition to these rate changes, the present personal rebate will be abolished. The effect of the rebate has been that no individual currently pays tax on his or her first \$816 of annual income. The tax payers who benefit most from this are part-time workers Typically these low-income earners are supplementing another primary source of household income, either a husband's income, a social security benefit, or a student bursary,'

So what does it all mean. In strictly cash terms it is outlined in the three examples below. Generally it means that you will pay more tax next year. In fact no matter how little income you earn next year you will still pay tax. At present full-time students can get a form from the I.R. meaning they don't have to pay any tax at all during the year for the first \$700 or so.

The 14.5c in the dollar means you will pay more tax. The abolishment of the rebate of \$155 means you'll get less of a tax return.

The Prime Minsiter is quite right about supplementing other income with part-time work, but how he can consider \$17.50 or \$28.50 (at the 1979 rates for years 1 - 3) a week as 'primary' income is incomprehensible. This is a complete and hypocritical reversal of previous government policy. This has been that holiday savings should be a major supplement to the bursary. To some extent student groups have recognised this philosophy. The government has now changed this emphasis by increasing the bursary and reducing holiday savings. Unfortunately the latter will have a greater effect than the former.

The only reason for this action has been to reduce the allowances payable to students (notice that bursary recipients are mentioned specifically) in a more subtle way than actually reducing their formal assistance, which would attract considerable outcry. To this effect the government, the Prime Minister and this Budget have been very successful.

The financial situation for students in 1979 will be harder than any time since the philosophy of governmental support to tertiary students was put into action. The blatant effect of reducing the amount of holiday savings will be to make it harder for those without other means of support to continue to study. If you consider it closely, an attack on holiday savings is actually a more effective way of keeping the less wealthy out of varsity than the wealthy, as the latter do not rely on savings to the same extent.

We have a fight on our hands, and it's not a fight at the ballot box, it's not even a fight with the government. It's a fight with society, to win recognition to a cause that is worthy of a little bit of expenditure, a cause which should result in a better future for this country. That cause is the recognition of the importance and value of tertiary education and the consequent need to make it available to all.

CHRIS GOSLING

STUDENT A MALE UNABATED				STUDENT B FEMALE UNABATED			
1st year 1978		2nd year 1979		1st year 1978		2nd year 1979	
Earnings	1500.00	1500.00	1500.00	1200.00	1200.00	1200.00	1200.00
Tax Assess.	297.50	217.50	238.00	174.00	174.00	174.00	174.00
Less Rebate	155.00	000.00	155.00	000.00	000.00	000.00	000.00
Total Tax	142.50	217.50	83.00	83.00	174.00	174.00	174.00
Plus Bursary	1357.50	1282.50	1117.00	1026.00	962.00	1054.50	1054.50
Total Income	2319.50	2337.00	2079.00	2080.50	2079.00	2080.50	2080.50
				Less 10% inflation			
				233.70			
				2103.30			
Per Week	44.41	40.44	40.00	36.00	40.00	36.00	36.00
STUDENT C MALE ABATED				STUDENT D FEMALE ABATED			
1st year 1978		2nd year 1979		1st year 1978		2nd year 1979	
Earnings	1500	1500	1500	1200	1200	1200	1200
Tax Assess.	297.50	217.50	238.00	174.00	174.00	174.00	174.00
Less Rebate	155.00	0	155.00	0	0	0	0
Total Tax	142.50	217.50	83	83	174	174	174
Plus Bursary	1357.50	1282.50	1117	1026	962.00	1054.50	1054.50
Total Income	1912.50	1930.00	1672.00	1673.50	1672.00	1673.50	1673.50
				Less 10% Inflation			
				193.00			
				1737.00			
Per week	36.78	33.40	32.15	28.96	32.15	28.96	28.96

NOTES TO TABLE (1) These figures are considered realistic and conservative. (2) It could be expected that holiday income could increase next year, but I believe the effect of unemployment, and job shortages, would make this increase negligible. (3) Inflation is adjudged at only 10% so I can't be accused of too much bias. Higher inflation than this figure would make up for any increase in holiday earnings. (4) Bursary payments are worked out on 37 weeks. (5) Income per week is worked out at 52 weeks because this is of total annual income. (6) Income figures are reasonably arbitrary, and on the basis that females earn less than males.

LETTERS & STUFF

STUDENTS HIT AGAIN

Dear Craccum,
I would like to make it clear to any students who have been sucked in by Mr Muldoon's recent budget promises that an extra \$2.50 next year means very little.

- (1) Mr Muldoon has given with one hand (\$2.50 per week) and taken with the other (removal of the \$155 personal tax rebate and higher taxes on those earning under \$57 per week). This means that students who need to work over the holidays won't be getting that \$100 cheque half-way through the year, but will (?) get \$92.50 more bursary.
- (2) We still have no sign of a cost-of-living bursary that will keep up with inflation. By next year the value of that \$2.50 will have greatly diminished.
- (3) Abatement has not been revised.
- (4) Remember that this is election year and the rise in bursaries comes after the election. It seems very likely that this is another empty promise to secure the student vote.
- (5) There is a good chance of hostel boarding fees increasing by \$2 per week next year. All-in-all, it seems that, although our voices were heard on Bursaries Action Day, in reality, we have merely been dealt another slap in the face. We have been given \$2.50 extra and expected not to see the measures which are taking away more than we will be given if we're lucky.

This is just one of the many ways in which the present National Government shows its indifference towards the education of the people; yet again they have demonstrated their short-sightedness.

Grant Duncan

CRACCUM

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THE \$10 RIP-OFF

Dear Craccum,

The Associate Membership of NZUSA card sold by NZUSA in conjunction with STB under the pretence that it is an extension of the ISIC card, to former students who are planning to travel, is a rip-off. The result is that literally hundreds of former students all over the world are screaming with anger at this blatant 'fraud' deal which they've been sucked into. The trouble is that most of the victims of this capitalist concern, your concern, are now too far away to do anything about it. I have now met so many of these victims that I have on moral and political grounds come to the point where I feel something has to be said.

STB, a wholly NZUSA owned concern, is a company which works in direct contradiction to the basic ideology preached by the parent organisation: namely a 'left-wing ideology'. How can NZUSA lead demonstrations against capitalist concerns when they themselves are not only a part of the capitalist system, but also actively help to further that system in that they, to make their own profit out of the system, are prepared to blatantly exploit their own members to do so.

The Associate Membership of NZUSA card is not worth the paper it is written on. Almost totally unrecognised anywhere, students who buy the card are led to believe that it is almost as good as an ISIC card. The truth of the matter is that if you're lucky the card may get you discounts in 'out of the way places' where the people don't know any better, and then often only if your foreign languages are good enough to persuade the cashier or whoever that the card is just like an ISIC!!!! However no matter how good your foreign languages may be, the chances of you're getting it recognised in the two years for which the card is valid, are unlikely to save you the \$10 you 'invested' and NZUSA knows that this 'fraud' is a money winner as long as the cards still have a market!

At the August Council of 1976, when there was talk of expanding the NZUSA Empire to include a printing company, the big question was of course where to get the capital from one suggestion at the time was that part of the capital (admittedly a very small part) could be funded out of the money made through the sale of Associate Membership of NZUSA Cards, the amount of which stood at that time at \$8000 - profit made through the sale of these fraudulent cards to 8000 students.

Of course NZUSA will claim that they've had little feedback about the cards and that of course they weren't to know that they are unrecognised in the rest of the world in my opinion, NZUSA has no right to sell such cards without having found out beforehand whether they would be recognised. Any firm or organisation which sells valueless discount cards, is in legal terms defrauding its clients.

Where do socialist politics come into the picture? Before NZUSA became a capitalist based organisation, the content of National Executive meetings was about 90% politics and 10% finance. These days, the content is split about 75% 'business' and 25% politics. As every good Marxist knows, the economic base determines the superstructure.

How then does the capitalist economic base of NZUSA determine the political structure of the same organisation?

It seems very hypocritical to me, and always has done, when a 'so-called' left wing organisation involves itself in a structure which it claims to be opposed to. The excuse that 'if you can't beat em join em' does not ring true and one must ask oneself just what role NZUSA is trying to play. If one observes the changing role of NZUSA over the last few years one will clearly see a distinct move to the right, not only in the content of the dogmatic speeches, but more so in the actions that follow, and the way students are forgotten in favour of economics.

When people complain about student apathy, the usual cry is to blame internal assessment. As yet no-one has asked the question 'Is it NZUSA's fault? Has NZUSA got so wrapped up in its own affairs that it can no longer articulate the wants, needs and desires of its members? Has NZUSA got to the point where it can no longer serve its members properly? And have students got to the stage where they say 'Stuff NZUSA, what's it got to offer me/us?'

After all if people think that politics are important, they'll find time for them just as they find time to go to the pub if they think it's important. I think it's about time students thought about their national organisation, what it's doing for them and what it is doing for itself and for the capitalist system.

The Ripped-Off

We'd be interested in hearing from David Cuthbert, the Manager of Student Travel Bureau Ltd. on this one - Ed.

PUBLIC MORALS VS PRIVATE VIRTUES

Dear Louise,

I hope we all cherish the freedom to hold our own beliefs, views and values. A motion carried at SRC - 31 May - and some of the comments made in support of it would lead one to doubt it.

The part of the motion which caused me to vote against it called on AUSA to 'liberate gays by promoting a social environment free from: social attitudes causing fear, guilt, shame and loneliness'

Now in a society which involves competing and conflicting rights, the cost of permitting one freedom will often be the compromise of another. If we are all to be free to hold our own values, views and beliefs, it follows that we, each and all, will have to tolerate views etc that are in opposition to our own.

This letter is not a debate justifying any particular view on homosexuality. It is to justify my *holding* my view. And others holding theirs. I too must bear the burden of knowing not everyone agrees with, or approves of my morality. It works both ways. And therefore I wouldn't ask AUSA to help rid society of your views because I didn't want to tolerate them.

In the area of private morality this Association has no place in making policy statements, which are binding on us all.

David Burt



WHO WILL WATCH THE WATCHERS?

Dear Louise,

It was with considerable disappointment that I noted the Executive (or the Pirie/Tennet/Monteith clique's) decision to bring the catering operation completely under the auspices of the Association.

The present situation is: Catering Sub-committee (which has only 1 Uni Rep) is a subcommittee of Student Union Management Committee (SUMC) (which has a student majority, and the AUSA President in the chair) which in turn is a sub-committee of both Executive and the University Council. The Assistant Registrar Student Union, Jay Clarke (who is employed by the University, and was appointed largely on his catering experience) has more or less, with the President, responsibility for overseeing the Catering operation.

The steps taken by Exec will mean (a) that Catering Sub-Committee will be a sub-committee of Executive and have no University rep; (b) the Administrative Vice President and not the President will be chief of catering sub-committee; (c) catering will not come before SUMC which is the major overseer of Union activities but straight to Exec (renowned for its financial know-how); (d) the services of the ARSO, J. Clarke, (with all his experience), will no longer be able to be used; and, (e) most importantly of all, the philosophy of the University having *responsibility* (not necessarily control) for all welfare services - Cafe, Theatre etc., is reversed.

The Executive says it does not disagree with this philosophy but believes that if the University does not put any money into the Cafe, they should not have any representation. This is untrue as a large amount of J. Clarke's time (which is all paid for by the University) is spent on catering. Who will be carrying out this function now?

The Executive has not answered this question.

Part of the idea behind this move is based on some people's opinion that J. Clarke is assuming too much power and responsibility and that this is one way of limiting it - by taking half his job - and the area in which he is most experienced - away from him.

The present situation was devised by Bruce Gully and Anthony Wright who (with all their faults) have been the most experienced in Union affairs and relations with the University. The present situation has been invalidated by people who have nowhere near the same experience in this area. It places us at least 2 steps back in any future battle with the University. Generally, it's fucked.

Chris Gosling

TAKE NOTE

FOOD!!

At SRC this week it is intended to appoint two student representatives on the new Catering Committee. This is a standing committee of AUSA and is responsible for the overall administration and financial control of both the Cafeteria and the catering operations.

Before this committee was set up catering was run by SUMC (the joint University/AUSA committee) through its own Catering Sub-Committee. However the Executive felt that as AUSA is solely and totally responsible for the finance of the cafe then AUSA should have sole say in the running of it. This decision, queried by SRC, has been reconsidered and reaffirmed by Executive. In doing so it was found necessary to censure the President for not acting on a direction from Executive.

Catering Committee is chaired by the AVP and has on it the President, Treasurer, one Executive rep (Greg Pirie), Association Secretary, Accountant, Catering Manager, one Staff rep (Maureen Rogers), and two Student reps (to be appointed by SRC). If you are interested in the way the cafe is run or think you have some good ideas on the cafe then see Greg Pirie at StudAss.

A REMINDER

So you think you're smarter than Frank Stark? Prove it have your nomination form for AUSA rep. on Council into the Association Secretary by 4.30 pm on Wednesday June 14. And tell your friends - the election is on Thursday June 22.

And I suppose you think Mervyn's not a marvel, Julian's hardly a jewel, Simon's a serpent and dear old Chris was a crap-out. If you aspire to such position in the StudAss hierarchy see the Association Secretary before 4.30 pm on Friday June 23 with your manifesto and get yourself elected on July 18 & 19. You could be President or Treasurer, or Administrative Vice President or Education Vice President. What more could a poor boy/girl ask?

And what about Henry and Dennis? Think you can run a better Orientation? Even get the films there on time? Once again it's 4.30 with the Association Secretary, on Friday August 4.

CROSSWORD RESULTS

The results of last week's Crossword:

ACROSS — 1. Bowled 4. Trails 7. Lecherous 9. Whim 10. Eton 11. Eider 13. Glenda 14. Dilate 15. Mitten 17. Menace 19. Sober 20. Lens 22. Demi 23. End of term 24. Nought 25. Rebate DOWN — 1 Big wig 2. Laem 3. Dahlia 4. Turned 5. Ague 6. Seance 7. Libertine 8. Stratagem 11. Edges 12. Rider 15. Muldon 16. Not out 17. Mentor 18. Edible 21. Snug 22. Drab

NEW ZEALAND BUSINESS KILLS SAMOAN BABIES

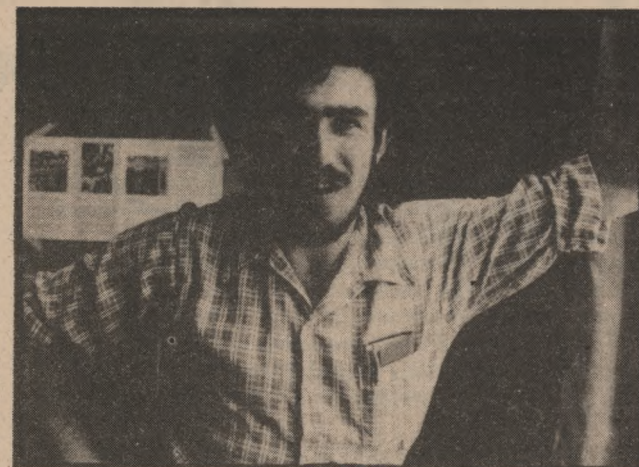
The infant mortality rate in Western Samoa is climbing due to the increased number of mothers using milk powder to feed their babies. These children are suffering physically and emotionally from 'commerciogenic malnutrition' - an illness brought about by Samoan women succumbing to the New Zealand-sponsored advertising campaigns launched in the Islands, and feeding their children with milk powder instead of the far superior mothers' milk.

Bottle feeding is particularly unsuitable in places such as Samoa where the water is unclean, it is difficult to sterilise and milk powder is expensive; it can cost up to one quarter of a Samoan family's income to keep a six month baby on milk powder.

Corso and the Auckland Baby Foods Action Group are involved in trying to put an end to commerciogenic malnutrition. Corso's annual appeal is on Saturday June 17. If you want to help or to receive further information contact organisers Marilyn Kohlhasse from Corso at 602-770 or Denise Brickell at WUA 375.

SOCK RED

Nevern McConarchy, the Social Credit candidate for Kaipara, will speak on Social Credit Financial Policy on Wednesday June 14 in the Exec Lounge at 1 pm.



Brian Brennan

Merv Says:

The Students' Association has in the past been a principled body and has often rightly served as the public conscience. To this end we will be bringing to the public's attention the abhorrent apartheid policy of the South African Government this week. The events of the week will be centred around a march on Friday 16th, ending with a function in the Lower Common Room. Students with their heads in their books often use the excuse of 'I am too busy' to stand up and join their fellow students who are conscientious citizens of the world. We in New Zealand must start to realise that we can be an example to the world. To achieve this end we must pressure the Government which is our representative to adopt active policy against apartheid in South. This march on Friday will serve to show to the Government that at least someone is concerned.

Although students may have a variety of political beliefs they do have one common denomination and that is their stomachs. I would like to draw your attention to two SRC positions which have been created by the restructuring of the Catering Committee. If you would like to become involved in the decision-making concerned with the running of the cafeteria then attend SRC this week and offer your services. If you want to know any further information contact me or the Association Secretary.

Some students may have heard that Departments are at present working on or have submitted their Quinquennial Submission. I would like, as a part of our own submission to Government, to find out exactly what certain courses are costing students. There will be draft income expenditure forms to willing students (and that should be all students) especially those in areas such as Fine Arts, Architecture and Law.

The other area in which we are working is staff/student ratios. We have most of the over-loaded courses, but if you feel that your particular course is strained can you please drop a note to me or the Resource Officer Brigid Mulrennan.

One further point has been brought to my notice and it concerns the parking of vehicles on the new tiles within the theatre foyer. Can you please no longer park there, it is for restricted traffic only. If you have any complaints please see the custodians.

Wishing you another good week even though the rain appears to be here to stay.

Merv
The President

READ THIS

Two women returning to New Zealand after holidays in Australia were subjected to humiliating and inhumane treatment at the hands of Christchurch Customs officials. Both were strip-searched, presumably for drugs. One had her tampon removed; the other had a finger pushed up her anus.

WHOA!

The Bursaries Department in the University are getting a little fed up with destitute students asking them when bursaries will be out. Take note then — Thursday June 22 is the big day.

GIVE OTHERS A CHANCE

- Can we in New Zealand say that poor people who work 16 hours a day to starve a little more slowly are lazier than we are?
- Should we pat ourselves on the back because of the official NZ aid programme, while we deny many poor countries fair trading opportunities?
- Do we have the moral right to enjoy the products of poorer countries while the people who put in all the hard work receive little or not benefit, with the prices they get for tea, sugar and other commodities often being controlled by the rich countries through large international companies.
- Should we keep quiet when money or political support is given to governments of poorer countries who use the money to maintain unjust systems that keep most people poor?
- Is it right to give money to charities and aid organizations if all they do is salve your conscience for starving millions without attacking the real causes of world poverty?

YOU can do something to close the gap between rich and poor. Support the CORSO Cash Appeal June 17 - this Saturday morning. Collectors and drivers needed. Marshalls needed urgently in: - Hillsborough, Mangere, Forrest Hill, Milfor Pt Chevalier, and Epsom.



GLANDULAR FEVER

This is a benign acute infectious disease due to a virus and occurs chiefly in young adults of either sex. The condition is mildly infectious and the incubation period is something between five and ten days.

The most common presenting features are tiredness, malaise and generalised pains in muscles, headache, fever and enlargement of superficial glands. An early sign may be a sore throat with or without a white membrane on the tonsils. Glandular enlargement may not occur until the third week and a rash often appears during the first ten days. The spleen often enlarges, is soft and tender and is sometimes, the cause of pain on the left hand side of the body below the rib margin.

Because of the relatively frequent sign of a sore throat the condition can be confused with tonsillitis but a blood test for glandular fever can confirm the diagnosis if it is in doubt. Apart from not feeling well, young people mainly complain about feeling tired and exhausted and unable to do any physical activity or even have the ability to do academic work and concentrate. Treatment is symptomatic, the patient being kept in bed during the fever stage; diet is not important but it should be nutritious and not too fatty. Rest is all important and Disprin or Paracetamol may be taken for headache or fever. Recovery is invariable but some patients may be ill for weeks and it is usual for the majority to be away from work from two to four weeks.

Word From Underground

'The capping mag seems not really to be a capping mag at all, it comes out months before capping at Lincoln and devotes only two of many pages to the Students Graduation which it is supposed to commemorate. Shouldn't more effort be spent in celebrating the graduations rather than producing a smutty Rag which endears the names of graduates in its pages to nobody. Not a sideswipe from Patricia Bartlett, but a comment made in all seriousness by the editors of Lincoln's Caclin.

Said worthies wrote of 'the NZUSA May Council, which we as Editors deem a non-event May Council was a non-event for the editors because we didn't attend.' One must note that the Council actually took place on the Lincoln campus itself.

In various letters to Caclin, students of the College of Agriculture demonstrate nothing so clearly as their peasant ancestry. Samples: 'Gozzling with a unique rocking and twitching style, a New Zealander, Grant White, has swilled an 80-ounce flagon of Northern Territory beer in less than 2 min to set a new world Darwin stubby-drinking record (1 min 56.96 sec)' 'Bloody Hell ! What's Lincoln coming to ? Of course, I refer to cover illustration of Caclin 11. Yes, I must admit, Simon Darby draws a bloody marvellous spray of chunder, and depicts Canty students true to form (should that be 'fem' ?) BUT - I have my doubts about Darby (is he a Massey infiltrator ?) When I gaze upon the 'label' on the cartons - dare I say it ? - 'Lion' . What next ? Maybe we will be depicted getting pissed on Hansell's orange juice, or asking Bob for a jug of Coke and orange.'

Then there was the letter that began 'This manuscript will not touch on such emotive and debatable subjects as abortion, SIS bills, piss price rises, artificial insemination, homosexuality, teat spraying, contraception, masturbation, the burning of farts or bladder capacities.' Anyone who wants to know what it was about can travel a thousand miles to get a copy or pay ten dollars for my collector's issue. Caclin is the only student newspaper that does not turn up in AUSA's lower common room.

'The in-house newsletter of the Justice department recently included a picture of an ape chewing on window bars and the following comments: '600 Black Power Mob members stayed in Napier over the Easter weekend. To avoid any confrontation during this time, some rival mobsters went into hiding: 'Them Black Power fellas won't be able to get me here' says a local Mongrel Mob Member as he chews thoughtfully on the protective window bars provided by the Justice Holiday Inns Corporation at their resort complex on the hill overlooking Hawkes Bay'. Funny ? Blatant racism we call it. What is worse, the government does not even seem upset. Minister of Justice David Thompson describes the article as a 'joke'. When HART demanded a full inquiry into the matter he replied that he was not going to take any notice of 'silly suggestions from a silly organisation'. This contemptible attitude from a contemptible government probably won't find much favour either.' Salient doing the heavy bit on 'Institutionalised Racism, NZ Style.'



Wombat enthusiast, angered by acclaim for aardvarks in Salient's columns, is seeking to obtain visas for wombats 'so that they may enter the country for a short visit. During this time marriages may be arranged for them so that they can stay in the country permanently. This scheme recently proved successful for an aardvark, Mr Francis Bartho. Should any reader be interested in marrying a wombat, they should write to me, enclosing details of any blood relationship to the Prime Minister or a member of Cabinet.'

News ignored by those bright boys building the Clutha power scheme: 'A recent landslide at Clyde was caused by MOW engineers, building a new highway to fit in with the proposed hydro development. As if that isn't bad

enough the DG3 dam itself is situated over a seismic fault - anyone for an earthquake ?' The Critic article also notes that 'Since 1959, 42% of new power generation has gone to five companies - Comalco, New Zealand Steel, New Zealand Forest Products, Tasman Pulp and Paper and Panpac. These companies together contribute 5% of the annual GNP and provide employment for 3.7% of the workforce. They are energy-intensive industries, that use a disproportionate amount of the nation's electricity resources, and give a comparatively small return. In this context, it may well be no accident that the Clutha Scheme is due to become operational in 1986, the same year as Comalco is expected to reach full productive capacity.'

If you've worked out your bursary increase - \$74 for a 37 week academic year - and compared it to your tax increase, which is \$105.56 on holiday earnings of \$1040, you may not think the government so generous as it seems. It's appalling that Muldoon can hit the poorest tax bracket so hard without a murmur of protest from anywhere. Particularly when, for those prepared to sweat more to earn more, there's nowhere to sweat more. But, being logical, since poverty is a sin, it's only natural for it to be punished.

For those who are losing hope, this inspirational quote from an old copy of Salient, April 24. 'Many students question whether marching to Parliament about bursaries achieves anything ? After all 15,000 people marched to throw out the SIS Bill and what happened ? The bill with a few amendments became an (sic) Act. Last Monday Ian Fraser broke that act by naming 2 SIS agents on Dateline Monday. He is now liable to a \$2,000 fine or imprisonment. As yet he has not been arrested or charged. It is highly probable (sic) that he will not be. Why ? Because the government knows that 15,000 people in Wellington thought that the SIS legislation showed a blatant disregard for the democratic rights and freedoms of New Zealanders. The government also realises that if Fraser was brought to court the public protest would be enormous.' From which we deduce that salient proofreading iz up the wop.

HUGH COOK

Staying Alive

Any motorcyclist who is reading this article must be practising riding safety to a successful degree as they are undoubtedly alive and well. Dead people can't read !! As motorcyclists we must at all times be on guard to preserve life and limb from the dangers that confront us everytime we swing a leg over our bikes.

Motorcyclists, like any other people, make mistakes. The problem inherent in motorcycle riding is that we pay dearly for making our mistakes and we also pay dearly for other people's mistakes. But there is much that bike riders can do to ensure that they arrive safely at their destination.

The first obvious factor involved is the condition of the rider. I'll bet it comes as no surprise (particularly to those who have tried it) that drunken and stoned motorcycle riders rarely last long. Both of these 'conditions' undoubtedly affect the all important factor of balance, the primary function that enables people to ride two wheeled vehicles. Slowed reactions and over-confidence lead to bent motorcycles and riders, the only consolation being that it probably doesn't hurt as much at the time, but there's always the day after !! (If you're lucky). Also avoid tiredness like the plague, tired riders make mistakes far more frequently than the alert minded.

Good dress sense is essential for safe motorcycling. Bloody idiots riding around in jandals and T shirts hardly seem to have the brain expected of university students, but they are to be seen in droves in the summer time. Would you consciously stick your bare foot down on the road at 50 mph and expect there to be anything left ? It happens nevertheless when riders instinctively put down their foot to correct a sliding bike. Ask a casualty ward doctor for the details if you're really into the raw meat scene. Good stout leather footwear is essential for the protection of your feet. Obviously it is not always practical (though definitely desirable) to wear heavy motorcycle boots, but strong leather footwear of other types is definitely more protection than jandals and sandals, which really amount to nothing more than barefeet protection.

Since helmets were made compulsory, deaths due to head injuries have definitely declined. The super cool macho image of the bare headed freak, hair trailing in the breeze is out. It remains solidly tucked away in the

fantasies of wankers, whose heads probably weren't worth saving anyway. If your head is worth \$10.00, buy a ten dollar helmet. Chances are you fancy it's worth more. Buy the best helmet you can. Full face helmets offer superior comfort and safety. Imagine a square foot of Symonds St implanted on your face, unless you have some really bad problems, I'll bet it's no improvement. Always wear a clear and clean visor to keep your visibility at a maximum. Dark tinted visors worn at night remain the preserve of fools and dead men.



Leather jackets still offer the best protection. But the price of them borders on extortion, \$100 being a good starting point. Many excellent vinyl jackets are available, but in spite of its price, leather remains the best protective value. Even an old shitty leather jacket is better protection than cloth. If you're conscious of appearance, wear a better looking nylon or plastic jacket over the well worn leather. Don't forget to ensure that you wear strong leather gloves as the first thing fallen riders do is to place their hands down to control their landing. Vinyl gloves belong in a kleensak, not on your hands.

It goes without saying that all rider safety depends on the bike being in tip-top condition. This topic has been covered elsewhere and is definitely not beyond the control of the rider.

As a motorcyclist you should always be totally conscious of the riding environment. Road conditions are many and varied. Always be aware of potholes, loose metal on pavement and other poor surfaces. In city streets oil abounds at intersections and turnings. The Saturday night V8 boys alone must drop 500 gallons every week.

Keep your bike leaned over to the minimum amount needed to negotiate a corner. Road racing champions adhere rigidly to this rule, and also keep braking steady and progressive. Avoid violent braking manoeuvres particularly whilst cranked over into a corner. Be careful of road works as mud and stones offer a very low coefficient of friction for an overenthusiastic riders' tyres. Generally speaking, road conditions are beyond the control of a rider, but initiating an appropriate response is not. If in doubt - SLOW DOWN !

Most fatal accidents involving motorcycles also involve cars and other road users. The negligence of other road users takes a terrible toll of two wheeled lives. There's only one way to approach the 'problem' of other road users - be completely paranoid. Treat every car driver as if he's a complete fool bent on destroying you and your bike. But always ride smoothly. Don't let your moto-paranoia make you erratic. As you would expect other road users to, always signal your intention to change direction or stop. If someone is supposed to stop or give way for you, don't assume that this will necessarily follow. It's no use trying to remind car drivers of their obligation to stop or give way, as you and your bike sink into the left front door of some 4,000 lb monster.

Know your road rules, but never rely completely on them. Try to anticipate other drivers moves and always think carefully about your own. The road rules can proliferate until such a time as there is as many rules as there are rattles in an old Mach III, but it all boils down to common sense. Take particular care on wet roads. That shiny surface that comes just as it starts to rain is many times more treacherous than a full blown down-pour.

Once again, the actions of other road users are beyond the control of the motorcyclist, but the defence against them is not. Recognise the problem, know the defence, and take the relevant action !!

Experience is the greatest teacher but you can weight the odds in your favour by learning from a few other teachers. Attend a motorcycle riding school (dealers have enrolment forms available). Go to a defensive driving course. Although biased towards the needs of car drivers, you can still learn valuable lessons from these courses. Have you considered using your bike competitively ? Racing can teach many skills, but these must be applied in a correct and rational manner.

Remember that we don't drive a motorcycle - we ride it !! Everybody falls off and makes mistakes, but we can do something positive about motorcycle safety. Maybe if we don't the Accident Compensation Commission will screw us for more blood from a stone as bureaucratic bungling and prejudice tries to remove one of the greatest experiences from our lives - Riding a bike.

MARK PAVLETICH

Labour Party Bites Back...

In late May, the Education Co-ordination Committee, comprising AUSA 3 Executive members carrying out the duties of the vacant Education portfolio, sat down to discuss the Labour Party Education Policy, which had been received from NZUSA. Finding it 'vague and insubstantial' a letter to the General-Secretary of the Labour Party, John Wybrow, and an accompanying Press Release were produced. Both asked for some concrete proposals on the burning questions of Bursaries, Overseas Students, teacher training etc.

A copy of the letter was sent to Russell Marshall, M.P., the Labour Spokesman on Education. His tactless and vaguely threatening letter complained that it was only a draft copy, but failed to say how this was to be recognised by people reading it. Even the NZUSA Research Officer who originally received it, didn't know of it as such. What follows is a slightly abridged version of the Education Co-ordination Committee's letter to John Wybrow:

Dear Sir,
With regard to the Labour Party policy on Education, and in particular to the Universities, the Education Co-ordination Committee of AUSA, on behalf of the students it represents would like to point out the inadequacies therein. We abhor the generality which pervades the Labour Party policy. The Labour Party cannot hope to tackle such complex issues (as bursaries overseas students and education cutbacks) with a mere thirty lines in thirteen pages of education policy.

While Auckland University Students' Association believes university research is an important part of the University's function, it is the government's responsibility to provide finance for such projects. Labour's proposed exchanges between business and university personnel would lead to an unreasonable emphasis on universities becoming 'degree factories' instead of places of higher learning.

Auckland University Students' Association believes more extra-mural students should be accommodated but not at the expense of full-time students. A University education should be available for all those who want it and all tuition exam fees, and study material charges should be abolished.

All teaching staff, lectures, tutors, demonstrators should attend compulsory teacher training courses. The standard of teaching is generally far below that of a Secondary School.

New Zealand should not jealously guard its education system. Our universities should be given to all students especially those of the South Pacific, whose education is not comparable to our own; and thus we oppose any quota system. The Language Achievement Test for Overseas Students is a prerequisite for entry by Overseas Students. This discriminatory examination would severely test most university students knowledge of the English language. It is a grave anomaly when an overseas student with an 'A' bursary including a pass in English, fails the L.A.T.O.S. test and was therefore excluded from University.

Labour should ensure that overseas students are entitled to remain in the country for Graduation Ceremonies just as New Zealand students can.

While we do appreciate that the Labour Party has mentioned Bursaries in their policy, we consider it insufficient. The Labour Party has always been sympathetic towards students prior to elections, but we recall that the last Labour Government took three years to



your policy statement is there any indication that you will rectify this situation. Students can hardly be expected to vote for a party which offers so little positive policy and then packages it in such a wishy-washy manner.

Should your policy decide to incorporate the matters raised herein and action them after the forthcoming election we feel that students will take much more notice of what the Labour Party is offering.

We look forward to receiving a positive response from your Party.

Yours faithfully,
C.J. Tennet,
Chairperson - Education Co-ordination Committee

And here is the reply from Mr Russell Marshall, Senior Whip and Labour Party Spokesperson on Education:

Dear Mr Tennet:
I write to express my concern at the letter which you have written to the General Secretary of the Labour Party and since, I gather, released to the press, concerning the Labour Party's policy on Education.

I would like to make the following points clear to you:-
1. There is not as yet any official Labour Party policy on Education. Anything which you have seen so far is a summary of a confidential draft. This draft has been made available to members of the Labour Party Policy Council and to some members on the Education mailing list. I am surprised and disturbed that a copy of it has found its way into your hands.

2. The Labour Party policy on Education will be in three or even possibly four different formats :-
 - (a) There will be a brief summary for manifesto purposes.
 - (b) There will be a longer statement of policy, and this is the one that has gone to the Policy Council and to some others, and presumably has gone to you.
 - (c) There will be detailed policy statements responding to each of the representations by the various pressure groups and responding to each of the major educational issues.
 - (d) We are at present negotiating with a few people the possibility of producing our policy as part of a discussion booklet to include various other items on education as well.

3. I have only today received a further draft from members of my policy committee of material which seems to have found its way into your hands. The policy will no doubt be announced, probably by the Leader, at some appropriate stage over the next few months.

4. The release of your letter to the General Secretary has caused me some embarrassment with other educational groups who have wanted to know why the University Students Association has access to a draft of our policy when other groups have been denied such access.

5. I respectfully suggest that if your Association wishes to be taken seriously as an education pressure group, especially bearing in mind the possibility that Labour might well be the Government at the end of the year, in future you act a little bit more responsibly. I would have thought that you by now would have learned to take a leaf out of the books of various groups who are anxious to get as much out of each political party as possible so far as manifesto commitments are concerned.

Your action in writing this letter and making it public has hardly helped the cause of students in this country. Anything which they receive out of the manifesto will be in spite of, rather than because of, the action which you have taken.

Yours faithfully,
Russell Marshall MP
Senior Whip & Labour Spokesman on Education

Being better Socialists than Mr Marshall we deserve to be informed first, we would be happy to reveal our sources were it not for the passing of the SIS Act. Let it just be said that we have friends in high places.

implement the STB. 40,000 students require 'more concrete proposals' and thus our Association would not ask its members to support any political party with such a vague and insubstantial policy.

We would like to draw your Labour Party's attention to the following points on Bursaries:

- The abatement should be removed and all students should receive a bursary equivalent to the Unemployment Benefit but means should not be introduced.
- We believe that the following students should be eligible for a bursary: those enrolled in a full-time course at a recognised tertiary institute: adults who are attending secondary school to study for School Certificate or University Entrance; seventh formers who require assistance to finish study; students on exchange programmes; students unable to pursue their courses in New Zealand; full-time extra-mural students; those engaged in full-time vocational training in any non-academic sphere, provided they are not receiving a wage or unbonded allowance; those enrolled in short or block courses.
- Bursaries should be paid on a monthly basis throughout the academic year and students with dependants or others suffering hardship should be eligible for a differential bursary.
- Cost of living rises should be reflected, as has been suggested, in the bursary.
- All students should receive a bursary.

The system of on-course assessment should be reconsidered at government level and the results made general throughout and within the universities.

In a time of a general economic recession we have witnessed cutbacks in a whole range of social services, with education being hit among the hardest. This was started under the 1972-75 Labour government and continued with National. Because of this limitations are now being placed on the number entering some courses at Auckland University, while this in itself is bad enough, added is the fact that the criteria used is academic achievement.

This cuts completely across the idea that everyone should have the right to an education and pursue it to the level of the individual's choice. As with the bursaries issue, the question of limitations caused by educational cutbacks discriminates most against that section of the community the Labour Party claims to represent the poor and disadvantaged. Unfortunately nowhere in



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Remember Vietnam?

The following article appeared in the British journal 'Nature' early this year. It was submitted by Pham Quang Tuan, who was among the first group of Vietnamese in New Zealand to return to their homeland since the end of the year. While there he visited universities, hospitals and research centres in the north and south of Vietnam. Pham has suggested that New Zealand students could significantly help the Vietnamese in their attempts to overcome the information barrier erected as a natural consequence of war and isolation. A collection of technical and scientific books, periodicals and equipment would be an ideal way of doing this. For further information contact the Auckland representative of the Vietnamese Association in New Zealand - Mrs Lien McBurney, 61 Chartwell Ave, Takapuna Ph 449-277.

One of the longest wars in this century, the war in Vietnam, finally came to an end on 30 April 1975. It had claimed over a million lives and was fought for the best part of thirty years. Few countries can have featured in as many television documentaries as Vietnam. For many of those watching, the image of Vietnam was fashioned by the television screen; it left a memory of a battered people and scarred countryside.

This is the legacy of war. Vietnam faces innumerable problems as she begins her programme of reconstruction. The problems in the health field illustrate the extent of the damage. The World Health Organisation cites figures from Vietnam of one million people infected by venereal disease, about 300,000 prostitutes, and half a million drug addicts, in a population of some 50 million people in Vietnam. And the annual tuberculosis mortality rate is 30 per hundred thousand - the highest in the western Pacific.

Agricultural problems are just as daunting. Vietnam feeds 50 million people, but only farms 5 million hectares. Comparable figures for Eastern Europe cited by Vietnamese agriculturalists are estimated at a ratio of one person per hectare. If Vietnam is to become self-sufficient in food production - which is her intention - her tillage has to increase, and the efficiency of crop cultivation must improve.

But two obstacles impede her progress; unexploded weapons and bad weather. Literally hundreds of square miles of agricultural land have to lie fallow because of the presence of unexploded bombs and mines; mine-sweeping - currently being undertaken by the army - is required before the land can be pronounced safe.

The weather, too, has had disastrous consequences for the last two rice harvests. First it was too dry and then too cold. Yields have been too low to meet home demand and monthly rice rations have had to be reduced from 18 to 14 kilograms per person per month. To make up the remainder of the shortfall, scarce foreign currency had to be used to purchase rice on the international market. That currency was to have bought 3,000 tractors to aid the mechanisation of agriculture. In the event only 500 could be acquired, all of which are in use in the Mekong Delta - the country's most fertile region. 500 tractors for a population of 50 million people can hardly be expected to revolutionise Vietnamese agriculture.

It is against this background that the scientists in Vietnam are having to orientate their work. They may lack the necessary material resources to tackle many of the problems confronting the country, but they have no lack of prestige. Science is seen by the Government as the key to Vietnam's economic recovery. Science and technology are important enough to warrant a spokesman in the Politburo - the highest policy making body. The minister with this responsibility is General Vo Nguyen Giap.

Vietnam's scientists were not displeased when Giap was nominated to deal with their problems. They find him an able minister and effective spokesman. To have one of the seven members of the Politburo - and a possible future prime minister - as their representative is a situation any lobby would welcome.

Much of Vietnam's basic research is done in the Vietnamese Scientific Research Centre (VSRC) in Hanoi. The centre, now nearing completion, is part of the Soviet Union's aid programme to Vietnam. It will eventually house over 1000 scientists, technologists and technicians in its four component institutes: those of biology, chemistry, physics and earth sciences. Two additional institutes (of oceanography and experimental biology) are located in the south of the country in Ho Chi Minh City (formerly Saigon). Dr Nguyen Van Dao is the most senior of the seven vice-chairmen of the VSRC: the centre is, he says, 'the main research institution in Vietnam'. It also controls some Government programmes. One of the most important, says Dao, 'is an investigation of our natural resources'. Dao considers this knowledge to be vitally important for a developing country. The scientists in the centre will be surveying the coastal seabed as well as mapping land

resources. Dao adds that many Vietnamese scientists suspect that the United States could have valuable satellite pictures which would aid the surveys they propose to make. He acknowledges, however, that this information will probably be classified, but maintains that the Vietnamese would make better use of it than the Americans.

The VSRC, says Dao, is really only starting its research programme; its responsibility will increase in the future. Emphasis is currently placed on the problems of agriculture and medicine; on developing the country's electronics industry; and on establishing geophysics and hydrodynamics on a sound basis. 'Our aim' says Dao 'is to have a modern scientific capability in 15-20 years. This is a great responsibility. We are virtually starting from scratch after 30 years of war and at a time when the country is so short of resources'. Dao would welcome extensive collaboration with Western scientists and scientific institutions. This, together with donations of scientific literature and equipment, could help Vietnam meet her twenty year programme. Dao expressed his appreciation for the aid the centre has received from other socialist countries, but adds that there is a desperate need for much more help.

On a tour of the centre it is apparent that some subjects are better provided for than others. Physics is generally acknowledged to be an expensive science, chemistry less so, but costly nevertheless. Historically this is how resources have been apportioned in Vietnam for both physicists and chemists were needed in the war effort. Biology and the other sciences all trailed behind.

Of the four institutes in the VSRC, physics is by far the best equipped. The physicists have some real successes to their credit, and are perhaps the most confident of Vietnam's scientists. Professor Nguyen Van Hieu is a vice-chairman and in charge of the Institute of Physics. Hieu is a high energy physicist and a professor at the Dubna high energy physics institute near Moscow. His institute has strong ties with Dubna and some Vietnamese physicists are currently engaged there on 1 to 3 year contracts. Many of the physicists - like most of the other scientists in the centre - are either trained in the Soviet Union or Eastern Europe; some studied in France and Germany.

The real achievement of Hieu's institute is the completion of a five-year programme to establish Vietnam's electronics industry. With many patents and raw materials bought from the West the physicists now produce their own transistors. It has proved to be an expensive undertaking, but well worth the financial support provided by the grants from industry. Vietnam's technologists have also worked on the electronics programme for its duration and in preparation for the transition of the work from pilot stage to full scale production. 1978 is destined to be the year of the first Vietnamese radio components.

The chemistry institute is headed by Dr Khoi Nguyen Huu. Vietnam's chemists are engaged in a study of the country's natural resources. Their interest is centred on plant terpenes, steroids and alkaloids. In co-operation with botanists, plants used in traditional medicine are being grouped according to their chemical taxonomy. Eventually the active ingredients in the medicaments will be identified and synthesised. Certain stages of the process are feasible at the moment, but for positive finger-printing all chemicals still have to be sent to foreign laboratories, a process the chemists find very time consuming.

The chemists are also studying the oil resources in Vietnam. The final aim of the programme is to assist industry to extract commercially important oils from anise, citronelle, cinnamon, basilicum, dungenol and mint. With further departments for inorganic analysis in Hanoi, and others for oil chemistry and organic synthesis - mainly polymer chemistry - in Ho Chi Minh City, the chemists have the necessary manpower for their work. Again the real problem is a chronic shortage of equipment and of available chemicals and solvents.

The VSRC is the best equipped of Vietnam's research institutions. Its programme is closely allied to the country's needs. But like all of Vietnam's research institutions it lacks many resources. Scientists, scientific institutions and governments in the West could do a great deal to assist the development of science in Vietnam. The aid which is currently given to Vietnamese scientists by Western donors is still far from adequate. Far more in the form of literature, equipment and exchange facilities for scientific co-operation is required.

When Vietnamese scientists are so obviously keen to make contact with their Western counterparts it surely is an opportunity to be grasped. A generous response from the West would be in order, for Vietnam's burden is one few would wish to carry.

In Our Own Back Yard

During World War II, 40,000 Timorese lost their lives at the hands of the Japanese. Today, East Timor is faced with another aggressor, Indonesia.

East Timor, a Portuguese colony for 450 years, made its first bid for independence in August of 1975 when the Democratic Union of Timor (UDT), a pro-Indonesian force, staged a coup against the Portuguese authorities. Included in its demands was the call for the imprisonment of all members of its main political rival, the Revolutionary Front for Independence (Fretilin).

Portugal refused to relinquish control and on August 20 civil war broke out between the UDT and the Fretilin factions. Fighting was centred around Dili, the East Timorese capital, and reports of indiscriminate killing of civilians and mass evacuation hit the world press. Plans for a peace-keeping force collapsed when Gough Whitlam ruled out any Australian involvement.

On September 1, 1975, the Fretilin gained control of Dili and declared Dr Do Armard (a former Jesuit priest) President of the Independent Democratic Republic of East Timor. Indonesia refused to recognize the new government and based its claim for intervention on reputed Fretilin attacks on Indonesian Timor.

And intervene it did. On December 1975, Indonesian troops invaded East Timor and captured Dili. Very few independent journalists covered the invasion and immediate information was restricted to reports from the opposing factions. Five Australian television journalists had previously been killed in an Indonesian attack on Balibo.

Dr Malik, the Indonesian foreign minister stated that Dili had been liberated by the Opodeti (Combined Pro-Indonesian forces) backed by 1000 Indonesian volunteers. The Australian National Times reported that as many as 6000 Indonesians had been involved in the attack. James Dunn, a former Australian Consul to East Timor, published an investigation he had conducted on the Indonesian occupation in 1977. Based on evidence given by Timorese refugees in Portugal the report told of whole villages being wiped out and estimated that as many as 100,000 Timorese civilians had been massacred by the Indonesians.

The world reaction was vocal but little action took place. Portugal broke off diplomatic relations with Indonesia and both the UN General Assembly and Security Council called on Indonesia to withdraw. Both Labour governments in Australia and New Zealand remained non-committal and abstained from the UN resolution. It has been suggested that Australia and New Zealand were prompted by Washington to take a low key stand on Timor. So where does this put America?



Fearful that Timor's deep sea ports could become Russian nuclear-sub bases if the left-wing Fretilin gain control, it is possible that America encouraged Indonesia to invade. President Ford and Henry Kissinger visited Jakarta immediately before the Indonesian invasion.

Indonesia stated that it was needed to protect the civilian population from the Fretilin and said it would remain until East Timor had decided its future. Between March and July of 1976 Indonesia launched a new offensive against the Fretilin which according to Fretilin sources comprised of 30,000 parachutists and marines 30 warships and several aircraft and submarines. In July, the Provisional government in Dili, announced its desire for East Timor to become part of Indonesia and on July 17 President Suharto of Indonesia annexed East Timor.

Meanwhile, the 20,000 Indonesian troops in East Timor met with substantial resistance from the Fretilin. Conflicting reports again confused the media. Early in 1977 the Provisional government declared that the Fretilin threat was now almost non-existent. However radio broadcasts from the Fretilin reported that they controlled 80% of the island. Fretilin must command massive popular support if the claim is valid. Information on the present situation is difficult to come by.

Only Indonesians and the occasional foreign visitors are allowed to enter or leave the island. Visitors are strictly controlled. Richard Carlton, an independent journalist, visited East Timor in August of 1977 and was refused entry to prisons and 'troubled' areas. He reported that the war was becoming increasingly violent and that he had seen evidence of several human rights violations.

Apart from the Dunn report and Carlton's testimony several letters have reinforced claims that Indonesia is pursuing a campaign of religious and political oppression and intimidation of civilians in East Timor. Stories of looting, rape, mass execution and even exhumation of Timorese graves (Timorese chiefs are buried with their jewels) have filtered through. Dr Hoadley who spoke to Amnesty International at Auckland University quoted from a letter which described the Timorese civilians as 'mild sheep' in the face of arrogant Indonesian hostility.

What's the future for East Timor? Who knows, but without some form of UN intervention, it will be a future decided by Indonesians not Timorese. If you want to get involved write to:
Campaign For An Independent East Timor,
c/- Epicentre
P.O. Box 5890,
Auckland 1.

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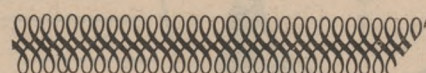
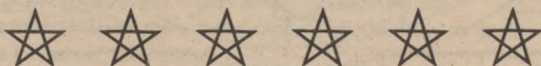
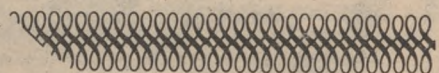
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Blah Wars

In the first issue of this term we gave you May Council of NZUSA in its deadly entirety. It had been preceded by the STB 'scare', the basket-weavers saga and numerous other tit-bits on this august body. Now with all due pomp and splendour we give you the latest in the thrilling series of 'National Executive', produced and directed by 40,000 on the sumptuous Auckland set.

Act 1 Scene 1: The Beginning

Ms Lisa Saksen's stand-in, Mr David Merritt, the 'new' General Vice President with the pom-pommed head sits at the head of the table. Beside him is Mr Peter Franks, the Research Officer. Later Mr Peter McLeod, Oh Great God Accountant, will join them. On either side of the table are the constituent presidents: Mr Mervyn Prince with his trusty Adidas; Ms Lindy Cassidy from the capital; Mr Mike Lee, the rabid feminist from Canterbury ('You're quite astute for a woman, Louise'); Mr Guy McIndoe from Lincoln; and Mr Andrew Guest, the boy wonder from Otago. The presidents of Waikato and Massey are missing; extras from the wings take their positions. Choong Tet-Sieu, the NOSAC Co-ordinator and Leonie Morris from the Women's Rights Action Committee join the presidents.

Act 1 Scene 2: Reports from National Officers

There is little action in this scene. Ms Saksen is absent but her report is discussed. Bland voices throughout, with a slight emphasis on - 'applications for the trip to the People's Republic of China have been re-opened. Not all positions have yet been filled on the delegation but NZUSA hope to receive applications for the remaining vacancies.' Mr Franks' report shows greater detail; teacher training, bursaries, student teachers, quinquennial submissions were all discussed - intonation very important here. It appears at this time that preliminary discussions between NZUSA and the University Grants Committee are proceeding well. Avaricious faces all around, but onto sadder things. Social work students at Massey are having their bursaries docked because of vacation pay. 'We'll fight the Education Department on the' Mr Merritt falters.

Act 2 Scene 2: Education & Welfare Vice President

There isn't one. The characters consider the matter - heads bowed. They look behind them at the blacked out stage, but no nominations are forthcoming. The question: wait or coerce? A young man from Dunedin will be 'asked' to mount the stage. But this climatic scene must be kept for next week's episode - got to keep the audience guessing.



Act 2 Scene 2: The Budget

Muldoon's that is. Everyone on stage reaches into pocket for calculator. \$2.50 per week increase in bursaries. 'In real terms that is a \$4 per week increase' says Mr Merritt. (Audience gasp with amazement at the stupidity of this statement) 'Therefore, for a 40 week University year' (audience scream with irritation) 'the increase is \$160. Loss of tax rebate is \$155. Therefore there is a \$5 increase in bursaries for one year.' Shocked silence on stage as the audience howls. Loud whisper: 'He bites babies too.'

Act 3 Scene 1: Unemployment

Screeds of paper are thrown around the stage. Printed on them are 'Law Graduates Out of Work' and similar revolutionary slogans. Those on stage pledge 'support' and agree to meet together with the Law Students' Association in a later episode. In this same scene Mr Franks delivers his key-note speech on the Students' Community Service Programme initiated in late '77. He emphasises the need to gain the support of the Universities and local MPs in order to get the scheme re-introduced for the '78-79 vacation.

Act 3 Scene 2: Bastion Point

Mr Prince rises and announces that - yes - he was one of only two people arrested for obstruction on Bastion Point. This information is received with acclamation and a verse from 'Solidarity Forever' (page 18 in the Songbook). Action: a poster and a speaking tour will be organised to further promote the Bastion Point cause.

Act 4 Scene 1: Electoral Activity

The high point of the day's play from whence all else slips into oblivion. Background: the National Commission at August Council had supported the idea of a student Electoral Conference - a sort of International Students' Conference for the locals. Ms Cassidy takes the spotlight with a proposed agenda for a 3 day conference in late July at either Massey or Victoria. Her support slips: 'What about finances numbers accommodation.... speakers?' Finally a decision is made. The Electoral Conference will be held during NZUSA's August Conference in Waikato. Sighs.

Act 4 Scene 2: Research Officer

The absence of a second research officer is now quite apparent to the audience. A committee is established to find the assistant research officer and the job specifications are outlined: previous experience of research work understanding of statistical methods, working understanding of policies and regulations affecting overseas students. The cast look under their chairs but no-one springs forward to help.

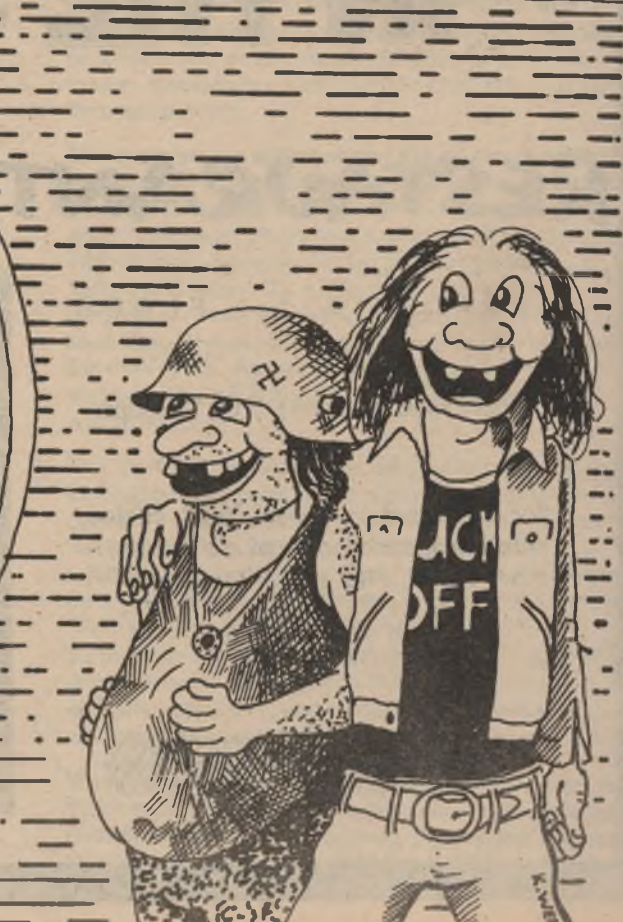
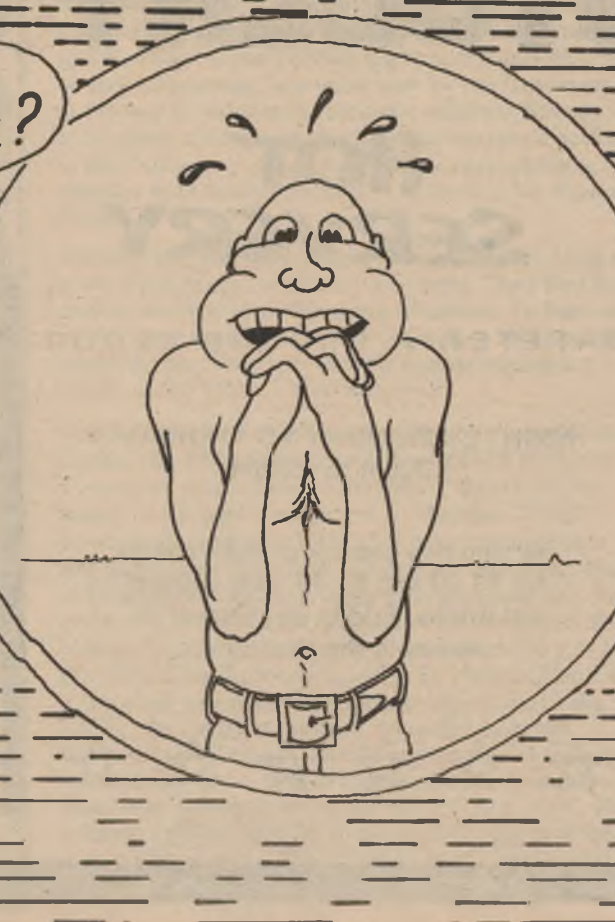
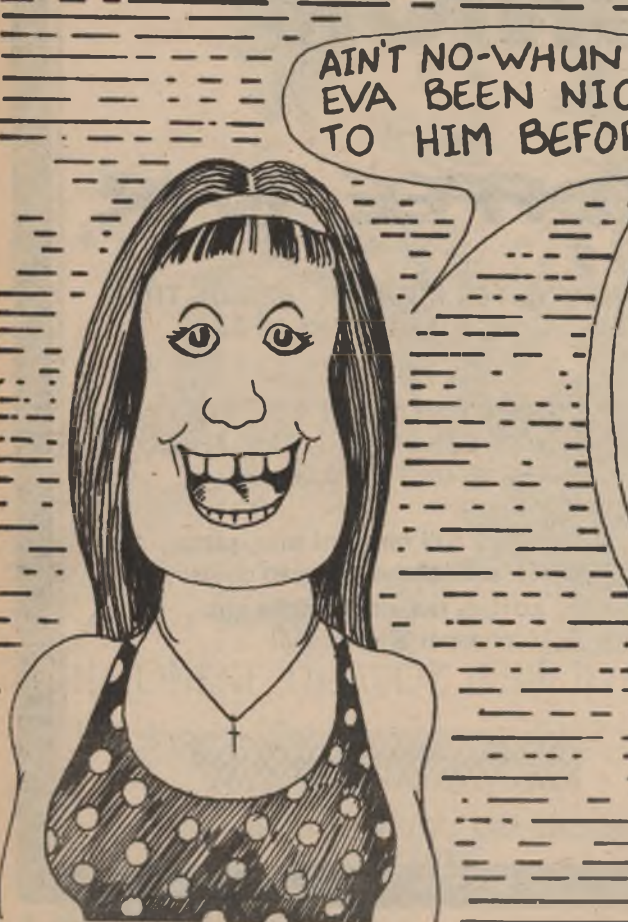
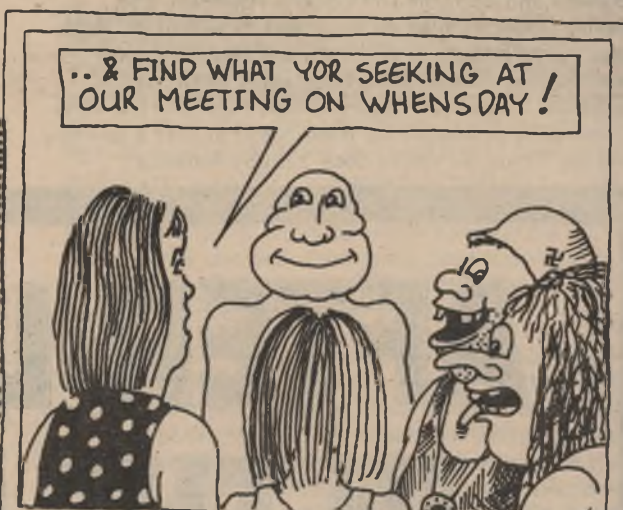
Act 5 Scene 1: Secretary-Accountant

The pace is slacking now. 'We need a Super-Sec' comes the cry. And pieces of paper outlining the responsibilities of this job are thrown into the air. S/he will be the great watchdog of the cast - stamping down on toll calls, preparing agendas, hiring and firing, reporting and costing. Nobody even bothers to look around this time. Perhaps s/he'll fly in the window.

Act 5 Scene 5: The Finale

In a step toward the avant-garde, the cast moved in to closed committee, calling for the censorship of the script. Lips were sealed and - you guessed it - you'll have to wait for next week's instalment of 'National Executive' or even better, 'Special General Meeting' playing at your local students' Association. Don't miss it.

LOUISE CHUNN



Rating The Student Prince

At the Executive meeting on the night of Thursday 1 June, the Executive passed a motion of censure to reprimand Association President Mervyn Prince. Past experience has shown that the University is not going to contribute to any catering losses, so, now that there is the possibility that the catering business might make a profit, it would be wise to remove any University control from catering. So a couple of weeks ago, the Executive decided to set up its own catering committee.

At present, catering is controlled by a sub-committee of the Student Union Management Committee. Students have a theoretical majority on this joint Association/University committee, but the University reps have a couple of hundred years more experience between them, and seldom have any trouble in guiding SUMC the way they want it to go.

organise any subsequent meeting to handle business that was not dealt with, thereby failing to fulfill the substance.

You were warned. Mervyn said, in Craccum 1977, 'I am not politically orientated, what I want to see is students coming together, and from this fertile situation, ideas of a political nature grow.' Good political ideas that have come forth aren't getting very far because of the orientation of the man at the top.

What else did Mervyn say?

As regards the cafeteria, 'The direction I will take on present negotiations will come from students and through Executive.' He didn't take what direction he got, but still, the statement reflects Mervyn's belief that

two activists who ran against Mervyn. One of those was Janet Roth of the Young Socialists, who has about ten times as much experience at organising activity than Mervyn does. She said she would 'organise students to take action for their own advantage'; undoubtedly ingrained campus prejudice against the Trots, the dreaded Red Diarrhoea Gang, was a major cause of her election defeat. Merv, after all, has the right image - he's one of the Engineers, one of the boys.

The third candidate was Dave Merritt, who had already demonstrated his expertise in making things go, but was defeated by his own energetic efforts at promoting a self-image of long hair, bad language and unrestrained irresponsibility. It's the wrong kind of PR.

So students voted for a conservative image, maybe thinking that a conservative person would keep the whole campus from going too radical. As it is, the political stance of the Association has stayed far to the Left, and that isn't going to change because the person at the top has an open (empty?) mind.

Mervyn did promise some action:

'What I am running for President for is increased social life on campus, and by collectively getting people on campus and discussing ideas, will hopefully be able to discuss education. Basically, the aim is to get people together to enjoy themselves.'

So far, nobody has seen any of this increased social activity which was Mervyn's main positive election point, but finally, some months into the year, Mervyn has written a Craccum column including a hint of some kind of student get-togethers to be organised later in the year. But the president is not supposed to be a glorified social controller.

The President has these assets - a day-to-day working relationship with key professional Association staff, a full working-week financed by the Association, status, access to the media, membership of important committees, office space, access to key University personnel and column space week by week in Craccum. The President also travels round the country to meetings of the Council and National Executive of NZUSA, getting the opportunity to exchange news and ideas.

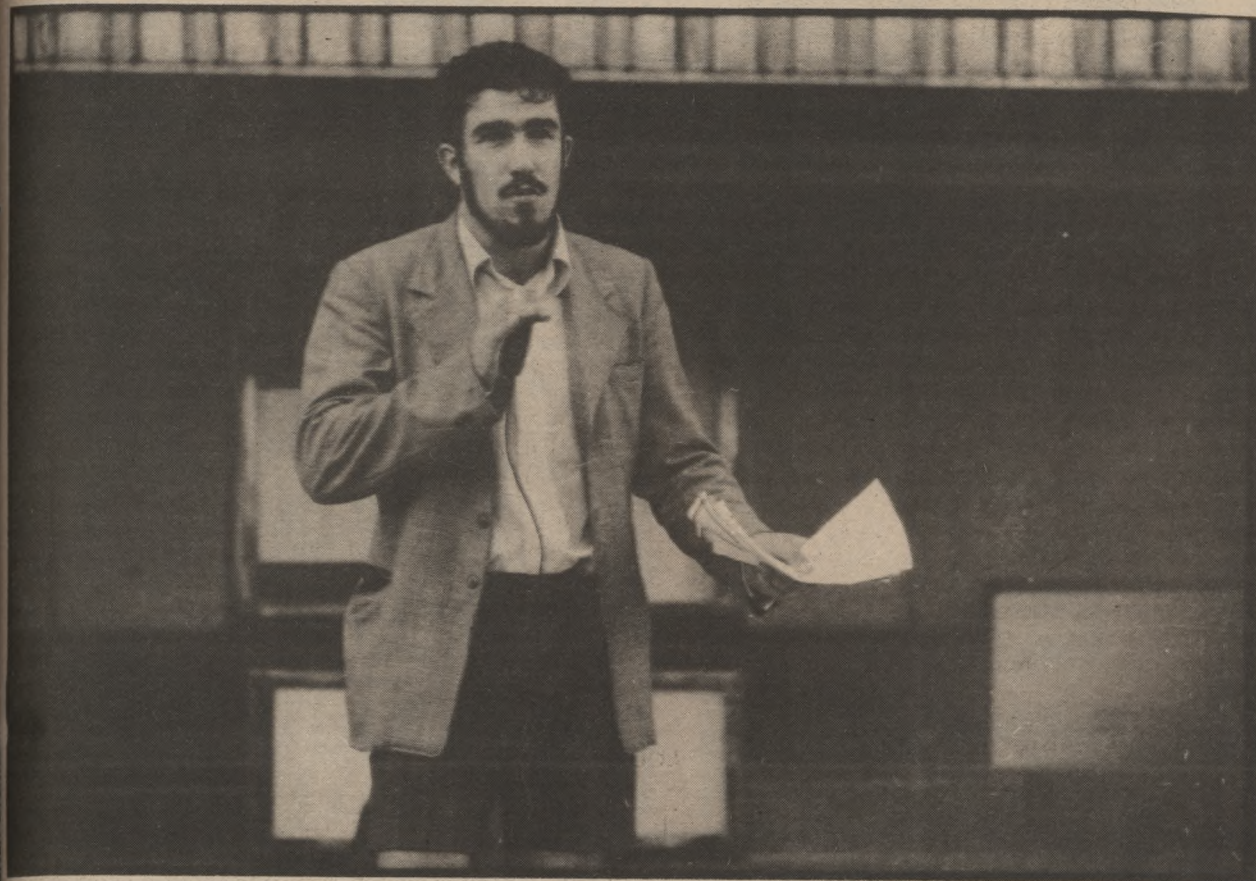
Criticism week by week from the student newspaper is an optional extra which has not been supplied this year. So far. It would be very easy to make a satirical attack on the person and politics of Mervyn Prince; just printing his letters in their original form, with their original grammar and spelling intact, would be an easy way for the malicious to score points. It could be done, and I am not so modest as to say I would be incapable of doing it myself, but it would be like shooting fish in a barrel with a hand grenade. Not sporting, old chap.

And besides, there would be very little point in it. Because it really does seem that Mervyn does his best by his lights, and the dimness of his lights is not going to be improved by running a million volts through a wax effigy of his form.

So the temptation has been avoided, and this article has been written as it has not in any hope of reforming the President, but to provoke some thought in an electorate which will be voting for next year's President before very long. If people choose to vote for someone to preserve the status quo, then that is their choice. But the very minimum that people should demand from a President is that he or she be prepared to put in the work necessary to make the democratic system work.

The process of proposition, dissent, debate and decision does not operate itself, although there's no use telling Mervyn that, because he's still sitting there with his open mind, waiting for the masses to rise up and make their demands.

HUGH COOK



Mervyn, when directed by Executive to get SUMC to disband its own catering committee, failed to do so, although there is a constitutional requirement that he follow Executive directives in such matters. His reason for not tackling the problem was that he felt any motion to get the SUMC catering sub-committee disbanded would not be passed by SUMC. That is not an appropriate presidential attitude. It is not only a failure to work on one of the few ideas that has entered the workings of the Association this year.

Looking at Mervyn's track record this year, one can also see a failure to organise democracy, a failure to put ideas into the system, and ultimately, a failure of the electorate which chose this man for this job.

At the Autumn General Meeting, a number of important motions, such as one which would have made Education Vice President a salaried position, either lapsed for want of a seconder or failed to get put because the meeting lapsed for want of a quorum. The meeting was not properly advertised - posters were promised but never distributed - and was conducted under very bad conditions. Responsibility for organising the Winter General Meeting has been handed to the Administrative Vice President, but nobody has taken the responsibility of organising a Special General Meeting to handle the important business neglected by the Autumn Meeting. Greg Pirie actually got round to calling an SGM to disband the Association, but the people who aren't interested in their Association didn't turn up in sufficient numbers to form a quorum to disband it.

When important things need to be done that can only be done by due democratic process - like a constitutional amendment to give the Association its salaried EVP - then it is the job of the man at the top to organise due democratic process. Mervyn chaired the AGM, fulfilling the form required on his position, but he did not

'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.'

When one listens to Mervyn, one hears a lot of talk about 'taking direction from the students.' It's a very democratic attitude, if one believes that democracy means that fifty per cent of the people must support a particular idea before one does anything about it. As it happens, the fevered turmoil amongst the masses did not finally coalesce into an angry and turbulent demand that Executive buy Craccum a new typewriter - instead a couple of ragged individuals went cap in hand and begged for one. It's individuals who produce ideas.

Over the years various people have fed ideas into the system, to good effect. Acquiring a typesetting machine was one person's idea. Acquiring a salaried resource officer was one person's idea. Making SRC an open forum was an idea, pioneered on other campuses, which one person made a reality on the Auckland campus. Crisis situations generate urgent demands from the masses, but organisations operating in the everyday world need a constant input of ideas if they are to do more than perpetuate themselves.

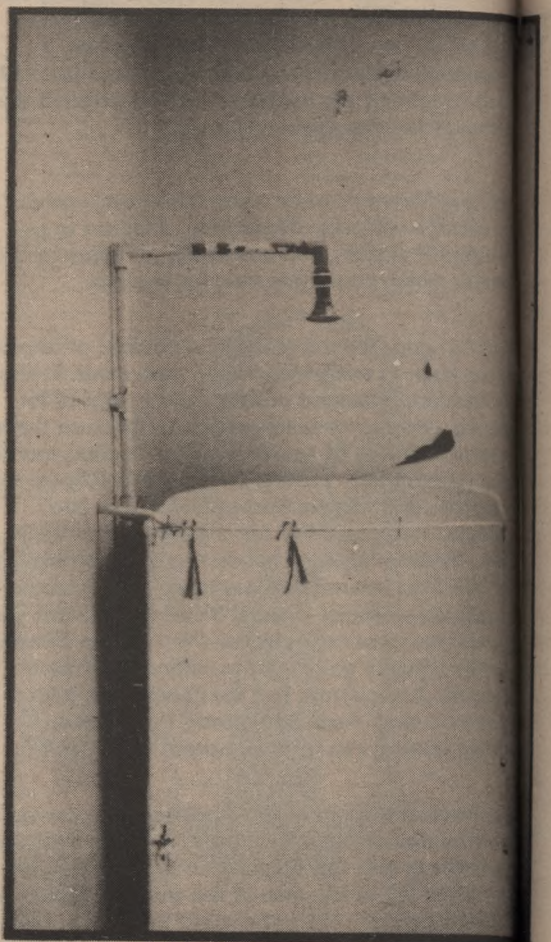
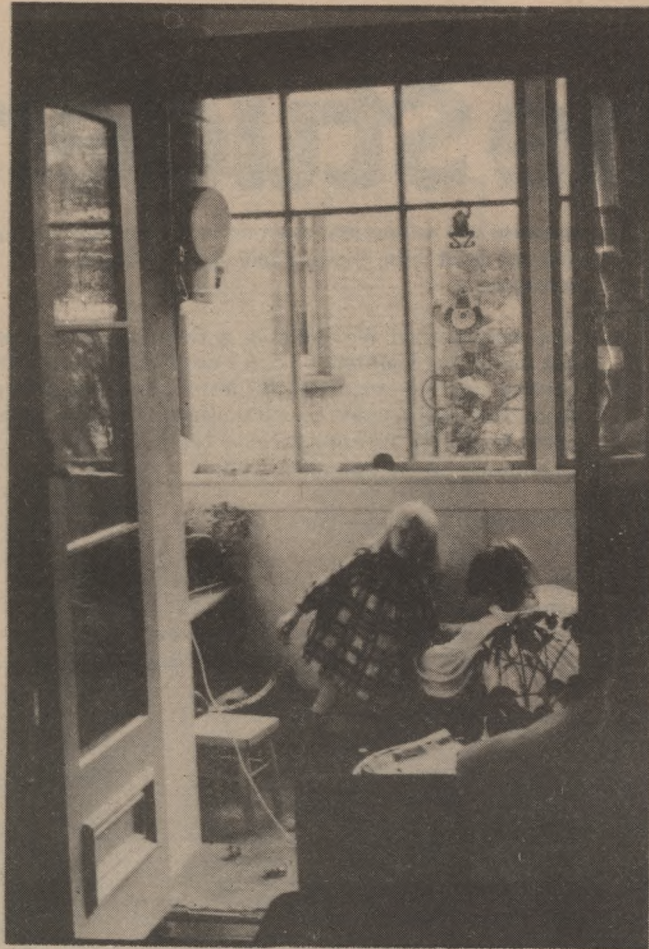
Mervyn doesn't see this. He's very hot on doing what the students demand be done, but the last time the students became very hot for doing something was in a crisis situation, when the catering operation cost the Association \$53,000 in one financial year. Mervyn has proved he can ignore the Executive; he can also ignore the need to organise a SGM to vote on matters left over from the AGM, because students, as a mass, aren't demanding any action, any changes, any votes.

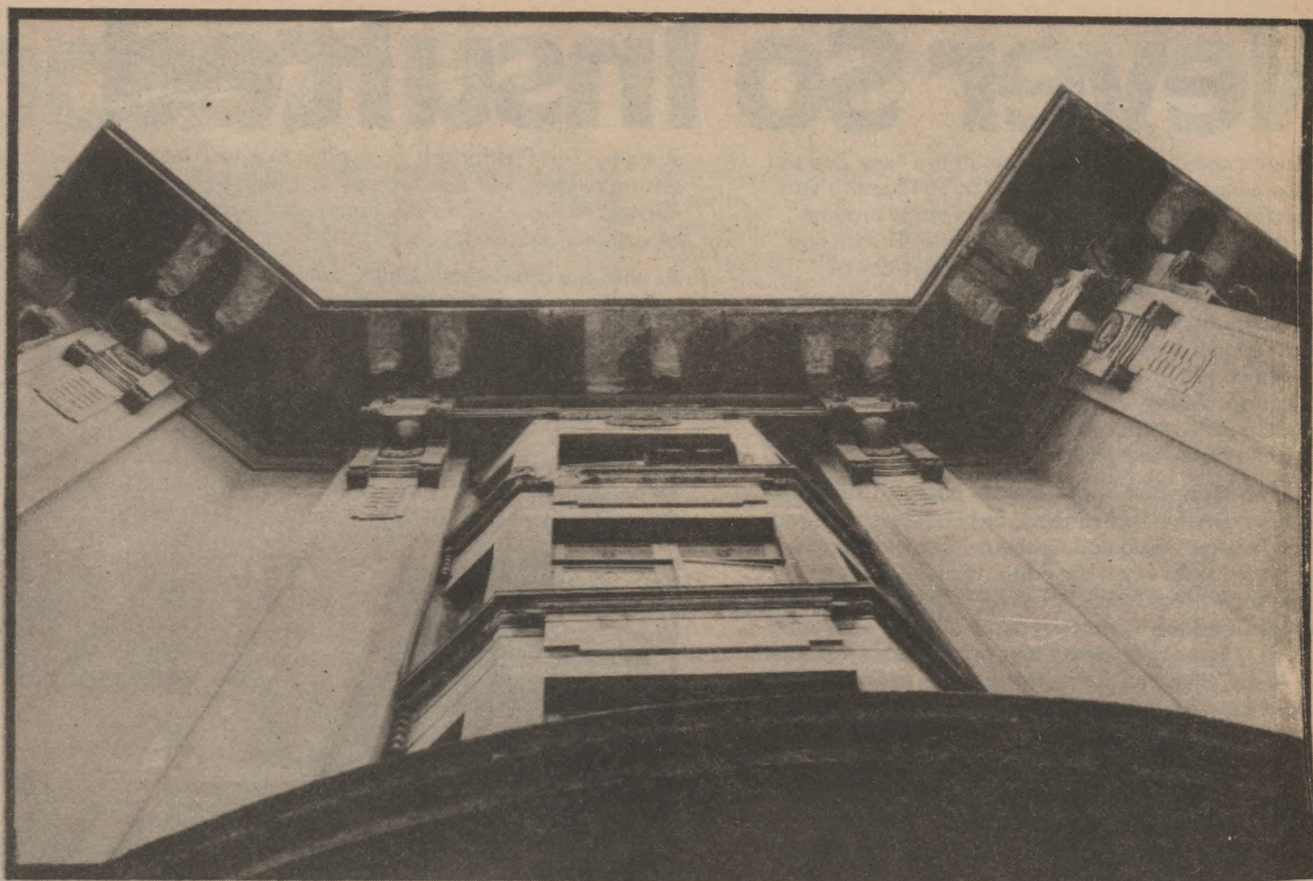
Still, that's what people voted for. They knew they weren't getting a political activist, and they slammed the



Within the next five years the buildings shown in these photos - taken by Craccum photographer MAIRI GUNN will be destroyed. Courtville, a group of three apartment buildings, has, over the years, provided homes for numerous students and city-dwellers; it is to be torn down to make way for additions to the Supreme Court, just across the way in Parliament Street (the building shown in the view above, taken from the roof of Courtville).

The City Community Committee is campaigning to save Courtville. It is an Art Deco paradise and many of its occupants have gone to great trouble to preserve that atmosphere. All for nothing if the men of law have their way.





Courting Destruction

Never So Insulted

Landfall is the great-granddaddy of all the New Zealand literary magazines; it was founded in 1947 and is still going strong. The first issue of this prestige product from the Caxton Press, edited by Charles Brasch and retailing at five shillings, carried contributions by Curnow the Elder, Burdon, Baxter, Bertram, Ngaio Marsh, Mirams, Fairburn, Raphael, Prior and Sargeson; more than half these names are still familiar 31 years later, which is a measure of the standard of the publication. Today, after 125 issues, Landfall is still going strong - a potpourri of poetry, short stories, criticism, photos and reviews.

Others which started out as bravely have not survived. Who now remembers Numbers, Experiments, Lipsync, Hilltop, Image, Freed and Orpheus? Donald Long's Edge closed shop when the editor decided his own writing took precedence. Arena died last year with the death of its editor. Argot was taken over by a certain national university students' arts organisation, renamed New Argot, then murdered, for the sake of financial expediency, by a certain national university students' political organisation, one L - s - S - ck - n having a hand in the foul deed.

But other competitors hold their own. One Robin Dudding, some-time editor of Landfall, left the employ of the Caxton Press for reasons which would probably make delightful literary gossip if we ever got to hear them, and started up Islands. His first issue, Spring 1972, carried the same Curnow, Baxter, Brasch and Bertram who helped get Landfall on the road 25 years earlier - the New Zealand literary scene does change, but only slowly.

Recently Mr Dudding has devoted a whole issue to Ian Wedde's novel 'Dick Seddon's Great Dive' and another complete issue to a tribute to Frank Sargeson. This represents a valuable departure from the usual fare of bits and pieces and scrap meat.

Of late, other magazines are also going in new directions. Mate (pronounced as in 'Giddy mate') intends to become an Australasian magazine, circulating to big brother Australia. Cave changed its name a while ago to New Quarterly Cave, then Pacific Quarterly, and now, as Pacific Quarterly Moana, is trying to be a multicultural literary magazine for the Pacific; and has assembled an impressive international Editorial Board for the purpose.

Apart from the big four, another publication to note is Outtrigger. This is a poverty-stricken publication nursed

along by Tim Pickford; it's too poor to afford typesetting services, but has managed to publish people like Michael Morrissey and Alan Loney, and a large number of virtually unknown poets.

As with the other publications, some of this writing is good, some not; as Denis Glover says in the course of a review published in Outtrigger, 'We are infested with people who have no mind to think with, and thinking what they think is profound thought, put it down formlessly and modestly or immodestly proclaim themselves 'poets'. 'Still, Outtrigger being both the cheapest and the poorest, it can best use additional subscriptions - \$4 per annum (issues every two months), from 4 Miami Street, Mangere East, cheques payable to T. Pickford.



The literary magazines as a whole have a small circulation; they don't receive much support from the public. Mate 26 carried a verse-letter to the editor (on the cover, yet) in which one Gil Cook (no relation) wrote: 'the local/librarian/ just gave me Mate 25 she said it was more my/intellectual level well/I'VE NEVER BEEN SO INSULTED IN MY LIFE up till now of course/HEY you po-faced neurotics there isn't a sense of/humour among the/ lot of you anif that's poetry & literature then/poetry & literature has hit an all time low/apart from being unutterably bored, & amazed that any of you could take yourselves seriously/ and old wylan curnow raving on like a varsity student about wilting/cocks &/ - phew! sweaty balls, why doesn't he get a grip on himself ??'

The lit mags sometimes deserve this kind of send-up, but

generally do a good job for what they are. But what are they?

Islands, Landfall, Mate and Pacific Quarterly Moana are beautifully laid out on high-quality paper, and the first two generally include pages of glossy photographs at the centre. One does not believe that any New Zealand editor would contemplate turning out a cheap arts newspaper in a tabloid format like the New Argot once put out by the New Zealand University Students' Arts Council; the cut-price proletarian production techniques that satisfy students and other members of the great unwashed are not suitable for a respectable quarterly journal.

That this most penurious branch of publishing, which needs perpetual state aid for its support, should favour style over substance is not surprising when one looks at the arty-crafty nature of most New Zealand culture. Pottery, embroidery, wool-work and nature-painting are activities where professional polish usually counts for more than originality; more important, these are craft arts where work is produced for small audiences only.

A current display on the mezzanine floor of the University library shows the work of some of the small presses. One section shows how Alan Loney produced copies of Ian Wedde's poem 'Don't Listen' as the first issue of Hawkeye, a series of bi-monthly pamphlets from the Hawk Press. The pamphlets are designed, hand-set, printed on an old Arab treadle platen, then hand-sewn by the industrious Mr Loney. The writing itself may be original, imaginative and dynamic, but the production process is not.

The four largest literary magazines reflect this craft attitude, with its loving concern for physical excellence in the finished product, and the result is a polished, expensive product which ignores the cheap and nasty production techniques by which Twentieth Century technology makes mass-production possible on a limited budget.

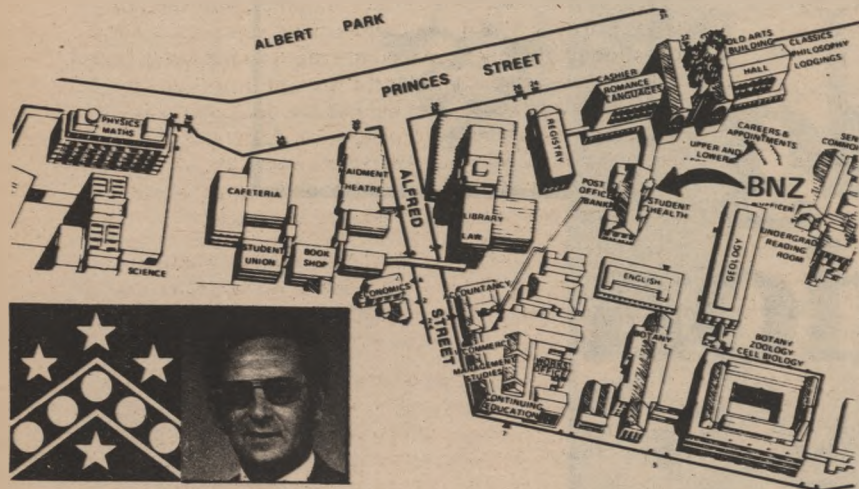
Cheap production and mass-circulation have never been the objects of these magazines, which are designed as elegant showcases, not rowdy loudhailers, and they get the kind of audience they deserve: small, elite and ingrown. Of course, they also keep getting their money: there's nothing like style and polish for impressing committees of the respectable and middle-aged.

HUGH COOK

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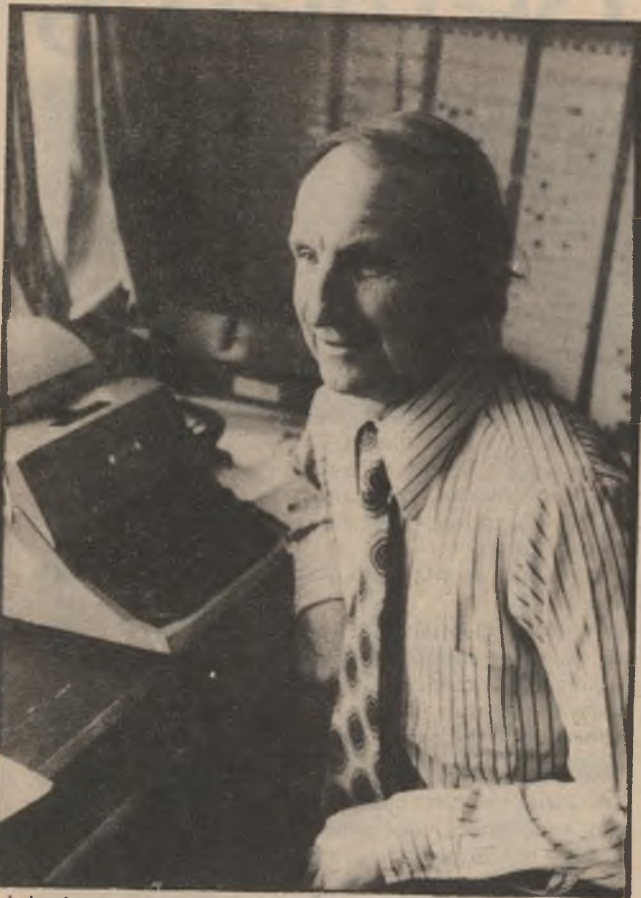
Several months ago the Theatre Management Committee, an AUSA - University Sub-Committee of Student Union Management Committee, decided to restructure theatre administration (see Craccum 6). Ms Ros Clark, the Theatre Manager, became the Artistic Director - just another name for her old position of Student Activities Officer. And the Theatre Manager became the Theatre Administrator, a vacant position recently filled by Mr Frank Hobson. LOUISE CHUNN spoke to Frank, just one week into his campus sojourn; he will officially take office within the next few weeks.

What sort of experience have you had in this field?
Oddly enough my career started with guided missiles, with the government in Britain. So I went from a physically destructive thing to a morally destructive thing - television. I started at the bottom with the BBC and became a television producer. Then, in the early '60s I came out to New Zealand to help set up AKTV2 - this was when television was just beginning in New Zealand. After a number of years I switched to advertising, in Wellington. And from there I have come into theatre administration.

How do you feel your past experience qualifies you for your position as Theatre Administrator for the Maidment?

It's the whole communication thing. In advertising you're taking the clients requirements and what he wants to put over to the public - whether it be a packet of Corn Flakes or safety with poisons in the home. You set out to communicate with the public in the most efficient way. It's all allied - public relations, presentations, promotions - and a part of the Theatre Administrator's job is to communicate with people in the town around him. They're just different ways of promoting an idea or a project to the public.

Criticism has been levelled at AUSA and the University for its reliance on committees for decision-making. How do you feel about this in regards to the Theatre Management Committee?



Mairi Gunn

I don't really know enough about the structure yet. I'm there to carry out the policy that the Theatre Management Committee sets, but I'm responsible, for the day-to-day running of the theatre, to the University Registrar via Jay Clark, the Assistant Registrar of the Student Union, but I'm employed by the University, not the Students' Association.

How do you see the position of Artistic Director?

It seems to be a bit of a misnomer really. Professional theatres have Artistic Directors because they have professional standards and they must constantly plot where the theatre is going. In our context this would restrict the theatre very little would be of a high enough standard to go on. As it is now it's okay if someone lays an egg as long as it's a fertile egg. A University theatre should have open doors, it should embrace new talent and avoid projecting its own standards. But the Artistic Director does have an important job to do, otherwise you'd find that what students wanted was never on and they'd never put on what they wanted.

Do you feel that it is important that the theatre either breaks even or makes a profit?

I don't think it's important at all. If you've got so much money available to make the theatre work, to provide the entertainment and the outlet, then the theatre is doing its job. It isn't doing less of a job simply because there wasn't a profit shown on the balance sheets. I don't think the two are related, but you do have to make sure the theatre is running within the amount of money allocated to make it work. If you set out to make a profit you'll end up cutting things here and there and the very function of the theatre will suffer.

Do you feel there's any way that the hireage charges for the theatre could be lowered? There's been a fair amount of criticism regarding the excessive charges for the Old Maid in particular.

I haven't really been here long enough to establish where they're feeling the pain. When I have analysed the criticism and seen which fees are the problem - if it's an overall problem, or one particular aspect of the structure - I'll be better able to tell. It'd be a shame if it was the system of finance which prevented people getting in there and performing.

Playing Up A Storm

I guess you could say I'm more or less apolitical. I don't write to support one ideology or another. My main interests are definitely in relationships, man-woman relationships, hence the title of my book, 'Make Love In All The Rooms.' I think there ought to be someone doing something on Bastion Point, and I hope there was someone up there gathering material, but I wouldn't be the guy to do it.

Back in the days of radical student politics, Michael Morrissey was involved in a few protest marches, and a poem of his, written on Vietnam, was published in Craccum in 1965. (He's lost his copy, and the bound volume of Craccum 1965 has disappeared from Association files; if anyone can locate a copy, I'd be interested to see it.) However, that was as far as his political involvement went - it was never very deep.

Now he says 'I feel some kind of guilt not being involved in larger issues, but you follow what drives you.' He points out that in New Zealand writing, the land and the family have been dominant concerns, although he agrees that political attitudes do come through in some of Sargeson's writing. When asked about the State funding of literature, which supplies the salaries of some writers, and supports the publication of the work of many others, Mr Morrissey says that he doubts that this has any influence on what gets written.

However, when asked if he was disappointed by the very little time our (State owned) television devotes to literature, as opposed to the reasonable representation of literature on (State-owned) radio, he said 'The obvious answer would have to be yes. A friend of mine has said he would like to start a programme, but that's very much in the thought process at this stage.'

Mr Morrissey is currently working on a long short story, 'Did You Go Away?' in which an urban intellectual leaves the city and his failed relationships, and goes out into the countryside; his occupation will not be stated, but thoughts of Sartre and Lautreamont will run through his head to show he is an intellectual. (A requirement which disqualifies me from a claim to a brain.)

Although his only published book is one of poems, Mr Morrissey prefers prose, partly because of the lack of restrictions on line length gives him a feeling of freedom when he writes, partly because, with prose, 'the author sort of shrinks back from the story,' making it easier to achieve objectivity. He uses a persona in his poems 'The Incubus Whispers' and 'Transplant', 'But that's about as far as you can go.'

Influences. 'When I was in my early 20s I used to read Wallace Stevens all the time, and write like him all the time - at one stage I actually had to stop writing for a while to get away from the influence.' Now, 'I can't see a huge one influence - I've deliberately tried to forget the influences.' Still, he says that the influence of Stevens 'pops up' in the poems 'Watching a Silent Movie'

and 'From the Livingroom'; a persona modelled on Sylvia Plath appears in 'Deciding' and 'a type of lineation used by William Carlos Williams' is used in 'After the Matinee', although this poem is not Williams - like in sentiment. Incidentally, for those who have acquired a copy of 'Make Love In All The Rooms', the line 'dipped in a brooding tint' in the last-named poem should read 'dipped in a brooding tint.'

Mr Morrissey was asked whether he thought modern poets put too much emphasis on exploiting the resources of typography - indentation, capital letters, italics and so forth - and were neglecting poetry as a spoken art. The question was not answered directly, but Mr Morrissey said that his own work 'is divided between one and the other'; some of the poems have been designed for the written page, some for the voice. Two that he thinks would do well in oral presentation are 'Night song', which is actually written in iambic pentameter and 'Transplant'. However, he says 'I am very much a cerebral poet; I must admit I like to be clever, a little bit difficult.'

Why does one write? According to Mr Morrissey, there are three classes of writers - those who have to write, those who enjoy writing, and those who write for money. He puts himself in the first class, but, he adds, 'I don't believe that most people ever do really write for money - it's just a very impractical way to make money. The roots for writing are always elsewhere.' He has another three-way division of writers: the psychological, the political and the aesthetic; he declares himself to be a psychological writer, concerned with human relationships, but agrees that from a certain viewpoint - the feminist viewpoint - all human relationships can be regarded as political.

Any regrets at going the way he has? 'I have doubts at times', but, 'I think it's my vocation.'

HUGH COOK

LETTER FROM A LITERARY HEAVY (8/6/1978)

Dear Hugh Cook,
Here are a few further thoughts on poetry, writing etc. I think it best to affix them some where in the middle and drop the last paragraph where I 'categorised' writers - I've covered the ground again in the enclosed piece.

I must say again that the opening of you (sic) article perplexes me - it seems to suggest that I'm on trial for not being more political or being 'intellectual'. Being more political is a duty that every individual must look toward; my assumption was that I was to be interviewed as a poet, author of a book of poems dealing with relationships. This seems to me a legitimate activity. Books get written about gardening and (sic) computers - are the authors asked if they are political? The 'politics' of being a poet or a writer are fair enough but being political in the wider sense doesn't (sic) seem to be to be (sic) relevant to the matter at hand.

ADDENDUM FROM MICHAEL MORRISSEY

I found it necessary to stop writing poetry for some time in order to 'de-Stevens-ise'. However when a writer really excites, you might as well allow him total dominion - better to consciously imitate a writer for a short period than unconsciously imitate him for a longer time, as Proust once said.

So Stevens' influence shows in a poem called 'You are Watching a Silent Movie' in which Christian history is seen as a movie directed by the late Jesus Christ and more subtly in 'From the Living Room' where an old lady watches the world through the TV screen.

I find myself fascinated by how much of our 'experience' is media experience. It's intriguing that Faulkner once said that writers gather their material from either observation, experience or imagination. Into what category do the media fall? A special kind of experience? Someone else's imagination?

Equally fascinating are Marshall McLuhan's assertions about Western Man being 're-tribalised' through the media. I don't quite believe this, and so in my poem whenever the cinema or TV are referred to they are a metaphoric backdrop to a disillusioning process with either the self or with a relationship. Most of the poems in 'Make Love in all the Rooms' are about relationships - painful emotions gingerly recalled (rather than in tranquillity) and so the eroticism of the titles is visually ironic.

Another influence from Stevens is that of using the title to complement the poem's meaning. In 'The Incubus Whispers' for instance, the title indicates that the poem is spoken by a spirit (ie the unconscious) which raises the question of the poet's stance in regard to his work. Normally he stands directly behind the poem or no further away than a persona. The kind of distancing possible in prose where a dozen selves (through characters) and differing psychologies interact seems impossible in poetry unless the poet writes a verse drama. So when a wider psychology is required I'd rather write prose.

I see myself as a psychological writer rather than say an aesthetic one (art for art's sake once, art for other artists' sake now) or a political one, concerned with ideologies and re-arranging the world.

Expecting a writer or an artist to be political seems the first step toward expecting him to have the 'right' kind of political orientation in his work. And that's fascism. So for me, the primary sphere of the artist/writer/poet must be personal. He must be free to explore whatever impels him most, otherwise he is a machine, a non-artist.

The dogma of social irresponsibility ends here. The audience claps politely. The writer bows. The stage lights dim. The author retreats to a quiet house in the Eastern suburbs to resume this year's brave exploitation of the resources of typography. A machine watches him leave, then moves onto the empty stage, humming softly.

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PAGE 14 JUNE 12 CRACCUM

Reviews

THE PAKEHA PAPERS
JULES OLDER
JOHN MCINDOE \$2.95

In the plethora of reviews that proliferate on the pages of this paper I hope you will take the time to ponder a passage that reflects on the effects of the Pakeha Papers. In the wake of the break-down of the Bastion, a people's belief, the Point was lost but the truth remains. Time for the emancipation of the people from the belittlement of bureaucracy, hide behind a white paper, the Town Hall doors.

Freedom from the power of elitist ego's, be they a politician or a psychologist. Deliverance from Black Paranoia - a fear and distrust of white attitudes and behaviours, from white hysteria - an inability to face the reality of injustices brought to bear on others.

You present 'an affront to many Maoris' said a nameless reviewer, 'sentimental claptrap' said another, 'an expose on subtle racism' Dr Bruce Gregory - Tai Tokerau District Maori Council, 'Jules writes from a source near the testes and perhaps vulnerable to the boot. Gut honest stuff' Hone Tuwhare.

Your book is easy to read. You invite me into your life, your experiences, your responses. You see me through the eyes of an outsider - but not an alien. Your words convey an understanding of the weakness of all men - 'self-preservation at the expense of integrity, ethics, and ideals - don't rock the boat baby, don't rock the boat'. Hollow words as this country sinks into a cultural quagmire.

Your theme develops, on those first pages of friendliness You paint a vivid picture of ingrained prejudice. With pathos and humour you recount your encounter with the Kiwi Conspiracy - the refusal to accept the facts and affect a change.

Criticism would be a breach of the trust you place in your confidant, the reader. A review would only repress the emotion evoked in me by your words.

An answer you do not give but only reveal the thwarted attempts. Hope you do give, if we open our eyes, and learn to conduct ourselves with mana and dignity, in sharing our lives

P.S. The book is an eye-opener that warrants the inspection of anyone with a gut compassion for human justice and equity. Chapters include - 'Maoris and The Professions: With Special Reference to the Psychological Profession', 'The Pakeha Papers', 'Maoris and Medicine' 'The Kiwi Conspiracy'.

TONY WOOLLAMS

LONDONETTES AND UNDERGROUND READING
DOC. OXIDE AND OTHER REFLECTIONS
TONY GREEN
AUCKLAND GEE \$1.80 EACH

It's always interesting to follow the writings of Auckland campus authors, particularly when they are staff members, and for myself, even more interesting when they are poets. The English Dept can hold high on its marble pedestal the works of Karl Stead; the Chemistry Dept. can sweep laboratory glassware to beam assiduously upon its T.A. Turney; and now the Art History Dept. can cringe and valiantly attempt to hide its Tony Green.

But really, the lines are written outside of the protection of the University and so Tony Green, the poet rather than the professor, must face attack from all those nasty misguided critics.

A recent Herald reviewer labelled his works as 'the middle-aged man's answer to punk rock'. I can but agree - the only redeeming feature is the method of publishing but more on that later.

'Londonettes' are poems composed in London late 1977. I can only assume that the poems are intended to picture a many faceted London and Mr Green's thoughts on and within London as there seems little other purpose to the book.

'Doc Oxide' is equally disjointed, but admittedly is a lot less incoherent. In both books much use is made of predictably bizarre line arrangements and only mildly interesting forays into the special effects department of a typewriter - such as asterisks and a lot of them.

Both books could use a greater degree of fluency and much polishing of presentation. Lines such as 'Grieving in/ a golden groove/ breaking down/ a platter/ with a/

clatter', quite frankly ruins the occasional glimpses of Greens real ability - displayed in the lines 'sparrows whizz/ from a polled/ plane tree like/ bullets'

As for publishing, well Tony Green has manufactured and marketed these books completely by himself, apart from the printing. This has presented New Zealand poets with the opportunity of 'do it yourself' publishing for a fraction of normal costs, albeit not very rewarding financially. For the first time poets are faced with the possibility of getting their poems in print and in bookshops in a form that costs the reader perhaps 20% of what he would normally pay.

So Mr Green is to be congratulated on his innovativeness if nothing else.

TONY MATTSON

VEGAS: A MEMOIR OF A DARK SEASON
JOHN GREGORY DUNNE
HUTCHINSON PUBLISHING GROUP

'Vegas' is a very difficult book to define. It's autobiography, travelogue, and in a way it's also reporting and fiction. It recalls a place both real and imagined, perceived through the fractured senses of the author, who at his own admission went there in a state of mental and emotional imbalance.

Dunne paints a picture of the most notorious gambling city in the world - a city with 300,000 inhabitants, 16,000 slot machines and 1000 gambling tables. A place where hookers are out in daylight, where dealing schools are run, where everybody is out to make on somebody else's money or misfortune. A parasitic, hedonistic society which seems horribly real.

In it you'll meet Artha, the poet-hooker who keeps 'statistics' in lieu of writing a diary about her profession. A frank and implicit insight into the life of a hooker, and the cost of selling the body.

You'll also get to know Buster, the private detective, to whom information is power. You'll feel sorry for Jackie, a second string comic who spends his life trying to make good, trying to be something he isn't - funny. And you'll probably feel excited, repulsed and disbelieving that such a place could exist.

If you find your senses assaulted by the rough dialogue, the sexual explicitness and the frank presentation of this tragic city you won't be alone. Nothing is sacred or profane; 'Vegas' is compelling in its nudity. It is a powerful, disturbing and provocative book. It's very funny and very sad, for its humour comes from the comedy of tragedy gone mad. There is no Artha, no Jackie, no Marvin, no Buster; just dealers, hookers and little men trying to be bigger in 'Vegas'.

IAN BACH

I LOVE IDI AMIN
BISHOP FESTO KIVENGERE

On February 17, 1977 Ugandan Archbishop Janani Luwum was martyred because he spoke out against the atrocities of Amin's military dictatorship. The archbishop and two cabinet ministers were shot, then driven over with prison vehicles to disguise the murder. The government's version was 'Sorry! Tragic accident with a car!' 'In the morning,' reports Kivengere 'they showed one wrecked car in the paper, and a different one on television in the evening.'

This is just the most prominent of thousands of killings borne by the persecuted Christian Church, since Idi Amin seized control by military coup in January 1971.

Kivengere asks the question 'can force overcome power?' and observes that a man resorting to force is confessing by his action that he cannot change the situation which threatens him. 'That is not power it is force-in-despair. Tyrants use it to rule countries. But Christ crucified is the power of God.'

This small book is a chronicle of power overcoming force, and a testimony to the men and women courageously living out their faith amidst suffering. With the Thames documentary on Auschwitz searing my mind it is encouraging to glimpse the constructive reaction to persecution and the unity of purpose within the Ugandan Church.

I recommend that you turn your thoughts to Uganda through this book and allow yourselves to be shaken by the different side of reality which it presents. Perhaps we should also bear in mind the watchword which strengthens the Church, 'There is no time to waste, maybe you'll be the next!'

VAUGHAN YARWOOD

THE MERCHANT OF VENICE
WILLIAM SHAKESPEARE
MERCURY TWO

Ian Mullins' debut production of 'Julius Caesar' met some critical flak for an apparent lack of inventiveness. It was a solid, workmanlike production - and that was that. Possibly because of such reactions, this year's 'Merchant of Venice' can hardly be stigmatized for any humdrum orthodoxy.

Set entirely in modern dress and idiom, the action crackles with pace and freshness. You might, like this reviewer, disagree initially with some treatments of scene and characters, but the final product is immensely stimulating. The Tubal and Shylock confrontation does seem overblown at the time, but in retrospect this is a mere detail. And even if the final 'reunion' scene strikes us as rather too brisk and jolly, when has Act V ever been played as a satisfactory conclusion to the preceding action? Only in Bassanio's Wooing Scene did I find the translation into modern idiom embarrassingly excessive. Overall, the production has the simplicity, humour and vividness of good pop-art.

The characterizations have this same directness. Portia (Fay Flegg) and Nerissa (Liddy Holloway) sparked both as lovers and as 'lawyers', while George Henare's Shylock was a most convincing portrayal. The other male leads came across as little more than stock types, at least part of the 'blame' must be laid with the playwright himself. Not surprisingly in this style of production, those parts with the greatest license for broad comic humour were the most memorable. W.C. Fields may have spurned equal billing with our Canine friends, but Warwick Slyfield's dog hilariously complimented the ponciest Duke of Arragon that ever minced the boards. Karl Bradley's young Launcelot Gobbo also has all the witty characterplay we could have hoped for.

This is not the most subtle Shakespeare you will see, but it does have an all too rare colour and clarity. School parties will love it, and there's little reason why you shouldn't also.

PAUL STONE

THE COMPLETE POEMS
WILLIAM BLAKE, ED. ALICIA OSTRIKER
PENGUIN BOOKS \$7.95

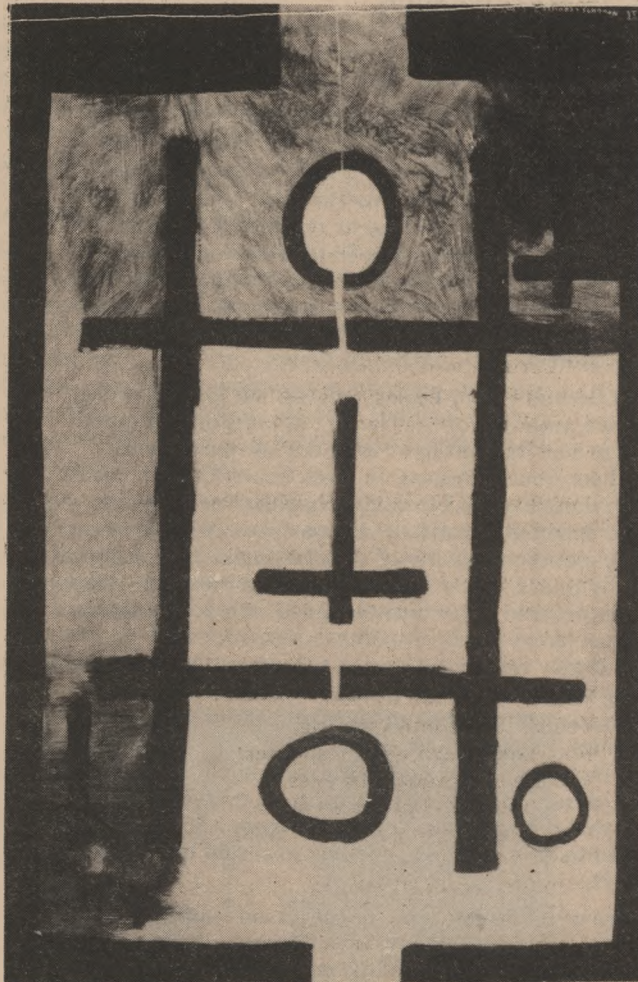
William Blake is a little like Gerald Manly Hopkins in that his work was not known by the general public in his own time, and his reputation has been only slowly established after his death. Palgrave's influential 'Golden Treasury' contained none of Blake's verse until revised by other hands; Blake is now widely anthologised, but the selection is usually from the 'Songs of Innocence and Experience', and his longer works are still largely unknown to the general reader.

With the longer works, length is not the most important bar to general appreciation: the problem is that Blake creates his own myth-world, one not accessible to the casual traveller. For instance, consider these lines on the American Revolution, from Blake's poem 'America' which at least has a foundation in fact: 'on his cliffs stood Albion's wrathful Prince/ A dragon form clashing his scales at midnight he arose,/ And flam'd red meteors round the land of Albion beneath/ His voice, his locks, his awful shoulders, and his glowing eyes,/ Appear to the Americans upon the cloudy night.' Albion's Angel (Imperialism) is confronted by Orc (Revolution), and anyone who can get through the subsequent action without scrabbling in the Notes must be busy on a thesis.

However, in 'America', as in the other longer poems, there are many passages both clear and plain, such as the lines on Liberty to be found on page 212. Blake is renowned for supporting individual liberty against the State, the Law, Religion and Society, and this is his chief value as a poet, apart from his technical excellences. Much of the writing is not easy, but most of it is worth the effort of comprehension.

With the paperback of this size, all of 1071 pages thick, the life expectancy of the spine always troubles one's mind. This volume looks sturdy enough to last, given that it will probably only be purchased by those who will treat it with the proper reverence. The layout is clean and the typeface adequate; no magnifying glass required. Pleasant presentation is complemented by this formidable array: Preface, Table of Dates, Further Reading, Notes, Dictionary of Proper Names, Notes to the Indexes, Index of Titles and Index of First Lines; the combination makes this an ideal volume for the enthusiast or for the student whose Bursary depends on a close study of the Poet.

HUGH COOK



NECESSARY PROTECTION
COLIN McCAHON
ART CITY ART GALLERY

Tuesday evening saw the opening (by Hamish Keith no less) of Colin McCahon's retrospective exhibition, 'Necessary Protection', in the upper floor of the City Art Gallery.

The exhibition is based on several recurring themes, such as the Necessary Protection and Jump sequences, all of which involve an essential simplicity of form and shade. Colours are for the most part subdued: shades of black, grey and sepia on white, and McCahon's spirituality pervades even the simplest of his canvases. Many of the works are set around the Muriwai Beach area where he lives; several of the minor works have not been exhibited before.

A powerful exhibition, containing a large selection of his recent and older works, and amply set out to give the larger pieces the visual impact distance they need; a must for all McCahon fans.

The exhibition will be running from June 7 to July 2 in the Art Gallery, admission free.

KGW

LIFE ON THE LINE
EDDIE AND THE HOT RODS
ISLAND THRU FESTIVAL

The Hot Rods were one of the front runners of the New Wave right back in the beginning. Having earned the 'street' credibility then essential to success, they threw it all away by openly turning their backs on any further association with the New Wave. Plenty of bands are just now following suit after having copped all the easy publicity that went with New Wave membership. But when the Rods did it a year ago it was tantamount to rock'n'roll suicide. Their action indicates that the Rods have the sort of integrity that is all too rare in rock music.

But the Rods have got more than integrity on their side, this album, their second, shows the band can also turn up the musical goods consistently. 'Life On The Line' is a hotly paced set, all power chording and surging rhythm. Bass man Paul Gray and drummer Steve Nichol work with a no-nonsense strength and tightness (though Nichol does overdo the power drumming at times.) Likewise rhythm guitarist Dave Higgs does well in keeping his head down and his playing crisp. On lead guitar Graeme Douglas, though only able to offer the usual posturing, brings commendable zest to the familiar workouts.

Vocalist Barrie Masters showed on the Rods 'Teenage Depression' set of last year that he gives little away to others in the field on the score of power or tunefulness. This time out a surprising emotional range is becoming evident. Rod Stewart needn't start losing any sleep just yet, but give Masters a set of decent lyrics and he'll do them more than justice.

Regretably for the most part he does not get decent lyrics in 'Life On The Line'.

This batch of tunes lacks nothing in melody but some of the lyrics are best forgotten. The 'we'll have some fun/ don't worry 'bout no-one' message is reworked at annoying length. But to be fair this is a rock'n'roll record, not a work of philosophy, so you can't really expect deep insights. Rock'n'roll is about fun and the rebel-without-a-cause pose is more fun than reality especially when the neighbours (or worse still your mother) just told you to turn the stereo down. Still it would be better for the band if manager Ed Hollis handed the pen back to Dave Higgs, who wrote the superior lyrics of 'Teenage Depression'.

If not for reservations about the lyrics, 'Telephone Girl' and 'Don't Believe Your Eyes' would be in anyone's standouts' list. As it is, the single 'Do Anything You Wanna Do', and the tautly powerful 'Beginning Of The End' take honours as the best cuts. At odds with the dance tunes which make up the bulk of the album is the instrumental oddity 'We Sing The Cross'. It must be a joke and it's a pleasant enough one. If it's not then God only knows what the Rods are up to. Leave this sort of thing to Pink Floyd next time, lads. Though they may not be every intellectual's cup of tea the Rods have got power and melody going for them, and that goes a long way towards making an excellent rock'n'roll band. Their talent makes likely the success which their integrity merits. This record is by no means a must-buy, but outlay \$7.50 and you'll get your money back in dancing at your next party.

DOMINIC FREE

AUCKLAND CHAMBER MUSIC SOCIETY
THE SYDNEY QUARTET
TOWN HALL JUNE 7

After two memorable concerts by the Melos Quartet in April, there may have seemed to be a danger that the Auckland Chamber Music Society's fourth subscription concert for the year would prove to be something of an anti-climax. However any such fears were quickly allayed by the elegant and controlled playing of the Sydney Quartet.

In the programme consisting of Don Banks' 'Four Pieces for String Quartet', a Beethoven quartet (op.18, no. 2) and the Ravel quartet, the group demonstrated a finely attuned grasp of the techniques of true ensemble playing, achieving great refinement and clarity of tone. As a general criticism, the choice of programme seemed weighted perhaps a little too heavily towards works which illustrated the group's capacity for achieving subtle and delicate effects without allowing for any great displays of gusto or sheer exuberance. But this is a comparatively minor reservation as the balance was, in any case, restored by some very spirited playing in an encore taken from Bartok's Quartet No. 6.

The four Don Banks pieces were an admirable choice as openers - sometimes astringent in the manner of the Britten Quartets, at others rich and warm in their tonality, they provided an ideal opportunity for the group to demonstrate their talent for true ensemble work and for the realisation of discreet texture contrasts. As a result the music emerged as suitably crisp without ever becoming strained or brittle.

The Beethoven Quartet is an early work which retains a Mozartian ambience rather than the sombre complexities which mark the last, great quartets. As such it is replete with elegant melodic intricacies which require graceful rather than energetic execution. In this the Sydney Quartet demonstrated an admirable restraint, producing an elegantly turned result.

The highlight of the programme was unquestionably the Ravel. This lush, sensuous work is a real treat, worthily presented on this occasion. Again the Sydney Quartet's tasteful restraint was in evidence - the all too strong risk of degeneration into indulgent slushiness was scrupulously avoided, appropriate emphasis being given to the work's tenser, more complex elements. particularly notable was the consummate sense of balance and proportion with which the third movement's dialogue between the cello and other members of the group was handled. The exuberance and technical competence of the Bartok encore also deserve mention.

The next concert in the Chamber Music Society's programme will be given by the Quartetto Beethoven di Roma whose reputation in international circles is considerable. Thus it seems that, on the basis of the quality of performances already presented as well as the prospect of exciting things to come, the Chamber Music Society deserves the support of all those with an ear attuned to the music of the spheres.

MURRAY BEASLEY

SRC

THIS WEEK

1. MINUTES OF 31.06.78, 07.06.78
2. MATTERS ARISING:
 - (a) request from G.C.Cornwell re autolithographic workshop
 - (b) Catering Committee
 - (c) Appointment of SRC reps on Catering Committee (2)
3. EXECUTIVE MINUTES of 01.06.78
4. GENERAL BUSINESS

WEDNESDAY 1pm
SRC LOUNGE



YOUNG NATIONALS
ROTORUA TARAWERA
ELECTORATE

COMBINED YOUNG NATIONALS

An informal Meeting will be held in the CEDAR ROOM DB ROTORUA HOTEL. 2.00 p.m., SUNDAY 4th June, Afternoon Tea Available at 55c per person.

Guest Speaker

Simon Upton, Chairman, Auckland Division Young Nationals.

This is your chance to join the team of go-ahead Young Nationals in Rotorua.

Bring a friend — Speak up — Be heard

From the entertainments page, the Rotorua Daily Post, Wednesday May 31, 1978. Who's Simon Upton, anyway?

More Reviews

NO NEUTRAL GROUND
JOEL CARLSON
QUARTET \$7.05

It's hard not to get emotional about this book - to the majority who value human rights the revelations the book makes are shattering, to say the least. The book is set in South Africa and is written by a political lawyer - Joel Carlson - who, because he repeatedly attempted to expose the injustices of the South African racial and judicial system, was forced to leave his homeland. If he had stayed, it would have been at the risk of losing his life and his family. This in itself reveals something of the nature of justice in South Africa.

Joel Carlson's story begins with his first job in the civil service, working for the Native Commissioners Courts. It was here that he learnt what the law really meant to Black South Africans. In these Courts Carlson dealt with those black Africans who had been arrested for their apparent violation of the pass laws. Whether they were innocent or guilty of the charge was not the concern of the courts, rather they were offered 'freedom' if they were prepared to become the 'boys' of greedy farmers. (These farmers paid the commissioners for their services) and if they were not prepared to succumb to this bribery, they were carted off to prison for indefinite periods. Being part of this system gave Carlson the determination to finish his law studies because as a qualified lawyer he felt he had a better chance of exposing the injustices he had witnessed. It was in this capacity that the black South Africans found a dedicated man, who was prepared to do all that was possible to ensure their legal rights.

Some of the people who sought his aid feature significantly in the black South African cause - Winnie Mandela for example was the wife of Nelson Mandela, leader of the African National Congress. Others were ordinary black Africans at the mercy of the white judicial system - Nelson Langa, James Lenkoe, Locks-mart Solwandle Ngudle to mention just a few. Time after time in his defence of these people Carlson came up against the torture and inhumane treatment blacks suffered either at the hands of tyrannical farm owners or the South African Security Police.

Carlson's road was a long hard one and even then his success was very limited. While he could expose the system as much as he wanted - there was no guarantee he was going to change it. This frustrating realization at times made him extremely discouraged - he was one man fighting against a firmly entrenched society that did not believe in equal rights for black people. Even those representatives of the law, who were bound by the nature of their occupation, to ensure that justice was done, seemed, instead, to consider the preservation of an unjust system more important. For example, the virtually unlimited methods of torture used by the Security Police were defended by judges in court when Joel Carlson questioned them.

FRANCES DANAHER

TRIBUNE 40
ED. DOUGLAS HILL
QUARTET THRU HUTCHINSONS \$7.05

'The British Labour Party can be made a most powerful instrument for achieving Socialism at home and peace abroad so long as perpetual remedial action is taken to prevent hardening of the arteries, softening of the brain, the domination of the young by the old or the domination of the heretics by the stuffy and the orthodox, the office-seekers and the power-maniacs.'

The words above came from Michael Foot on the occasion of the Tribune's 21st birthday in 1958. They hint at the running battles the Tribune has had with the British Labour Party; for a left-wing newspaper to do this speaks of a very independent attitude, and is not really all that comforting to the Right. The Tribune is now forty years old; for those who are interested in where it has been and where it is going - probably not a mass audience - this is the book.

'Tribune 40' takes the form of a series of extracts from the Tribune over the years, embedded in Mr Hill's prose, which attempts to set the events described in context and perspective. Mr Hill's job is a difficult one; the wars and world crises touched on by the book - Spain, Cuba, Israel, Vietnam - will be familiar, but the material dealing with Britain's interior disputes sometimes seems very distant and remote. Doubtless there is much of interest to the student of British politics, but such things as the controversy over the Nenni letter in the spring of 1948 (page 66) do not immediately excite the imagination.

Worth a look on the strength of the material on international affairs; some people find this kind of compendium intriguing, and may wish to buy it.

HUGH COOK

CAMPUS POETS
LITTLE THEATRE
WEDNESDAY JUNE 7

'New Wave', said the freshly painted posters advertising the free Wednesday lunch hour event, but then one small, erring poster offered us 'Poets are Poofsters' for the same, so perhaps the true state of campus poetry lies somewhere between the two.

This was the second of two Readings recently staged by Auckland students in the Little Theatre. The first, hopefully entitled 'In Defence of Poesy', and masterminded by aspiring campus personalities Jeremy Bartlett and Tony Mattson, was on Pub Crawl Thursday last term, when friends and relations, and the curious (perhaps it was the promise of free coffee . . .) gathered to hear the Spoken Word. Then eleven different students came forward to stand in the spotlight, emerging from among the audience, the sides of the room, to give their private pieces of experience. It was an allsorts presentation, from the intensely personal, autobiographical poems of Kerry Harrison, through the blunt humour and intellectual musings of Brent Grenfell and Malcolm Idoine, to the brilliantly evocative imaginings of Michele Paterson and Richard von Sturmer.

The Word must have spread, for this time round the audience overflowed into the aisles, but most of the literati were this time listening, not reading, and in a rather more subdued atmosphere three poets read. Plus Algernon, who played us a couple of songs on his guitar because, as he said, 'everyone's always talking, but hardly anyone ever sings'.

Michele Paterson began and, despite a heavy cold, read four pieces, rich and filled with her own intense, vivid images. Like her 'Albert Park poems: In the moral queen's fountain' . . . and her fantastical poem about her bouncing baby brother floating out of his cot and away across the orchards. With her liltingly musical voice and colourful, evocative vision, her poetry was a delight to hear. Tony Mattson read next, several epic pieces, mocking, declamatory and full of a resigned tragedy. Perhaps a little long to hold the audience's attention, his poems expressed a sadness, memories of the self in a shifting and sterile environment. (Shades of Eliot??) More immediately appreciable were his shorter pieces, such as his pithy one line epigram: 'Mouth/ It opens so often.'

And lastly Hugh Cook, in an impromptu reading. poems restrained, rational, yet subtly emotional, such as his piece on the torturers, police-state interrogators. Or wryly humorous and tongue-in-cheek, in the Petition For A Flat Earth; and then his own strange clarity of vision, of the sweated agonies of the sun in its daily orbit of fire across our skies.

So for those who wondered but didn't make it, this was no new wave aggro scene, but one of those rare, retiring and discrete occasions, a celebration of poetry.

KGW

THE SERPENTS EGG
PLAZA/LIDO COMING ATTRACTION
GRAND THEFT AUTO
CIVIC

Ultimately 'The Serpents Egg' must and will be approached as a Nazi film rather than as a Bergman one. Gone are most of the usual verbal histrionics, leaving only Nykvist's solidly stunning photography, Liv Ullman's bright green eyes, and the interminable sense of emotional panic. Nazi films are rather old hat these days, and perhaps surprisingly Bergman manages to offer nothing new. In fact, it looks like he's been making them for years . . . David Carradine is far too stoneyfaced to match Ullman's freneticism, and the plot is not exactly startlingly original. Just dig the portentous title . . .

This movie is scheduled to open the Film Festival, but being in English and by a Big Name Director you're bound to have a few more chances than that to see it. Take my advice, ignore your curiosity, and don't bother. Rating: 4½/10.

'Grand Theft Auto' is a medium-budget failed car-chase movie. I'm rather fond of the genre, and it's disappointing to see promising material such as this fall down so badly. The plot involves a stolen Rolls and variously complicated chaser-chased relationships which could have been developed quite cleverly.

Unfortunately they are left to just sit there, and the Rolls itself is destroyed in a highly artificial manner right at the end, while the rest of the smashes are unimaginative to say the least, and served up unfailingly in slow motion. While the demands of the genre dictate a simple plot, this one is sentimental and seriously taken, leaving its film painfully stranded between comedy and comment. Rating: 3/10

PHILIPPE HAMILTON

**PHILLIP GOODHAND-TAIT
TEACHING AN OLD DOG NEW TRICKS
CHRYSALIS RECORDS THRU FESTIVAL**

Let it be said from the start, there is very little difference between Phillip Goodhand-Tait and the early Elton John — Elton John doesn't do much for me but he knows how to sell himself, hair transplant and all.

PGT was lead singer for the STOMSVILLE SHAKERS back in the early 60's and, with them, backed Larry Williams, putting out a couple of fair recordings. He got into writing as a result of reading the inevitable Melody Maker advert wanting 'hit songs for hit group'. The group was Love Affair best remembered because it was revealed that most of the group didn't actually play on their first single 'Everlasting Love'. Nevertheless they turned some of his songs into hit singles - a random sample would include 'One Road' and 'Bringing on Back The Good Times' both of which reached the top twenty in 68/9.

After being dumped unceremoniously by DJM on failing to achieve hit status under their label, he decided to start his own publishing company and finally came to a recording agreement with Chrysalis. As usual no hit single has resulted. His 1977 album Teaching An Old Dog New Tricks can only serve to add to his 'never quite made it' status.

On the plus side he has a strong evocative voice, his composing is sensitive and unpretentious, the playing on this record is excellent, not obtrusively so, and never overdone. The percussion is very practised and combines exceptionally well with keyboard work.

However, in big letters, it may be very 'nice' music but it's quite forgettable once it's finished. The album sounds as though it has been calculated purely for a studio exercise rather than conveying emotions through music. PGT aims high and I'm not convinced that he makes it. Everything fits into place perhaps too much and nothing lights that certain spark, that flame of inspiration which characterises the truly gifted composer-player.

This album, while accomplished, lacks distinction or innovation. The track 'Private Lives' opens with some chunky percussion but most of the rest merely echoes PGT's soft piano work. It becomes almost boringly repetitive in its bland lack of sparkle. PGT's lyrics are sometimes very perceptive: 'never made the big time/but I was in that scene Never been a hero/ but I was in that scene' but this imagery overall is not really Pulitzer prize-winning. In fact 'Don't Treat Your Lover Like A Thief' released as a single late last year is just plain boring. When your brain cells are slumped in a corner cringing and sweet innocent Elkie Brookes is beginning to sound like Van der Graff Generator then maybe, just maybe, this album can be of use to you.

It took courage to sit down and write this review - it's very difficult to be objective in record reviewing, particularly with this one - I expected something better from Goodhand Tait but he seems to have perfected his insipid 1960s Elton John clone/surrogate - take it or leave it but don't go out of your way to catch it.

TONY MATTSON

**A STREET CALLED STRAIGHT
ROY BUCHANAN
PHONOGRAM**

Roy Buchanan is one of the more modest of the guitar heroes that grace the vinyl, his low-key quasi-country style not attracting the attention of the masses in the manner of heavier types. For all this, he still has a steady, and apparently growing, following. In line with this interest, Phonogram have just released for the first time here, Buchanan's 1975 album, 'A Street Called Straight'.

The album almost sums up Buchanan's styles, ranging from down home whisky-still country material to the Hendrix thumper, 'If Six Was Nine'. The opening track illustrates Roy's modesty he steps right back, leaving the vocals to Byrd Foster (drums) and John Harrison (bass). Behind their interchange Roy powers out some flashy riffs but for all that, they never dominate until the staccato break. The following two tracks are underpinned by solid layers of synthesizer and bass and in fact the driving bass work by Harrison is one of the features of the album. 'Okay' and 'Caruso' that close side one are of the country style that attracts Buchanan, full of laid back vocals and references to Oklahoma, Carolina etc. If your not keen on that kind of thing Roy tells you in 'Caruso' 'if you don't like my singin', just put your needle on another song.'

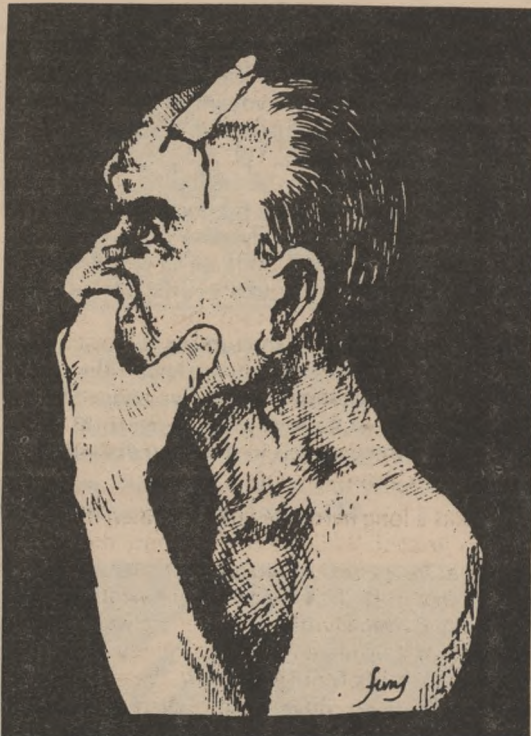
Side two opens with 'My Friend Jeff' (Jeff dedicated one to Roy on his 'Blow by Blow' album). It's a driving instrumental that opens with an inter-play between

guitar and a tight horn section (isn't every horn section tight these days?) and then has a nice organ passage by Malcolm Lukens. This track, along with 'Running Out' are equal as second favourites for me, but undoubtedly the highpoint is the magnificent 'The Messiah Will Come Again' that follows the Hendrix number (Not Roy's best work, but then again he's up against stiff opposition) and the ravaging 'Guitar Cadenza'.

'Messiah' is always the track that Buchanan freaks talk about, and it really is superb beginning with a hint of it's direction in the brief guitar intro, then Roy's low echoing vocals speaking briefly before the guitar returns for an agonizing solo that is pure and ecstatic in its suffering ... you can't describe the emotions that this piece evokes it is simply moving. The final track is another country piece, this time the lady's name is Ida Mae. (Figures I suppose).

An album like this is probably already in the possession of Roy's followers, and unfortunately will probably be missed by those who haven't heard of him. It's an album that improves on every listening, and if you haven't heard 'Messiah' your soul is being deprived.

GRAHAM REID



**THE KICK INSIDE
KATE BUSH
EMI**

Right about now I would guess that Kate Bush is the lady that people are talking about her single "Wuthering Heights" has started getting airplay and her debut album, released on April 17 has had sufficient time to sink in. The album, 'The Kick Inside' is a fascinating and hypnotic piece that owes much of its impact to the thoughtful and sensitive production of Andy Powell and Dave Gilmour.

In the production of such lyrical delights as 'Wuthering Heights' and 'The Man With The Child in His Eyes', to mention but two of the tracks, Powell has avoided a heavy handed approach that could easily have drowned out the sliding melodies, and rather, he has provided a subtle interplay of orchestral and percussive sounds on which Kate Bush can build her vocals and what vocals they are! Along with Tiny Tim, Mrs Mills and Lee Marvin, this little lady must have the most distinctive chords in the business. Occasionally she sounds like some demented opera singer on a bad night and then suddenly produces the most remarkable melodies seemingly from nowhere. One thing is for certain, you never forget a Kate Bush song they are possessed, mesmerizing and generally downright strange.

The highpoints of the album are undoubtedly the 'Saxophone Song', 'Strange Phenomena' and 'Them Heavy People'. 'Saxophone' is credited as having Gilmour as Executive Producer and also has ex-N.Z.er Bruce Lynch on bass. Reading the fine print on this album becomes a revelation in itself, with references to Gilmour as one of the 'heavy people' (what else could you call a Floyd) and E.M.I. for the 'strange phenomena'. The album becomes an audio-visual game (the cover picture is a clue) the kind of cross-references itself. All this aside, if you are not driven to submerge yourself in this incestuous sport, you can simply sit back and let one of the most interesting albums of the last few years just wash over you its an album that won't go away in a hurry so you might as well accept the fact that Kate Bush could just be here to stay.

GRAHAM REID

**RY COODER
INTO THE PURPLE VALLEY
REPRISE THRU WEA**

At the moment not having heard of Ry Cooder is about as uncool as never having heard of Elvis Costello or New Wave. Which is rather strange since Ry Cooder specializes in the resurrection of traditional music with his own interpretation of the arrangements - a far cry from 'I Don't Want to go to Chelsea'.

It is with a little embarrassment that I therefore scrape my feet and confess that before this album was thrust upon me I had never heard of Ry Cooder. Having listened to the album I'm not sure that the publicity surrounding his recent tour was really justified.

Cooder has his own version of the old, old 'Billy the Kid' on this one, along with Johnny Cash's 'Hey Porter' and another two traditional songs among others. He plays these songs with a minimum of backing - usually with just his guitar. At times the music is pleasant - but although I wouldn't call it generally boring the album is certainly not very inspiring. I found it little more than a musical diversion from most of the banal country music which is fed to us from the likes of Linda Ronstadt.

To do him justice, Ry Cooder has been reported as not particularly caring for chart success. Country music buffs may well find more to praise in this album than I have.

To record an album of little but your own vocals and guitar takes a measure of guts and that must mean something. Give Ry Cooder a hearing - you may not think he's great but I think you'll be reluctant to brush him off as another might-have-been.

KEN GRACE

**NATURAL ELEMENTS
SHAKTI WITH JOHN McLAUGHLIN
CBS**

Since 1956 John McLaughlin has displayed an almost bewilderingly cosmopolitan variety of sounds: he was long a legendary figure on the British jazz-rock scene; he has played and recorded with Miles Davis, Tony Williams, Buddy Miles, Chick Corea, Carlos Santana; he has launched the separate careers of Jan Hammer, Billy Cobham, Jerry Goodman, Rick Laird and so the lists go on.

But since his conversion to the philosophy of Sri Chinmoy, his music has changed radically from the jazz-rock sounds of his first album. Particularly with his latest acoustic group, Shakti, McLaughlin has sought his own spirituality through his music.

With his conversion, his passion for the violin and his true love for the acoustic guitar were confronted by the highly developed rhythmic structures of Indian music. The confrontation has produced a series of musically sound albums of Western/Indian fusion, and 'Natural Elements', the latest Shakti album, rates at the very top.

McLaughlin has surrounded himself with a carefully chosen trio - violinist L. Shankar has gigged with the jazz musicians Ornette Coleman and Archie Shepp among others. Zakir Hussain is known throughout India as the 'perfect embodiment' of the classical Indian drummer, and Vinayakram is one of southern India's foremost percussionists.

But the Shakti sound doesn't stop there. What McLaughlin has lost in purely musical terms to his new religion, he has regained with spiritual energy. Shakti means 'creative intelligence, creative beauty, creative power' and it's this energy which makes his music both technically dazzling and breathtaking in emotional impact.

'Natural Elements' is the third Shakti album and it's the best yet. In fact it goes beyond anything McLaughlin has done in the past, with the possible exception of one acoustic track on Stanley Clarke's 'School Days'.

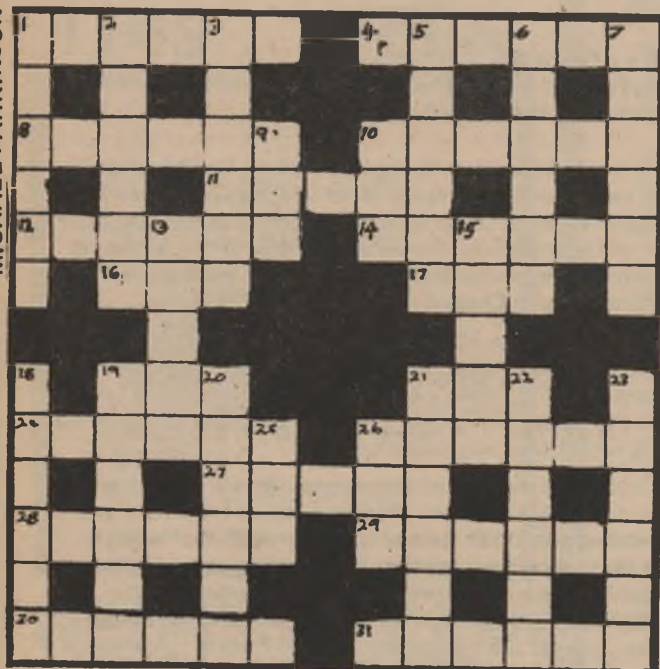
The tracks to listen for in particular: 'Face to Face' - with its very laid back foreground and solid percussion this sets the mood for the album. 'The Daffodil and the Eagle' - this is perhaps the most powerful track of the album with its frenzied duelling of acoustic guitar and violin, reminiscent of the brilliant interplay between Ravi Shankar and Menuhin in Shankar's 'West Meets East' and later works. 'Get Down and Sruti' - again very solid percussion also a surprisingly potent sample of the vocal power of Shakti. The sruti are the twenty-two intervals of the octave in Indian music and virtually every interval is used with the racing changes of tempo in this piece. 'Peace of Mind' - a short but very beautiful, very fluid piece which lingers on after the album is finished.

It's very difficult to praise a musician like McLaughlin without repeating what has been said so often before. Down Beat rated him as 5th top guitar player of 1977; 'Natural Elements' shows why.

TONY MATTSON

Crossword Page

MICHAEL PARKINSON



ACROSS

1. Woman's work (6)
4. Orderly (6)
8. To bare in one rub (6)
10. I a Tsar? Royal headwear (6)
11. Where polonius was stabbed. A bit of an embarrassment (5)
12. O acorn, be a crown = Churchless highland dirge (6)
14. A trance modified: I take it back (6)
16. Time runs backwards! (3)
17. To misquote Blake: 'O Rose, thou art' numbered? (3)
19. Greek letter with celestial bull's head (3)
21. Vehicle derived from a curve (3)
24. Colourful salutation to a line of mountains (6)
26. Mythical females with anger inside can make a lot of noise (6)
27. e.g.: An actor with muddled dramatic parts (5)
28. Hold back near it (6)
29. Emphasis with money at the end (6)
30. Use solar heating to undampen various things (6)
31. Middle from coined beginnings: Ending with the beginning of that dish in the middle or on the side (6)

ACROSS

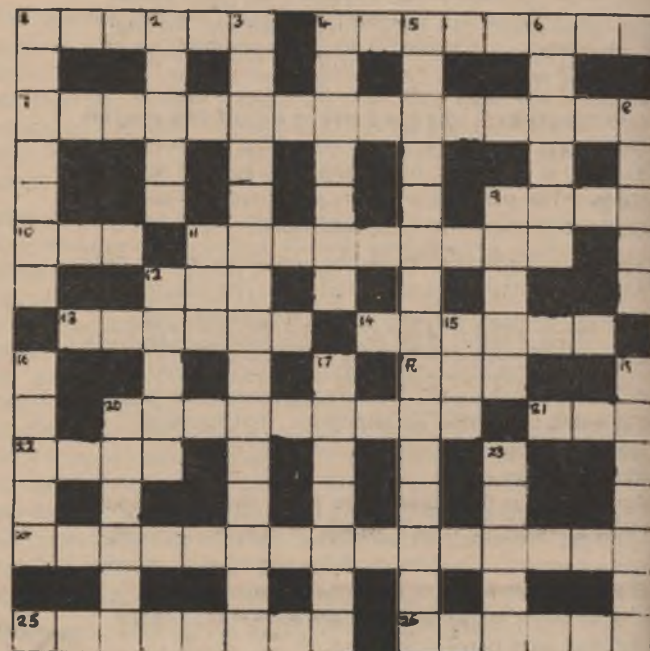
1. Spoil bear, we hear (6)
4. Actors out adrift at sea (8)
8. Excellent hanging crimes (7,8)
9. Squint at an equal (4)
10. Urge, for example, around C (3)
11. Katie's jam stirred to produce a joke (4, 1, 4,)
12. The third person north is a layer (3)
13. Northern Districts in British East Africa meet a girl (6)
14. Coat showed the way, all rolled up (6)
18. One thousand after royal army sheep (3)
20. Plan a sad photo? (9)
21. Bird that mother gets upset about nothing (3)
22. Fifty one look for rubber raft (4)
24. Old tui lads bring round to home of Classics and Philosophy (3, 4, 8)
25. Staid, set in way of hatred (8)
26. Rubbed a film suitable for family (6)

DOWN

1. Choose the French preservatives (7)
2. MD I have hit (5)
3. Scans and orates? No, simply reads twice (5,3,7)
4. French cross and Dutch clairvoyant (7)
5. Go SA ferry in June. Confused, but it's a less risky means of transport (5, 10)
6. West Indian century is only half the pitch (6)
8. How a street spirit might play his guitar (5)
9. After thought, aid and song of praise (5)
11. People on the chessboard? (3)
12. Greeting underworld duck (5)
15. Squealing rodent (3)
16. A room above a musical instrument (5)
17. Bother leader of Tsars over his currency (7)
19. Though mauled, managed to drag Eva about (7)
20. Cutters give head of Biology unusual leads (6)
23. Radio, Tv, newspapers - all in the same diabolical situation (5)

DOWN

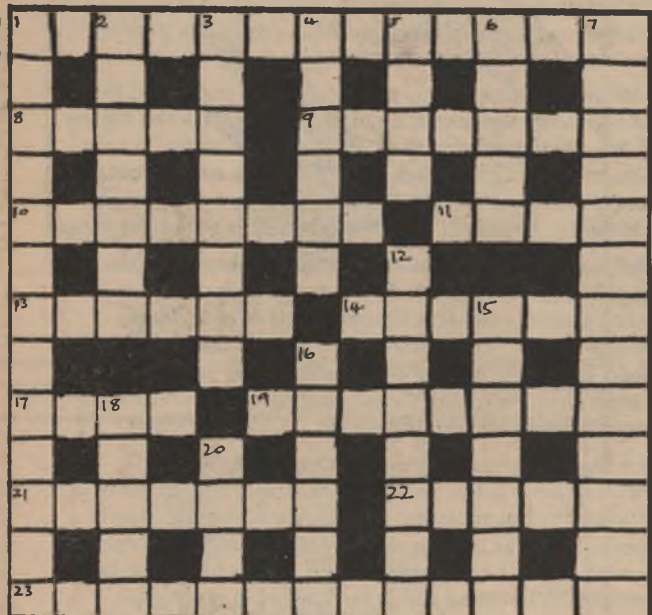
1. Unlace an clue to a lance-like sand-eel (6)
2. First name of star who was born (6) = A woman's lib. fashion (3, 3)
3. Polite & refined is ruin of ancient city (6)
5. Most of a confused queen of animals is disquieting (6)
6. War axe imbedded in hearing organ (3-3)
7. Unseat keen-scented (6)
9. 16 across reversed
10. Vermin runs backwards into viscous substance (3)
13. Endless 24 across is mixed up: Is it musical or biological? (5)
15. American in vehicle is liable to go up in smoke (5)
18. Jargon for the stage with animal beginnings (6)
19. Pitch darkened skin most noticeable on Scots (6)
20. Mixed up girl with entrance qualification is not a pretty sight, comparatively speaking (6)
21. Rearranged religious scholar becomes something in part an enchantress, always around (6)
22. Modern version of 31 across (6)
23. Fly made from a couple of mixed sets (6)
25. Not exactly one year, quite a few more (3)
26. A bit of an aesthetic answer; even if it is flowing backwards (3)



KEN GRACE

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JAMES PENFOLD



ACROSS

1. Commanding officer, member of parliament, an unbalanced atom and a big boat together form a friendly environment (13)
8. The halfway mark on a golf course (5)
9. A line of mountains at the end of the street is not common (7)
10. Outer most points that sound like former rivers! (8)
11. Type of pole on bag (4)
13. There's a fat queen in the pantry! (6)
14. Relax, it's not an anagram (6)
17. Try out in white stockings (4)
19. Hot liquid plant mixture (4, 4)
21. Beginnings, Ringo is a possibility (7)
22. Abolish half a ballerina's costume for the sake of a South African tribe (5)
23. Safe sun clears to reveal confidence in one's self (4-9)

DOWN

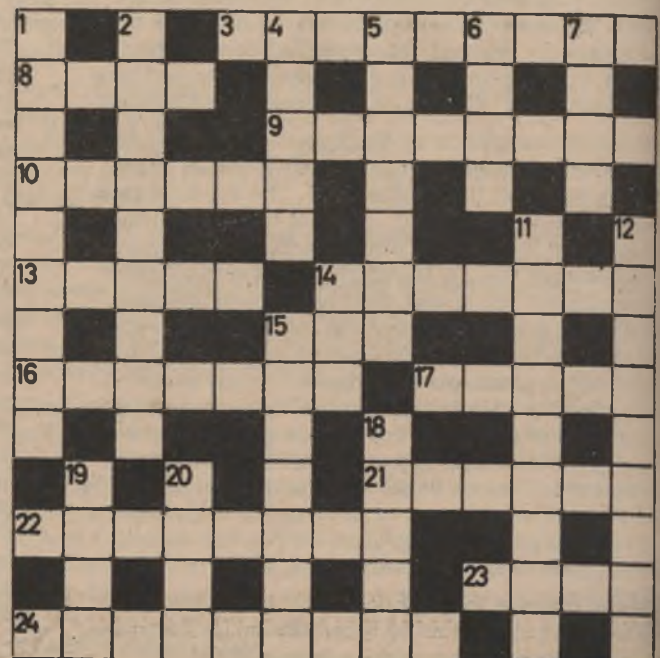
1. The Coal Castle Inn rebuilt despite indefinite postponements (13)
2. Lizard-like demonstrator (7)
3. Attained vice-head of an organisation (8)
4. 'Is little Susan 500?' - this is the question that was put forth (6)
5. The French north (4)
6. Turning point needed for thin gearing (5)
7. A silent but thoughtful interval that could lead to another! (8, 5)
12. NB: remove somehow after October (7)
15. Led inside to see how inns are smashed (5, 2)
16. Optic aids (6)
18. Sip 50/50 mixture or tip it out (5)
20. Sail around to find a woman (4)

ACROSS

3. Shocked at start of race (9)
8. On the wing? No, on the run! (4)
9. This will soon wear you out (8)
10. Golfers, doctors, and drinkers have them (6)
13. Angry when a rite is abused (5)
14. The late star of track and field (7)
15. Signified male ownership (3)
16. A threat like this can give you an ulcer (7)
17. Often seen on the face of the tiger (5)
21. Visitor from remote outer space (6)
22. The way to kill a Bostonite! (8)
23. Token measure (1, 3)
24. Zone of indifference? Hardly! (9)

DOWN

1. Soon bar it with new legislation! (9)
2. Run, in case you need this kind of cover! (9)
4. Torment in quite a severe manner (5)
5. Strange jewels! (7)
6. As pie! (4)
7. The love of God? No, quite the reverse! (4)
11. Portray by drawing or delete in a sense (9)
12. Neat! Peter will find a way to get through (9)
14. An ethereal concept (3)
15. Six-shooter! (4,3)
18. It gives you a choice (1, 4)
19. Shines in a most ardent fashion (4)
20. This theory started out in a big way (4)



GLENN CLARK

We knew it would happen. No sooner had Craccum 11 hit the Cafe floor, than a flood of crosswords inundated the Craccum Office. Why? Our generous announcement of dinner for two with the Craccum Staff as the prize, of course. We're touched and so have decided to keep the competition rolling. That might have something to do with finding a judge too

Dear Diary...

SEX, POLITICS AND RELIGION

THE SOCIALIST FORUM are having a meeting on **MONDAY, JUNE 19** in the **EXEC LOUNGE AT 1 PM**. Barry Kirkwood will be discussing the question 'Has N.Z. a Fascist Government?' **THE LABOUR CLUB** are keeping their end up on **JUNE 15** with a speaker and topic for discussion of their own, Rob Campbell ex P.S.A. now Research Officer with the Drivers Federation will be speaking on Trade Unions and Political Change. **GAY PRIDE WEEK** starts on **JUNE 24** and the posters get torn down on **JUNE 30**.

The Case for Christ begins with a film called 'WHATS UP JOSH' (and how to remove it). To quote, 'Aimed at answering the questions, destroying the doubts and presenting logically and clearly the Case for Christ.' It's all happening in **B28 ON JUNE 13** (bring a plate). Important and significant for the Christian community is the forthcoming combined Evangelical Union Overseas Christian Fellowship and Navigators mission. The three groups are instigating a programme whose emphasis is clear: the life and teaching of the Biblical and Historic Christ. Bishop Festo Kivengere will give one address on **JUNE 19** and Stephen Turner, a competent biblical expositor in his own right, will deliver three lectures on the life, death and ascendancy of Christ. The programme is as follows: **TUES JUNE 13 FILM, WHATS UP JOSH** (B 28 1.00 to 2.00); **THURS JUNE 15 FILM, SPORTS ODYSSEY** (B28 1 - 2); **MON JUNE 19 BISHOP FESTO KIVENGERE, 'I LOVE IDI AMIN'** (B28 AND B15 1 - 2); **TUES JUNE 20 STEPHAN TURNER 'THE LIFE OF CHRIST'** (B28 1 - 2); **WED JUNE 21 STEPHAN TURNER 'THE DEATH OF CHRIST'** (B28 1 - 2); **THURS JUNE 22 STEPHAN TURNER 'THE RESURRECTION OF CHRIST'** (B28 1 - 2).

This weeks talk by **ECOLOGY ACTION** is on transport. A speaker from the ARA will be installed in B10 from **1 - 2 on TUESDAY JUNE 13**.

MISSING PRESUMED DEAD

Literary Talent

Vitality Static

Age: Younger than tomorrow, older than Dirk Bogard movies. Build: from the depths of depravity to the



limits of tolerance. Last seen standing outside 'Star Wars' looking hopeful. If seen, get in touch with the 1978 A.U. Literary magazine by posting something (poems, short stories, graphics, photos) to the Editor, A.U. Literary Mag, AUSA, Auckland University, Private Bag, Auckland or drop it or yourself into the Student Union Building, Room 113.

ARTS

An in depth **WORKSHOP ON WRITING POETRY** will be held from **JUNE 17**. The poet/tutor presiding will be Martin Harrison (qualifications: born in the U.K., been writing since 1970) Bring friends, paper, your own poems and others and be prepared to do collaborative writing. On **SATURDAY JULY 1** another workshop will be held starting with questions like why you write, who you write for, what you are trying to say. In the evening there'll be a poetry reading at which members of the workshop will be able to read their own work. Two professional poets have also been invited to recite. To apply phone 30-789 x 88 (sponsored by CAN). **CHARLENE GREGORY** tells us that due to the popularity of her **POLYNESIAN DANCE CLASSES** there will be two attendance evenings this term, one on Tuesdays and one on Wednesdays. The Tuesday session begins on **JUNE 13** and is held at **4.00 PM**, while the Wednesday session starts on **JUNE 14 AT 6.00 PM**. Both are being held in the Dance Studio at the Rec Centre. The price is still only \$4.50 for the six week session.

Note: We at Craccum have been noting with concern the flaccid bodies fermenting in coffee shop, quad and library. Furthermore Louise (who has a soft spot for sweet, cheap wee things) is growing increasingly alarmed at the fact that doughnuts disappear after ten o'clock (she functions best with a doughnut in one hand and a cigarette in the other, as we all do up here) (this information, jammed as it is between notices for the folk club and the Polynesian dance co, speaks for itself, I hope). **THE FOLK CLUB** are still offering guitar lessons on Tuesday, Club Night on Wednesday and dancing on Thursday at 8.00 in the Rec. Centre.

ON **JUNE 14** in the **LITTLE THEATRE AT 1.00 PM** the **SELWYN COLLEGE DRAMA GROUP** are presenting three contemporary plays. 'Mother's Day' by Yavin, 'Jack the Giant Killer' and 'Neither Here nor there' by Wymark. Admission is free.

THE AUCKLAND UNIVERSITY SINGERS have a few vacancies so if you enjoy singing in the shower and would like to make a career out of it and are under twenty five, contact the secretary of the music department.

DONNA YUZWALK



Annual

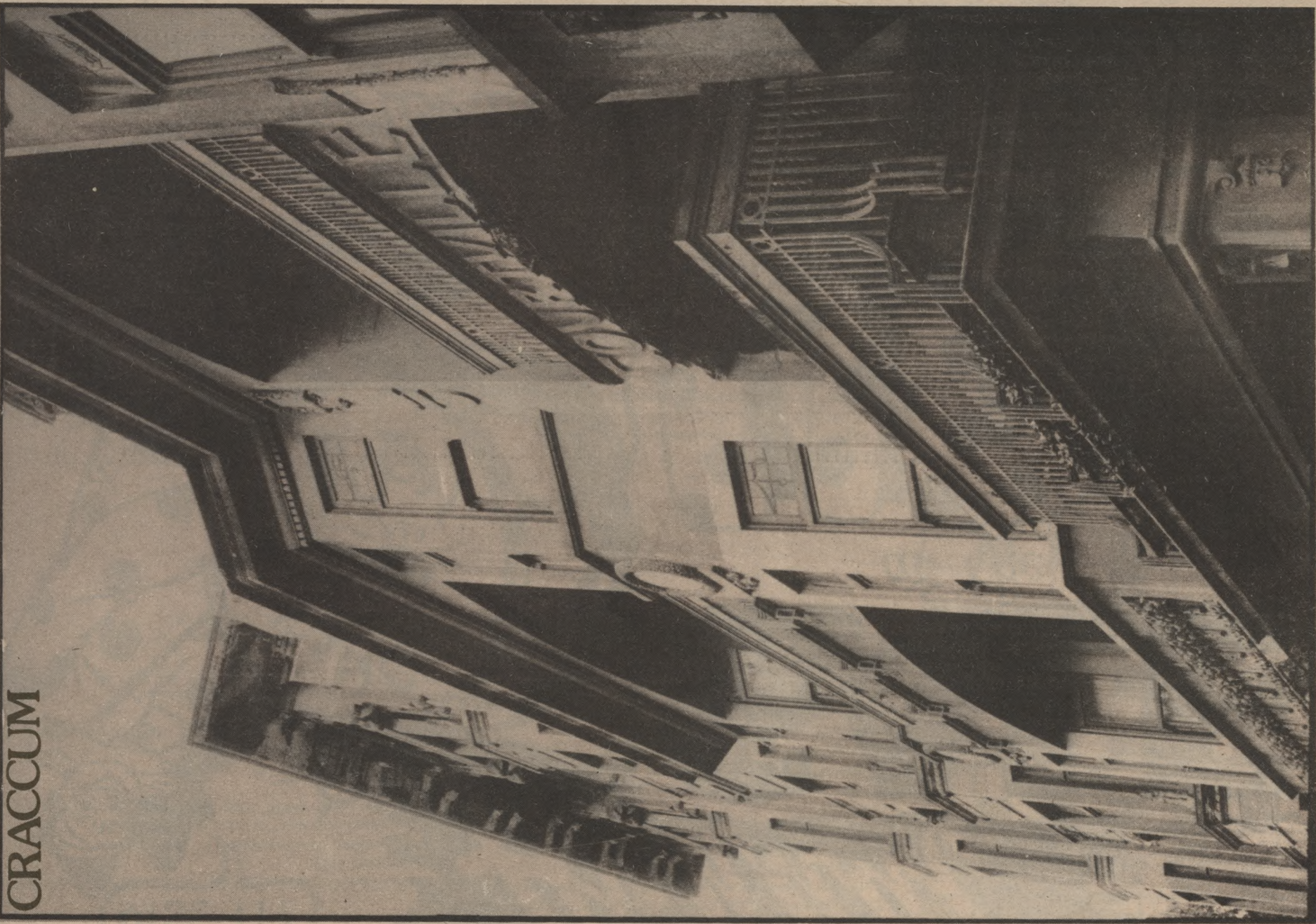
SALE

at the

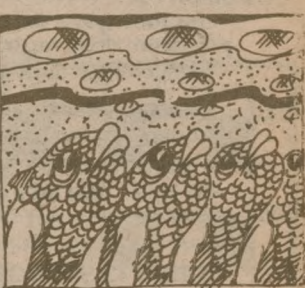
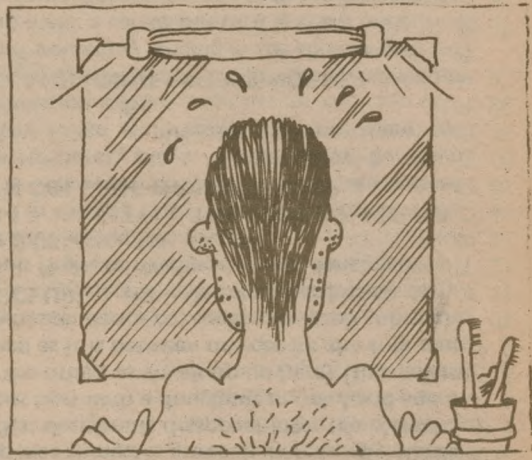
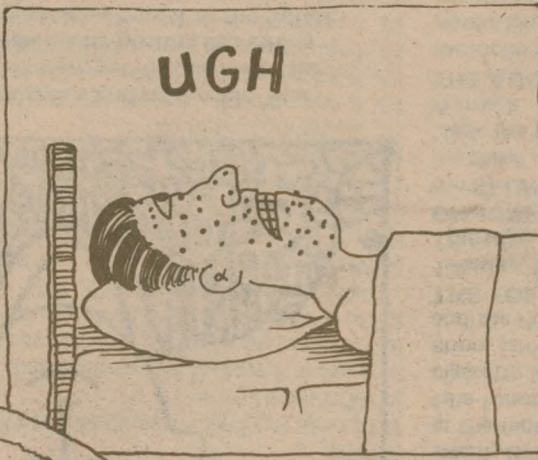
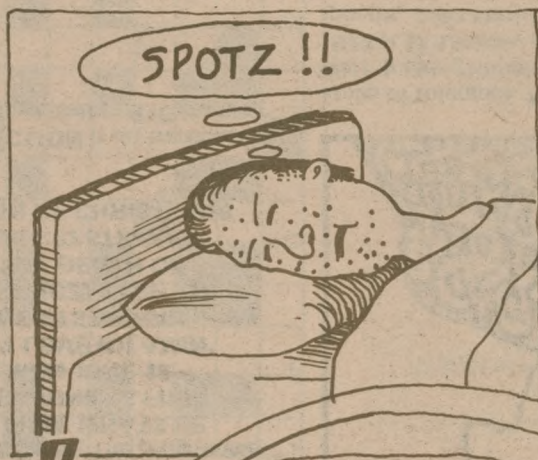
UBS

Begins Wednesday June 14, 8.30 am.

UNIVERSITY BOOK SHOP — STUDENT UNION BUILDING



CRACCUM



END.